



AES

NEW YORK

PRO AUDIO CONVENTION



SHOW DAILY

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



The growing role of women in the highest echelons of professional audio is exemplified by the current leadership of the Audio Engineering Society, which includes (L – R) President-Elect Agnieszka Roginska, President Nadja Wallaszkovits, Secretary Valerie Tyler (three of the five members of the Board of Directors) and Executive Director Colleen Harper.

Expansive & Comprehensive, AES 2019 Is Ready to Launch

By Clive Young

New York City has its famous fall traditions, from holiday parades to the occasional World Series win, but for audio professionals, the arrival of cooler weather means just one thing: the return of the Audio Engineering Society Convention. And what's not to love? There's an exhibition floor teeming with exciting gear, both new and classic; there are workshops and panels that

will expand your knowledge and enhance your craft; there are networking opportunities for catching up with industry friends, making new connections, and lots more. As the slogan goes, if it's about audio, it's at AES.

This doesn't happen by accident; Valerie Tyler, AES New York 2019 Convention co-chair and AES secretary/Board of Directors

Ready to Launch on page 29

AES: Kicking It Live

By Clive Young

Sound reinforcement is an integral element in daily life, whether we're attending a live concert or event, catching announcements in a store or train station, or listening to educational insights from top audio pros here on the exhibition floor of AES. For those who are at the convention to learn more about sound reinforcement itself, there's plenty to take in, whether on the free Inspiration Stage dedicated to live sound, or in workshops and panels available to attendees with

All-Access registration.

This year's Sound Reinforcement Track includes sessions revealing crucial details of sound reinforcement implementation, such as "Seven Steps to a Successful Sound System Design," taking place at 3:30 p.m. Saturday in 1E12.

Delving further into system specifics, the annual RF Super Session on Thursday at 9 a.m. in 1E13 will bring together a slew of pros from multiple corners of the industry to

AES Live on page 28





AT4050
1994 **25** 2019



40 Series

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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

audio-technica

ShowNews

Psychoacoustics Is Focus of 2019 Heyser Lecture

An AES Life Fellow, now retired, Louis Fielder is this year's Richard C. Heyser distinguished lecturer at AES NY 2019. Addressing the topic **"Psychoacoustics Applied to Dynamic-Range and Nonlinear-Distortion Assessment,"** Fielder will deliver his lecture on Thursday, October 17, from 6:30-8:30 p.m.

During the period between 1976 and 1978, Fielder worked on electronic component design for custom sound reinforcement systems at Paul



Louis Fielder

Veneklasen and Associates. From 1978 to 1984, he was involved in digital audio and magnetic recording research at the Ampex Corporation. At that time, he became interested in applying psychoacoustics to the design and analysis of digital audio conversion systems. From 1984 to 2018, he worked at Dolby Laboratories on the application of psychoacoustics to the development of audio systems and on the development of a number of bit-rate reduction audio codecs for music distribution, transmission and storage applications, i.e., AC-1, AC-2, AC-3, Enhanced AC-3, AAC and Dolby E.

Fielder is a life fellow of the AES, a senior life member of the IEEE, a life member of the SMPTE and an emeritus member of the Acoustical Society of America. He was on the AES Board of Governors during 1990-1992, president during 1994-1995 and treasurer during 2005-2009.

Harper Leads AES Into the Future

By Clive Young

While many previous AES executive directors have come from within the pro audio industry, Colleen Harper, appointed in January 2019, has spent her career, fittingly, in the world of nonprofit associations. She became a Certified Association Executive in 2012 and worked at organizations focused on finance, healthcare and engineering. "I spent most of my time in membership," she recalls, "working directly with members and volunteers on increasing the value of their organizations, making sure both the membership and the community that the organization served felt appreciated and connected. At my most recent organization before joining AES, I started out in membership and marketing and was then promoted to chief operating officer. I also served as interim CEO for eight months." It was that experience that Harper credits with giving her the necessary real-world business operations and nonprofit governance experience an association executive needs.

As an organization, AES is both lean and massive at the same time: it employs a mere six full-time staff members (five in New York and one in Nashville) and a number of long-term contractors around the world, but much of the society's work



Colleen Harper: 'Our members are our greatest resource.'

is done by its membership. Notes Harper, "AES is a volunteer organization that couldn't exist without the numerous members around the world who are committed to our mission and work on a daily basis to further the goals of AES."

Insight from those members has always helped

Harper on page 28

P&E Wing Addresses Loudness in Expert 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 to 5 p.m., the panel "When Loud Is Not Loud: What You Need to Know About Loudness Measurement Today" will take place on the exhibition floor on the Recording 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 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.

Yamaha Showcase Covers All the Pro Audio Bases

BOOTH 624 Yamaha is highlighting its professional audio and live sound products, as well as audio workstation tools from Steinberg Media Technologies and loudspeakers from NEXO, both Yamaha companies. Attendees will see the RIVAGE, CL and TF series digital mixing consoles, the STAGEPAS 1K portable P.A. 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. Support for Yamaha DZR-D and DXS-XLF-D Series speakers is added with speaker amp mute control directly from the mixer display.

Steinberg recently announced a new version of its Dorico 3 professional scoring software with features for automatically producing a condensed conductor's score (Pro only), support for tabla-



Yamaha's digital mixers

ture, guitar notation and harp pedal changes.

Unique to the STAGEPAS 1K all-in-one portable P.A. 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.

Sonifex Spotlights New Commentary Units

BOOTH 549 Sonifex is showing its new Dante commentary units, the AVN-CU2-DANTE Configurable Dante Commentary Unit for 2 Commentators and the AVN-CU4-DANTE Configurable Dante Commentary Unit for 4 Commentators at AES NY 2019.

Both units use Dante AoIP together with four-wire connections so they bridge the gap between old and new technology, allowing the ease of connectivity and functionality of AoIP together with the legacy connections needed to operate with the existing infrastructure in some stadia and sports grounds.

The AVN-CU2-DANTE takes a new approach to provide a multipurpose configurable tool for com-



Sonifex's AVN-CU2-DANTE Configurable Dante Commentary Unit for 2 Commentators

mentary teams. Its power lies in the impressive mix engine that overlays the usual Dante Controller settings. Once Dante flows have been made, inputs and outputs can be mixed freely to AoIP or physical inputs and outputs, controlled using the programmable buttons and rotary encoders, which control the gain and pan of inputs, outputs or cross-points, allowing total flexibility for different situations.

The AVN-CU4-DANTE is a portable commentator unit using Dante AoIP. It is a dual version of the AVN-CU2-DANTE providing four mic/line inputs with a wide, adjustable gain range and four stereo headphone outputs with lockable jack sockets suitable for operation by three or four commentators.

The AT4050 @ 25 Years

BOOTH 422 Audio-Technica 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 it 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 of 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.



A-T marketing director Gary Boss was at the company's booth yesterday preparing a grand showcase for the AT4050's quarter-century birthday.

GLM



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Shure Unveils Product Bundles for Wide Applications

BOOTH 404 Aspiring content creators typically need numerous pieces of video, digital and audio equipment to capture high-quality recordings, and preferably ones that don't break the bank. To make it easier for a wide range of these consumers, Shure has developed exclusive product bundles that feature mainstay products and accessories to support the specific AV needs of musicians, vloggers, podcasters, journalists, small businesses, classrooms and performing arts centers.

Bundles include:

- The Portable Videography Kit includes the MV88+ Video Kit, SE215 earphones and an AMV88-FUR Windjammer.
- The Shure Mobile Recording Kit features the MV5 microphone and SRH240A headphones.
- The Shure Digital Recording Kit includes the PGA58 Dynamic Vocal Mic, an XLR cable, MVi Digital Audio and SRH240A headphones.
- The Shure Stage Performance Kit combines the legendary Shure SM58 vocal microphone with an XLR cable and robust Pro-R-T mic stand.
- The BLX288/SM58 Wireless Dual Vocal System consists of the BLX Wireless Systems and two SM58 industry-standard vocal microphones.
- The PSM 300 Twin Pack includes the PSM 300 Wireless System, two convenient multi-



Shure's Portable Videography Kit

bodypack systems-in-a-box and corresponding SE112 earphones.

- The PS 300 Twin Pack Pro incorporates the PSM 300 Wireless System, two PR3A multi-bodypack systems-in-a-box and two SE215 earphones.

Focusrite Offers 'Something for Everyone' at AES



Focusrite's 3rd-generation Scarlett USB interfaces

BOOTH 632 With 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 on 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 value), which faithfully captures

AV-over-IP Tech Pavilion Theater Sets Presentations



BOOTH 869 The Alliance for IP Media Solutions (AIMS) and the Audio Engineering Society (AES) are collaborating on a complete lineup of presentations for the Audio/Video-over-IP Technology Pavilion Theater at AES NY 2019. Over the three-day convention, the theater will feature a continuous program of 30-minute presentations covering a broad range of topics on audio and video networking over IP.

The 2019 Audio/Video-over-IP Technology Pavilion Theater presentations will address 20 topics and include technical tutorials, real-world case studies, market/business case analyses, point-of-view/advocacy, and updates on the progress of audio and video over IP standards. Covered technologies will range from AES67 and the SMPTE ST 2110 suite for Professional Media over Managed IP Networks to AMWA NMOS specifications, timing and synchronization using SMPTE ST 2059, and the emerging JT-NM TR-1001-1 framework for installing, configuring and interconnecting equipment.

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. Dante Domain Manager and AES67/AES70 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. ADAM speakers and the STUDIO PRO SP-5 headphones are being showcased at the booth alongside Focusrite and Focusrite Pro products.

A Few of My Favorite Things

By Tom Kenny

As I write this on the eve of the 2019 AES NYC Show, my Google Calendar is nearly all filled up with appointments up and down the aisles of the Javits Center. New products and new technologies certainly drive development and workflow advancements in the modern pro audio industry. And the papers and panels absolutely deliver on the commitment to ongoing education and up-close-and-personal exposure to our heroes.

But seeing as I haven't yet been on the show floor, and I've just checked into the Yotel hotel on 10th Avenue, I'm thinking about what lies ahead these next few days. After 30 years of attending AES as an editor at *Mix*, those thoughts inevitably drift to the people and personalities I run into. Many of them colleagues, many of them friends, and all of them with at least one story to tell from the past 12 months.

For me, the official reunions begin on Wednesday night with a semi-private dinner hosted by master studio designer and near household-name **John Storyk**, and his wife and life partner, interior designer Beth Walters, in celebration of 50 years in the business. Yes, Electric Lady Studios is now 50 years old, and so is the Storyk legend.

John Storyk is without doubt one of the icons

of the modern recording industry, and not just because he helped to usher in the acoustics and design aesthetic we all take for granted today. He's also a benefactor, an entrepreneur and a forward-thinking individual who always stayed ahead of the technology curve. He was at the forefront of the surround revolution, he maintained a client-centered focus and he expanded internationally by "partnering" with talented designers around the world rather than "hiring" an international staff.

And today, as he eases out of the day-to-day operations of the Walters-Storyk Design Group, he has a plan to turn over the company, lock, stock and barrel, to the team. Plus, he's a genuinely nice guy, and a dinner with him and his friends is always a treat.

Then, Thursday night, I'll be at the Sony Ballroom to celebrate with **API** as they wind down their own 50th anniversary celebration. API is a one-of-a-kind company, with 50 years of analog innovation in a largely digital world, and still going strong as ever. From the early days under Saul Walker, through the invention of the Lunchbox, and now nearly three decades under the stewardship of the humble yet driven Larry Droppa, API has thrived.

On the August cover of *Mix* just a few months

back, we profiled Dave Trumfio and Gold Diggers Studios, with the first installation of the API 2448 console. This month, at AES, *Mix* features Strange Weather out of Brooklyn, who a few years back took delivery of the first Legacy AXS console. The company is vital, strong, inventive and steeped in the concept of musical electronics—and they know how to throw a party. Last time they did something like this, Sonny Landreth and Bob Weir showed up to play at the Roseland Ballroom. I can't wait to see who shows up on Thursday.

And finally, on Friday night, I'll be having dinner with **Troy Germano**, who was just a boy when the famous Hit Factory Studios rose to the heights of the New York recording scene. He's rolled with the changes in the industry, and about a decade ago launched **Germano Studios** farther down the island. Still going strong, and still a New York recording guy through and through, Troy has built his own legend out of the shadow of his famous father, the late Eddie Germano. He's done it his way, and his life in recording parallels the heights of what New York City means to this industry. A good man.

So my nights are laid out, and I do realize that as editor of *Mix*, I'm a pretty lucky guy. Now I can't wait to hit the show floor and see what else lies in store. See you there!

Update: WSDG Adds Panelists

BOOTH 440 In a late-breaking development, WSDG has added three important panelists to its "Studio Design for 2070" panel scheduled for Friday, October 18, from 1–2 p.m. Joining WSDG founding partner John Storyk and previously announced panelists Eddie Kramer and Ann Mincelli will be Grammy-winning producer Steve Berkowitz, engineer-producer Jimmy Douglass and musical director David Rosenthal. The complete schedule of WSDG panels being held over the course of AES NY 2019 is on page 22 of today's edition of the *Daily*.



a much wider range of room sizes, listening distances and SPL requirements. Shown here are, from left, Anders Nyman, Darren Rose and Paul Stewart in the throes of setting up a proper one-of-a-kind showcase for 'The Ones.'

GENELEC, BOOTH 322 Genelec has expanded 'The Ones' series of Ultimate Point Source Monitors with the new 8351B and 8361A coaxial three-way monitors alongside the complementary W371A Adaptive Woofer System. The Ones family now delivers outstanding uncolored and neutral reference monitoring performance, for

Lectrosonics Shows New D Squared Wireless System

BOOTH 944 At AES NY 2019, 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 D Squared system sets a new standard for enhanced audio quality, flexibility, low latency and compact size.

The DSQD digital receiver is a four-channel,



Lectrosonics' D Squared digital wireless microphone system

half-rack design with high-resolution color display, analog or Dante digital outputs and rear BNC antenna ports with "loop-thru" buffered BNC outputs to another receiver.

Zylia Unveils Hardware-based Solution for 360 Recording

BOOTH 357 At AES NY 2019, Zylia is unveiling a hardware-based solution for more mobile high-quality 3rd order Ambisonics and ambient audio recordings. The new product release will build on Zylia's innovative ZYLIA ZM-1 microphone array and the company's powerful suite of software designed to simplify sophisticated capture and creation of entire sound scenes.

Zylia is showcasing the ZYLIA ZM-1, a light, compact and attractively designed recording solution capable of delivering 48 kHz/24-bit resolution while capturing the full spatial sound scene. The spherical ZM-1 uses 19 high-quality MEMS sensors, distributed around the highly portable device,



Zylia's ZYLIA ZM-1 microphone system

to capture the whole 360-degree audio scene in a way that genuinely represents real-world sound.

Today's Eventide Presentations

Join Eventide at Booth 222 in the main exhibition hall, or at Booth 504C in the Avid Partner Pavilion. The company is holding a number of special presentations and demonstrations at its main booth, where visitors will be able to try out the H9000, H9, Rose Pedal, EuroDDL, Anthology XI plug-in bundle, iOS plug-ins and more. Today's Special AES Presentations:

12 p.m.: "H9000 Mixing Tips & Tricks with Roy Hendrickson": Roy Hendrickson is

a three-decade veteran of the New York music scene. From Power Station Recording Studios to Avatar Studios and back to Power Station at Berklee NYC, he has worked with numerous artists in a variety of genres, including Mick Jagger, Empire of the Sun, B.B. King, Blondie, Cheap Trick, Miles Davis, Zedd, Wilco, Paul McCartney and others.

2 p.m.: "Chuck Zwicky on Designing New Effects using VSig and H9000": Chuck Zwicky

Steve's Picks

By Steve Harvey

In between checking out the new products, be sure to give yourself time to take in some of this year's busy program of events. Here are some of today's highlights.

Terri Winston of the Women's Audio Mission gets things started with **"Evolution of Album Production from Start to Finish"** (Rm 1E21, 11 a.m.), featuring top producers, engineers and artists discussing their latest workflow and production tips, from beat making to mastering.

U2's *The Unforgettable Fire* was recorded in a castle and Peter Gabriel's *So* in a converted cow shed. Alex Case will interview producer, engineer and mixer Kevin Killen, who was involved with both projects, during **"So Unforgettable—2 Iconic Albums from 2 Non-Studio Spaces"** (Rm 1E21, 1:30 p.m.).

As momentum builds behind immersive music production, five experts discuss workflow, standards and how to get the maximum immersive experience for your tracks on the **"Mixing & Mastering for Immersive Audio"** panel (Rm 1E08, 1:30 p.m.).

"The Loudness War Is Over (If You Want It)" (Rm 1E15+16, 2:45 pm) presents some of the best minds in the business—George Massenburg, Serban Ghenea, Gimel "Guru" Keaton, Bob Ludwig, Thomas Lund and Ann Mincieli—shedding light on the chaotic state of streaming music loudness and how creators can help improve it.

AES Governor-at-Large Leslie Gaston-Bird will moderate **"SoundGirls Presents: What It Takes to Have a Successful Career in Audio"** (Recording Stage, 4 p.m.), with Piper Payne, Michelle Sabolchick Pettinato (SoundGirls.org founder), Jessica Thompson, April Tucker and Catherine Vericolti.

The DTV Audio Group's **"Audio for a New Television Landscape"** forum (Rm 1E10, 4:30 p.m.) will address production, delivery and consumption issues associated with the upending of the traditional broadcast model and changing viewing habits.

has been described as equal parts audio expert and scientist. He's built studios, designed plug-ins and recorded, mixed and mastered hit records. His credits include Prince, The Rembrandts, Reggie Watts, Soul Asylum, Nine Inch Nails, the Jonas Brothers and more.



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Avnu Certifies L-Acoustics P1 AVB as Milan Compliant

BOOTH 100 In the year since its debut, L-Acoustics' multifunctional P1 AVB (audio video bridging) processor and measurement platform has firmly established itself as an indispensable tool for many audio professionals. Designed from the very start to be compliant with Avnu Alliance's new Milan interoperability protocol, P1 recently became one of the very first products on the market to officially receive Avnu's certification as a fully compliant Milan device.

"Milan represents the pro AV industry coming together to define common protocols and ensure seamless interoperability between prod-



L-Acoustics' P1 AVB processor and measurement platform

ucts, regardless of their brand," says L-Acoustics Director of Electronics Genio Kronauer. "What L-Acoustics and our fellow industry-leading manufacturers did with Milan was to take IEEE's open AVB standard to a truly reliable and conve-

nient 'plug-and-play' level—you simply connect a device and it works every time. This allows our users to focus on what they do best, which is creating amazing audio-video experiences for their clients and audiences."

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.

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 U.K. 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.



PMC Sound for the Future Scholarship winner Dora Filipovic



LynTec's XRS20 Rack Sequencer

LynTec Ships Xtend Power Control Rack Sequencer

BOOTH 446 LynTec is now shipping the new Xtend Power Control (XPC) Series XRS Rack Sequencer. The new sequencer extends beyond the traditional reach of the company's award-winning power control panels, providing customers with a sequencing solution that isn't limited by where their existing panel is located.

The XRS Rack Sequencer includes two models:

- **XRS 20 Rack Sequencer:** a 1RU rack-mounted enclosure powered from a 20-amp circuit to provide control to three duplex receptacles, each of which has its own relay switch for onboard sequencing.

- **XRS 80 Rack Sequencer:** a hardwired vertical rack-mounted strip that can manage up to four 20-amp circuits that power four corresponding duplexes, each with its own relay switch to provide onboard control.

Eventide Updates Flagship Processors' Software

BOOTH 222 Eventide Audio has released a significant software update for its flagship multi-effects processors, the H9000 and H9000R, available now as a free download for H9000 owners. The Version 1.1 software update provides popular vintage effects and a new surround tool that will appeal to musicians and composers for music creation, composition scoring, mixing for television, sound design and much more. The companion emote control software V1.1 update supports the most popular DAWs and the H9000R.

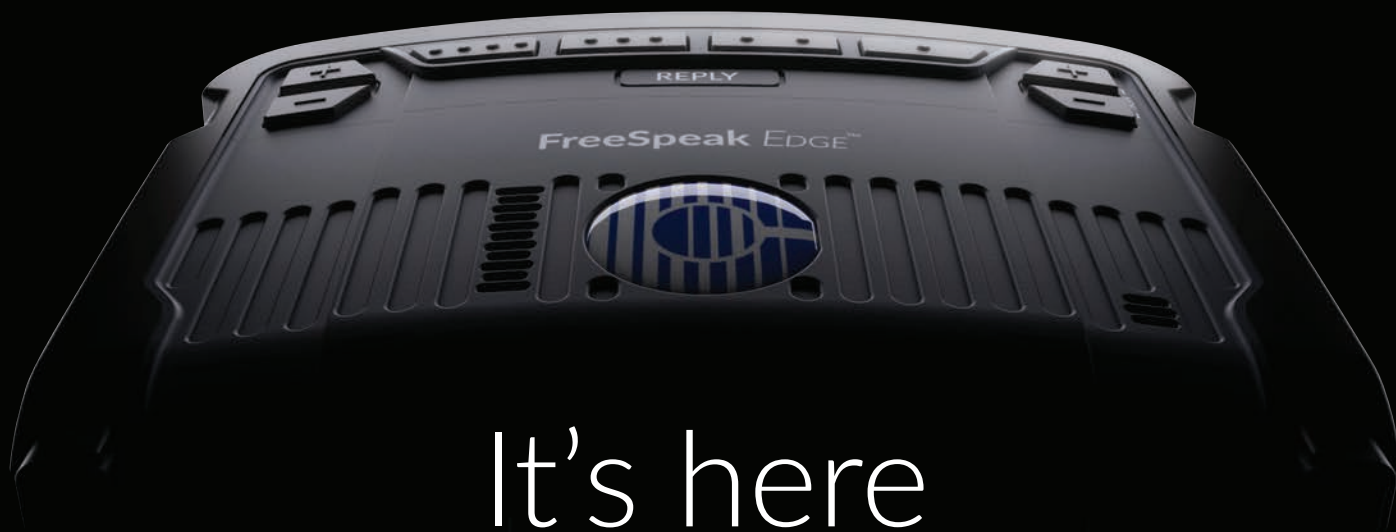
H9000 Version 1.1 software includes a new



Eventide's H9000 Network Effects Platform.

bank of H9000 Vintage Emulations including some of Eventide's most attractive effects: H3000 Micropitch, Unitide, SP2016 Reverb, Instant Phaser Mk II and Instant Flanger Mk II, and the H9

bank includes the new HotSawz algorithm. A new 3D Tools bank takes advantage of the H9000's multichannel architecture, including Eventide's first new surround algorithm, 5.1 Panner.



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beyond what you know about wireless intercom.
It extends the entire FreeSpeak[™] range, giving you
the freedom to think bigger.



AES: Booth #828

KLANG Unveils New Format of Education Program

BOOTH 629 KLANG:technologies is launching a new format of education program, which combines standard in-depth product training with user-friendly binaural academic theory, tailored and interactive content for different market sectors, and contributions from expert guest speakers.

“We try to make our training events educational, not just linear product presentations,” explains KLANG’s head of sales, Phil Kamp. “The opening section of the session doesn’t mention our system; it’s about the psychology of hearing, how our hearing works, how our brain deals with audio signals and, ultimately, how to provide an immersive and natural in-ear mix. Many of our attendees are seasoned audio pros who are very educated about how to operate a mixing board but haven’t necessarily drilled down to the theory about how our hearing works.”

Dates have already been successfully complet-



KLANG’s Phil Kamp leading a training session

ed across Europe and Asia. Several of the sessions covering rock and festival sound have included guest pro users—including engineers for System of a Down, Linkin Park, and Anastacia—who all shared how they use the KLANG system and offered some creative tips.

Telefunken Issues New Tube Microphone

BOOTH 231 Telefunken Elektroakustik is introducing the new TF47 large diaphragm multi-pattern tube microphone at AES. The TF47 is part of the new Alchemy Microphone Series, which also includes the TF29 Copperhead, TF39 Copperhead Deluxe, and TF51.

The TF47 is a new design based on the “German” sound, drawing inspiration from the historic U47 and M49. With a deep low end and a forward midrange, the TF47 is excellent for adding depth and presence to any source. These characteristics make it especially ideal for recording vocals, guitar amps, and drums.

At the heart of the TF47 is an all-brass K47-style capsule, new old stock 5840W vacuum tube, and custom-made historically accurate BV8 trans-



former (as found in the U47). These components deliver a warm and punchy sound reminiscent of the U47 with a pleasant top end articulation that sits well in a mix

New Hybrid Cable in Sommer Spotlight

BOOTH 531 Sommer Cable is at AES 2019 with more than 200 unique AV and data cables, as well as connectors, electronics, and housings. With its Sommer Cable America US subsidiary in Santa Rosa, CA, Sommer serves the broadcast, video, studio, AV installation, live sound, music, IT, Hi-Fi and OEM markets, with business partners in

over 50 countries.

The new SC-MONOCAT 121 hybrid cable is the big brother of Sommer’s popular MONOCAT 111C. In addition to the CAT.7 Ethernet and a shielded pair for DMX/Audio transmission, the new cable features a total of four color-coded wires for power plus one wire for common ground.



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.

This allows for the connection of two independent lines for power—two conductors for hot, two conductors for neutral and one ground wire.



Sommer Cable’s SC-MONOCAT 121 hybrid cable

From BOX to AXS: A Record Year for API Consoles

BOOTH 330 From the new eight-channel BOX to the flagship Vision, API is notching a record year for its consoles.

On the large format front, recent sales of AXS consoles include a 32-channel AXS to Grammy Award-winning producer Dave



The API 2448 console at Wire & Vice studio in Milwaukee, WI

Cobb (Chris Stapleton, Jason Isbell, Brandi Carlile and Dolly Parton). Other AXS commissionings include a 32-channel console for New York University; a 48-channel console for Tall Pine Records in Kolbudy, Poland; a 32-channel AXS for Oktaven Audio in Mount Vernon, NY; a 64-channel AXS for Tokyo College of Music in Japan; a 48-channel AXS for Sound Emporium Studios in Nashville, TN; and a 48-channel Vision for an undisclosed client.

The new 2448 has met with an enthusiastic response, with the most recent order coming from French musician and composer Yann Tiersen (Amélie). 2448 consoles have been recently commissioned for Machines with Magnets (Pawtucket, RI) and Wire & Vice studio (Milwaukee, WI), which is also home to the License Lab (Sony, Netflix, Apple, Nike and more).

BOX console sales are continuing to exceed API's projections with recent shipments to China, Japan, the U.K. and throughout the United States.



L-ACOUSTICS, DEMO ROOM 1E02 To mark the 35th anniversary of its founding, L-Acoustics is creating the Audio Engineering Society (AES) Dr. Christian Heil Future of Sound scholarship, named in honor of L-Acoustic Founder Dr. Christian Heil (shown here). A stipend of \$5,000 offered annually to graduate students in the field of audio engineering who are members of the AES, the first scholarship has been granted to McGill University student Ben Creelman, who is pursuing a Master of Music degree in the field of sound recording. The scholarship will be granted yearly to students who demonstrate curiosity and dedication to shaping the future of sound

Acon Digital Offers Enhanced Acoustica 7

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.



Acon Digital's Acoustica Premium Edition 7.1

PRODIGY.MP MULTIFUNCTION AUDIO PROCESSOR



RAVENNA Dante WSG globcon Smart v8

Stand 350

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DirectOut TECHNOLOGIES

DPA Launches 2028 Vocal Mic

BOOTH 633 DPA Microphones' new 2028 Vocal Mic aims to change the live performance landscape with its renowned natural sound, road-ready design and competitive price point. Making its AES debut, the new 2028 vocal microphone allows all types of vocals to shine.



DPA's Vocal Mic family

Perfect for everyone from indie artists to international touring singers, the 2028 mic is ideally suited for live stage performances, broadcast and pro AV applications. On a live stage, the 2028 delivers the same sonic qualities as DPA's other solutions and needs no (or very little) EQ to sound just like you are standing next to the singer. This allows the artist to hone-in on their vocals as if not using a microphone, which puts less strain on the voice.

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.

Featuring two newly designed Acoustically Concealed Woofers that generate low distortion and feature brand-new MCC coaxial and midrange 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.

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.



Genelec's expanded 'The Ones' family

Steinberg Unveils New Software, Interfaces

BOOTH 624 Steinberg Media Technologies, a Yamaha company, is highlighting new versions of Dorico and WaveLab software. Steinberg is spotlighting the latest version of its professional scoring software, Dorico 3. The latest iterations of Dorico Pro 3 and Dorico Elements 3 introduce features for automatically producing a condensed conductor's score (Pro only), support for tablature, guitar notation and harp pedal changes. Customizable playback templates make it easy to configure Dorico to use one's own virtual instruments and reuse those settings in future projects.



A screenshot from Steinberg's Dorico 3 software

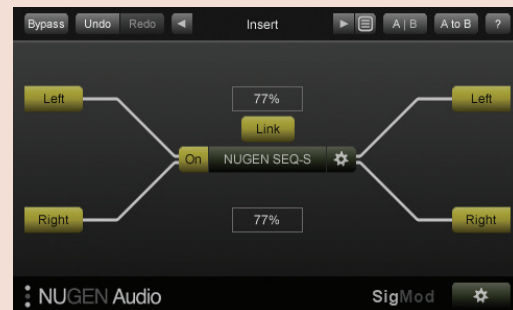
WaveLab 10 introduces a range of improvements and new features including video playback support, extended external effects, reference track, enhanced undo/redo and much more.

Steinberg is also introducing the UR-C USB audio interfaces featuring 32-bit/192 kHz audio resolution. Connecting via USB-C and USB 3.1 Gen 1 SuperSpeed USB to any Windows and Mac computer, as well as to iOS devices, the new UR-C series provides a full range of audio interfaces with different input/output capabilities, robust build quality and exceptional value.

Nugen Audio Updates SigMod Software

BOOTH 504I (AVID PARTNER PAVILION) Nugen Audio is unveiling the latest SigMod software at AES NY 2019. The update, which allows SigMod to host multiple instances of the Insert module, incorporates hosting support for third-party VST2 and AU plug-ins. This enables users to access a wider pool of plug-ins, particularly in DAWs that support specific plug-in formats, and increases access for creative routing options such as mid/side processing.

The company has also implemented a wet/dry control for the Insert module. This provides even further flexibility, allowing users to blend their effected signal with the original sound without the use of an AUX send. Improved navigation controls for third-party plug-ins, including a search bar functionality, enables users to filter by name and increases efficiency and ease of use.



Screenshot of Nugen Audio's updated SigMod software

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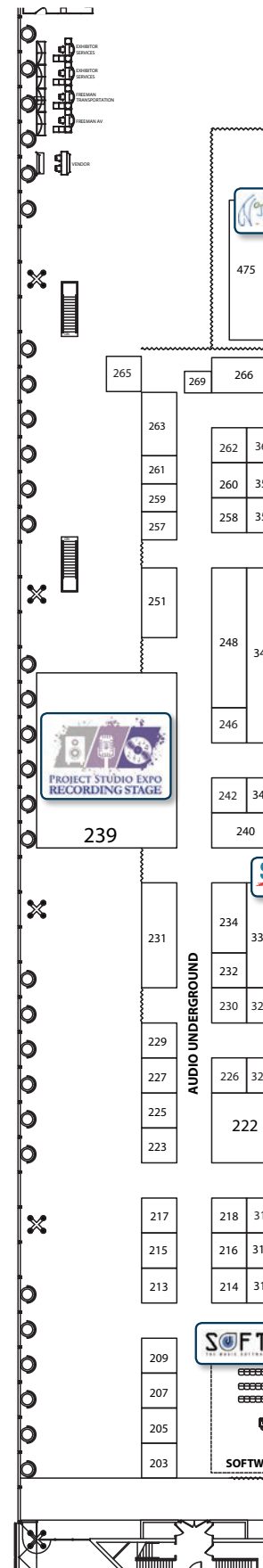
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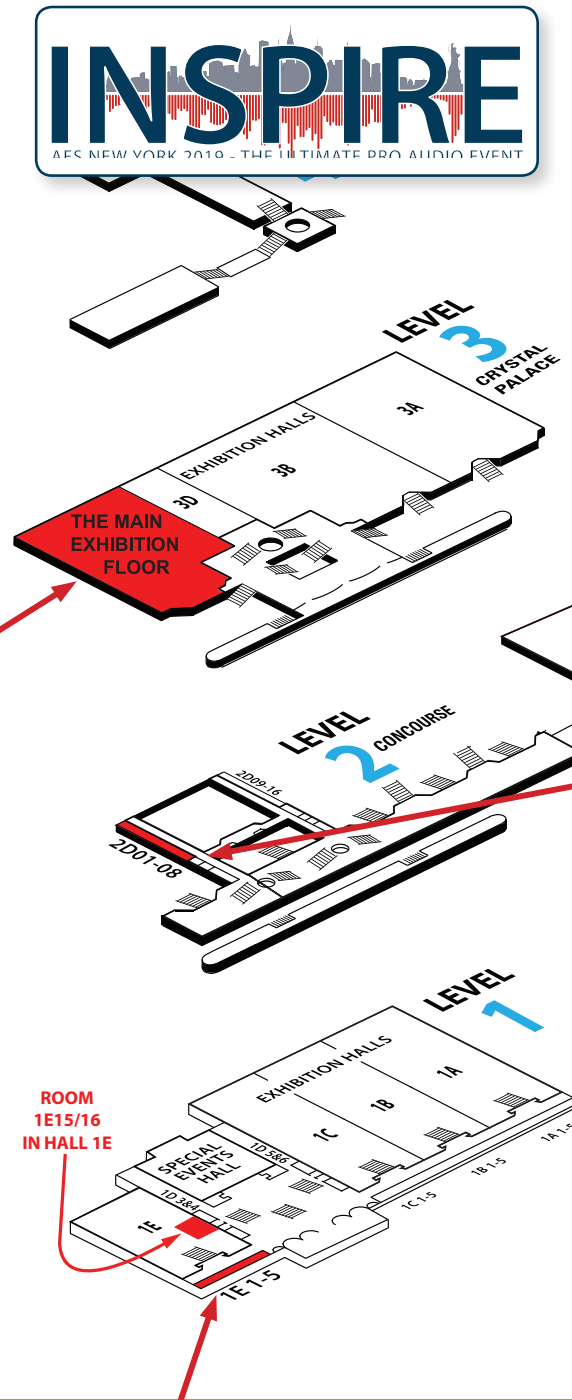
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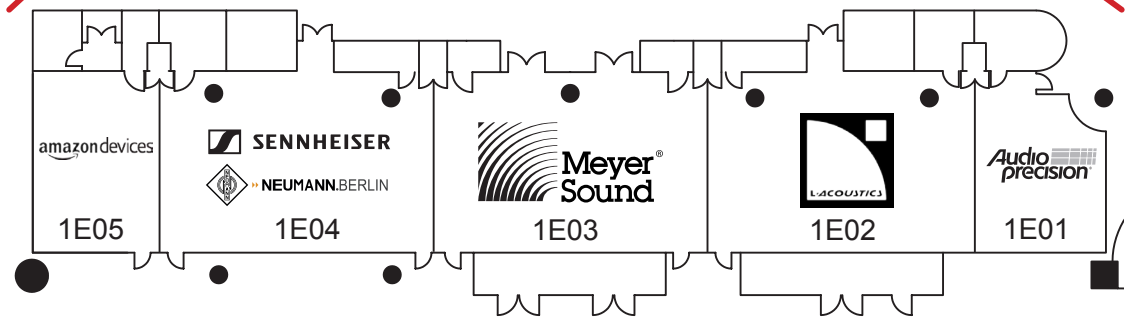
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Focusrite RedNet: South of the Border, Down Mexico Way

BOOTH 632 Propelled by Netflix's deep dive into Mexico's media-content industry, Cinematic Media's new post-production facility, part of GGM Estudios and located just north of Mexico City, is poised to contribute to the growth of Spanish-language prestige content. When completed by the end of 2019, the facility will house eight stages/cutting rooms, all certified for the Dolby Atmos broadcast immersive-audio format. Keeping the workflow manageable at a high pace will be components from Focusrite's RedNet range of Dante-networked audio converters and interfaces.

When finished, the audio studios will have a complement of six RedNet HD32R 32-channel HD Dante network bridges (one per stage), 22 Red 4Pre 58-In/64-Out Thunderbolt 2 and Pro Tools | HD compatible audio interfaces (three per Stage plus Edit Suites), six RedNet AM2 stereo audio monitoring units, and six RedNet X2P 2x2 Dante audio interfaces.

"RedNet sounds fantastic," says Martin Hernandez, Sound Supervisor and Designer at Cinematic Media, "and combined with the efficiencies it brings us, it was the right choice for what will be Mexico's leading post production facility."



One of the post-production engineers at work at the new facility of Cinematic Media, located just north of Mexico City, employing Red and RedNet components from Focusrite.

No other system could have provided the kinds of capability RedNet does at that price. It is an excellent investment."

Christian Life Assembly Sings KLANG'S Praises

BOOTH 629 Christian Life Assembly (CLA) in Langley City, 25 miles from downtown Vancouver, Canada, recently took its audio technology to the next level with a new DiGiCo SD12 digital mixing console at front-of-house and a KLANG immersive IEM mixing system. The church's KLANG system is comprised of four KLANG:vier units, which support individual In-Ear mixes for up to five musicians each, and a KLANG:quelle, which offers four channels of Dante-enabled digital-to-analog conversion and high-quality headphone amplifiers.

Assistant Technical Director Will Lee, who is also a FOH engineer, generates the 24 channels feeding the KLANG system for the church's contemporary praise band. CLA also rents the auditorium, which can be combined with an adja-



Christian Life Assembly's new KLANG:app remote controller and DiGiCo SD12 console at the church's FOH mix position

cent overspill space, for outside events and makes the in-house technology, including the KLANG system, available to visitors.

DiGiCo Puts Mustard on The Market

BOOTH 629 This year's AES show sees DiGiCo reveal Mustard, a new set of algorithms and options for SD7 Quantum channel strip processing that offer enhanced flexibility and choice when extra control and creative adjustment is needed within a mix. Making full use of the Quantum engine's



The DiGiCo Mustard Dynamics screen

new seventh-generation FPGA infrastructure, the Mustard channel can be used in conjunction with the standard SD processing to add pre-amps, filters, EQ, gate and a selection of compressor types to any existing channel strip.



Metric Halo's 3d Family

Metric Halo Spotlights Complete 3d Family

BOOTH 315 Metric Halo's ULN-8 3d is the result of the company's 20-year research program into the fusion of digital and analog audio technologies. It is a one-stop shop for all of your audio needs, addressing every requirement with exceptional quality. The combination of ULN-8 3d's transparent microphone preamps, famous for their completely unveiled sound, and Metric Halo's exclusive insertable Character Component Modeling Processing provides flexibility and sound quality that's unavailable anywhere else.

All 3d devices feature MHLINK—Metric Halo's redefinition of audio interconnect technology. MHLINK and 3d enable true multibox operation. Multiple units connected via MHLINK automatically share a common clock, mix engine and computer interface.

Pliant Features New MicroCom Intercom System

BOOTH 848 Pliant Technologies is showcasing its newest digital wireless intercom system, MicroCom, at AES 2019 (Booth 846). MicroCom offers a simple and affordable wireless intercom solution for any budget. Available in 900MHz (where legal), MicroCom provides single channel, full-duplex, multi-user intercom for applications where high-quality audio, excellent range, and low-cost are essential. MicroCom has the capability to provide unlimited listeners without the need for basestations, providing a great deal of flexibility. This compact, economical wireless inter-

com is ideal for houses of worship, videographers, corporate events, schools, and a wide array of other applications.

Additionally, MicroCom is designed with advanced RF technology and its software is tailored for professional use. While intended for professional use, the system is very simple to set-up and easy-to-use, which is an added benefit for a facility or event that is working with less-technical staff and volunteers. Several different headset options are also offered that are suitable for a wide array of application needs.



Pliant Technologies' MicroCom digital wireless intercom system

Shure Upgrades SE Earphone Line

BOOTH 404 Shure's established line of SE Earphones provide one of the most unique consumer listening experiences. Built with a detachable cable system, listeners can alternate between a wireless or wired setup to maximize flexibility and convenience. All Wireless SE Earphones are now equipped with Shure's High-Resolution Bluetooth 5 Earphone Communication Cable (RMCE-BT2) to deliver more enriched wireless audio quality, detailed sound and durability.

Built with a dedicated, high-performance headphone amplifier, the RMCE-BT2 delivers lower noise distortion while accurately maintaining frequency response and codec support. With ten hours of wireless playback, the RMCE-BT2 provides a 25 percent increase in battery life and a quick 15-minute recharge can provide up to two hours of wireless listening. No matter the connection, the comfortable Sound Isolating design eliminates outside noise, easily transforming a daily commute, gym workout, or airplane trip into a personal concert.

Shure's RMCE-BT2 SE earphones



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RTW Spotlights TouchMonitors with Ravenna/AES67

BOOTH 504J RTW focuses on visualizing audio in order to let audio engineers make informed decisions in post-production, broadcast and quality control, and as audio professionals are increasingly moving toward networked audio, RTW is launching a new version of its TouchMonitor TM7 and TM9. These two new audio meters that are ready for connecting with Ravenna or AES67-based IP Audio networks right out of the box will be on display at the RTW booth (504J).



RTW's TouchMonitors TM7 and TM9 with Ravenna/AES67

The new meters align perfectly with RTW's strategic efforts to embrace networked audio. Earlier this year, Dante versions of TouchMonitor TM7 and TM9 were introduced, and with these brand-new meters, two key bases within the IP Audio sphere are covered in full.



Sound Devices has added Dugan automixing to the Scorpio premium portable mixer-recorder

Sound Devices Adds Dugan Automixing to Scorpio

BOOTH 833 Sound Devices, LLC (Booth 530) is adding Dugan automixing to its 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 Sound Devices' 688 Mixer-Recorder and the 633 Mixer-Recorder. Sound Devices' field mixers and recorders have an exclusive license for Dugan technology.

Dan Dugan, CEO of Dan Dugan Sound Design, Inc. is himself a Sound Devices user, employing their products in field recordings for the Nature Sounds Society.



The Loudness War is Over (If You Want It)

The current state of loudness and what creators can do to make it better

OCT 16

2:45-4:15 P.M.

Special Events Room (1E15+16)

Moderator
George Massenburg

Panelists
Serban Ghenea | Gimel "Young Guru" Keaton
Bob Ludwig | Thomas Lund | Ann Mincieli

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

L-Acoustics L-ISA is a Broadway Smash

DEMO ROOM 1E02 L-ISA Sound technology by L-Acoustics recently made its North American musical theater debut in *Broadway Bounty Hunter*, a delightfully campy musical comedy from Tony Award nominee Joe Iconis, staged at Manhattan's Greenwich House Theater.



MATTHEWMURPHY

Broadway Bounty Hunter utilized a highly immersive L-ISA sound design by Cody Spencer and Stephen Jensen

After the show moved to New York City, Sound Designer Cody Spender had the opportunity to create a panoramic audio experience with L-ISA. “The localization of the vocals and the fidelity we got from the band when we were able to space different instruments across the panorama of the stage was amazing. It led to crystal-clear vocal, a lush and full-sounding band and the ability to rock out but also pull back and keep the band’s fidelity when needed.”



MASTERING SOLVED.

NEW: B16-BMB6 8ch AES/EBU IO

MASTERING GRADE DAUGHTER CARDS FOR THE B80 and B16 MOTHERSHIPS



INTRODUCING THE BAD4M DAUGHTER CARD

- 4-channel MIX / MASTERING ADC
- Switchable BX1 input transformers
- BURL NextGen BOPA14 OP-AMP
- B2 ADC stepped attenuator
- All class-A, discrete signal path
- Avid delay matching
- Filter select options



NOMINATED FOR BEST AD/DA INTERFACE BDA4M DAUGHTER CARD

- 4-channel MIX / MASTERING DAC
- Switchable BX5 output transformers
- BURL NextGen BOPA11 OP-AMP
- B2 DAC stepped attenuator
- All class-A, discrete signal path
- Avid delay matching
- Filter select options



BURLAudio.com/Mastering

Sanken Features Complete Chromatic Family

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



Sanken's Chromatic professional studio microphones

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.

P&E Wing Sponsors 'Connect Café & Networking Lounge'

At this year's AES Convention in New York the Recording Academy Producers & Engineers Wing is sponsoring "The Connect Café & Networking Lounge."

Located on the convention floor, "The Connect Café & Networking Lounge" is a three-sided space situated in the center rear of the exhibit hall. The lounge is adjacent to the AES Mix with the Masters Workshop, and between the PSE Recording Stage and the Live Production Stage. It is the optimal location to meet with friends and colleagues, network with new contacts, and get one-on-one time with the pros and technology leaders participating in the convention's many sessions and workshops.

"The Connect Café & Networking Lounge" is accessible during the full hours of the exhibition floor, October 16-18. Coffee, pastries and snacks are available for purchase all day, with a selection of beer, wine and liquor available in the afternoon until 6 p.m. Information and promotional films will also be screened in the lounge throughout the three days of the convention exhibits.

DIGICO, BOOTH 629 Earlier this year, the intimate, 530-seat Vilar Performing Arts Center at Colorado's Beaver Creek Resort took a huge step forward when it installed a suite of DiGiCo products. The venue's new FOH console is the compact but powerful SD12, backed by an SD-Rack loaded with 32-bit 'Ultimate Stadium' Mic Pre-Amp cards. DiGiCo's 4REA4 system was also installed, acting as a matrix hub, system processor, and more. All of this, along with a new A164Wall LCD I/O expander for the stage, joins a DiGiCo SD9 console already in place for monitor mixing. VPAC Audio Engineer Cheyenne Mendoza is shown here mixing a live music performance on the venue's new DiGiCo SD12 FOH console.



WSDG: Panels & Tech Tour

BOOTH 440 WSDG is participating in multiple panels and leading a technical tour at AES NY 2019. These events are designed to both educate attendees and inspire them to explore current and future trends in our industry.

WEDNESDAY, OCTOBER 16

10:30 a.m.-Noon

WSDG Founding Partner John Storyk and Partner/Director of Production Romina Larregina will co-chair Podcast Production Studios, a discussion on the parallels and contrasts of several recently completed Podcast facilities.

4:45 p.m.-5:45 p.m.

WSDG Partners Dirk Noy and Renato Cipriano will present "New Developments In Acoustic Simulation," a tutorial on the evolution of methodology for developing and predicting audio and room modeling simulations during design and pre-construction. Dr. Peter D'Antonio, WSDG Director of Research, will discuss the development of iterative low frequency analysis.

THURSDAY, OCTOBER 17

7 p.m.-8 p.m.

AES Broadcast Committee Chair David Bialik will host a tour of recently completed Stitcher

Podcast Studios. The tour will be conducted by Stitcher Chief Engineer John DeLore and WSDG Partner/Director of Production Romina Larregina.

FRIDAY, OCTOBER 18

1 p.m.-2 p.m.

WSDG Founding Partner John Storyk and a panel of special guests, including award-winning producer/engineer Eddie Kramer and Grammy-winning engineer/Jungle City Studio owner Ann Mincieli, will join the panel and into their crystal balls to consider potential options for Studio Design for 2070.

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Jam & Lewis Go on Record With ATC Monitors

BOOTH 240 Jimmy Jam and Terry Lewis are the legendary multi-platinum, multi-Grammy-Award-winning songwriting and production team behind such colossal acts as Michael Jackson, Janet Jackson, Boyz II Men, and countless others. After nearly four decades in the industry, they are finally about to release an album of their own, *Jam & Lewis*, Vol. 1, which they mixed in 11.2 using an array of ATC monitors. ATC's U.S. distributor, TransAudio Group, arranged for a bigger 11.2 ATC system for a showcase event to reveal the work to over two hundred of Jam & Lewis'

friends and colleagues.

"We had been impressed by ATC monitors in the past," Lewis notes. "The array of different ATC models and sizes made it possible to outfit the control room with the right boxes for an immersive system." Jam adds: "We're always looking for a good mix with lots of detail that adds up to an effective whole. The ATCs are great for that; they're very true. They sound warm and pleasant and are easy to work on, but they aren't hyped. They won't make a bad mix sound good, so they make us work!"



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Promoting their new album mixed in 11.2 using an array of ATC monitors, Jimmy Jam and Terry Lewis previewed the work for friends and colleagues with the aid of a bigger 11.2 ATC system supplied by ATC's U.S. distributor, TransAudio Group

A-T Bundles Solutions for Content Creators

BOOTH 422 Audio-Technica is displaying four bundles catered to content creators, including podcasters, videographers, live-streamers, YouTubers and beyond. Developed in direct response to customer input, two bundles feature USB outputs to directly connect with computers, while two feature XLR outputs for more flexibility to connect with professional mixers or digital interfaces. All bundles feature a microphone with mount, ATH-M20x Professional Monitor Headphones and a new custom boom arm with desk mount. The boom arms are pre-threaded with the appropriate USB or XLR microphone cable compatible



Audio-Technica's AT2035PK bundle

with the included microphone for a sleek, clutter-free appearance.

The AT2005USBPK bundle includes an AT2005USB Cardioid Dynamic USB/XLR Microphone with ATH-M20x headphones and custom boom arm. The AT2020PK bundle includes an AT2020 Cardioid Condenser Microphone, ATH-M20x headphones and custom boom arm. The AT2020USB+PK bundle includes an AT2020USB+ Cardioid Condenser USB Microphone,

ATH-M20x headphones and custom boom arm. The AT2035PK bundle includes an AT2035 Cardioid Condenser Microphone, ATH-M20x headphones, custom boom arm and shock mount.

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 omnidirectional 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.



Waves' eMotion LV1 Live Mixer with MyMon app

Waves Shows MyMon App for eMotion LV1

BOOTH 640 Waves is offering the MyMon app for the eMotion LV1 Live Mixer. MyMon gives musicians on stage wireless control of their own mix without affecting FOH sound. Adjust input levels, mute, pan, post-mix EQ and link channels to custom single fader groups.

MyMon makes it easy to just fix a mix directly

from an iOS or Android mobile device. Instead of trying to tell someone else what a performer needs to hear, they'll get real-time customizable control of their own mix at any time from anywhere, to hear exactly what they need every time they play, night after night.

With MyMon, each member of the band can customize their mix at any given time, without competing for the attention of FOH. While the musicians and artists on stage are dialing in exactly what they want to hear, the FOH engineer is free to concentrate on the house mix and all the other things they need to think about for the show.



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Clive's Live Sound Picks

By Clive Young

The AES Convention used to have a reputation as “a recording show,” but if anyone says that to you now, they’re living in the past. More than 25 percent of all AES Convention attendees work in sound reinforcement, and the show has plenty to see, hear and learn about when it comes to every permutation of live sound. Here’s just a few goodies to check out today:

■ These days, immersive audio is everywhere (so to speak), and increasingly, that includes live performances. In “**Immersive Sound System Panning—An Interactive Software Application and Tools for Live Performances**,” held today at 10:30 a.m. in 1E17, Ianina Canalis of the National University of Lanús, Buenos Aires, Argentina, will introduce the Immersive Sound System Panning (ISSP) software application, which allows free choice in the position of speakers and sound sources. The workshop will showcase ISSP, the main features of the software and tools for spatializing sound, and will allow attendees to get hands-on with the software to try it for themselves.

■ Don’t have an All-Access pass? Your Exhibits-Plus badge will still get you into all kinds of great educational experiences here at the show, including the Live Production Stage, located right on the exhibit floor. You can catch 45-minute presentations on Shure’s Wireless Workflow Software (1 p.m.); pros from Meyer Sound, d&b audiotechnik, L-Acoustics and Adamson Systems Engineering sharing the stage to explain the MILAN network protocol (2 p.m.); and an overview of Dante basics and how to avoid common mistakes from Sweetwater’s Mike Picotte (3 p.m.).

■ “**Solution-Based Approaches for Networked Audio in Live Production**” at 9 a.m. in 1E13 will bring together pros from Solotech, Kore Audio Design, Adamson, L-Acoustics and Meyer Sound to discuss the challenges that face AV systems engineers and explains how integrating solutions-based networked audio technologies can answer many of those issues.

■ And if all that doesn’t fill your plate, go wander the exhibition floor (you were headed there anyway). Across the board, if it’s necessary for producing a good show, you’ll find it there, whether it’s the latest in wireless mics, portable P.A.s that will fill a hotel ballroom or top-shelf digital mixing consoles used to mix stadium shows for thousands of people.

LynTec Features New Remote Relay Modules

BOOTH 446 LynTec is showcasing its new Xtend Power Control (XPC) Series XRM Relay Modules that extend beyond the traditional reach of the company’s relay panels and motorized circuit breakers. LynTec’s standalone XRM relay modules are available in two models: XRM 20 Relay Module in a 20-amp cube enclosure with two independent relays to control the two onboard duplex plugs and the XRM 30 Relay Module in a 30-amp cube enclosure with a single relay switch that controls a single 30A L5-30 receptacle.

The modules can be placed anywhere imaginable: in the rack, on rigging, behind line arrays or anywhere equipment is located. Each module contains an electrical connection, a power plug and an Ethernet port. Integration is simple and straightforward: Connect the module to a power source and the network, and then plug in the equipment that needs



LynTec’s XRM 20 Relay Module

power control. Using LynTec’s IP-based GUI, users can set up and customize the control and sequencing for each device, providing integrators and facility managers with an integrated and affordable approach to whole venue power control.

Mad Oak Returns as Boston’s First WSDG Commercial Studio

BOOTH 440 Recording industry gear guru and longtime Boston-based studio owner PK Pandey had to close his original Mad Oak Studios in 2011 when the building owner decided to monetize the property, but Pandey was committed to re-establishing its position as one of Boston’s coolest and most popular studios.

“I’ve enjoyed a long-term working relationship with WSDG,” Pandey explains. “WSDG was the only design firm I considered for our new facility. My partner, Benny Grotto, who had been head engineer/house producer for the original Mad Oak, and I worked closely with architect/acoustician John Storyk and WSDG project manager Joshua Morris to create a 1,000-square-foot studio that would genuinely rock Boston’s recording scene.”

“The studio boasts custom-built, large-format Symphonic Acoustics monitors, an API 1608 32-channel console, a Studer 827 Pro Tools HDX and Burl Audio converters,” says WSDG co-founder John Storyk. “Mad Oak also offers many reverbs, vintage mics, ample outboard gear and a rare Neve module. We’re extremely proud to have been associated with this project.”



The WSDG-designed control room in Boston’s Mad Oak Studios

Genelec Takes Green Street Into the Immersive Future

BOOTH 322 Anticipating the growing acceptance of immersive sound, composer, sound designer and dialogue director Rob King of Green Street Studios in Sherman Oaks, CA, began auditioning speakers for a 7.1.4 array. “I had already seen game development and film move in that direction, and I knew it was a matter of time before formats like Dolby Atmos would become standard,” he recalls. “Now, all the AAA-level games, like *Shadow of Tomb Raider* that we recently completed, are being done in Atmos.” King first upgraded his Genelec 8020A/7350

subwoofer setup with a pair of Genelec 8351A Smart Active Monitors.

His 8351As were ultimately augmented by a Genelec 8341A Smart Active Monitor for center channel and four Genelec 8331A Smart Active Monitors for side and rear surrounds, four 8320A Smart Active Monitors for overheads, and a 7380A Smart Active Subwoofer. Along with superlative sound quality, King says the ability to hear fine detail and Genelec’s technology cinched his choice. “The future, in the form of immersive sound formats, is not just coming—it’s here. And with Genelec, I have the speakers that I need to feel ready for it.”



Control setup at Green Street Studios, featuring an immersive 7.1.4 monitoring array comprising Genelec Smart Active Monitors

Audio History Presents ‘The History of Playback’

BOOTH 203 The Audio History Library & Museum is presenting “The History of Playback” in Booth 203 during AES NY 2019.

The first machine to record sound was developed by technical editor and typographer Édouard-Léon Scott de Martinville of Paris. Before 1860, no human had ever seen sound: to do so was an astounding scientific discovery. To hear back, however, would require Thomas Edison’s breakthrough achievement 17 years later, followed, in another decade, by metallurgist Emile Berliner making records flat, with better sound and easier to replicate. New industries were born and lives were changed as an outgrowth of these visionary innovations.

The Audio History Library & Museum is presenting this arc of human technical achievement of retrieving sound from a groove over the past 160 years. In addition, and in celebration of the 50th anniversary of Woodstock’s seminal concert in Bethel, NY, legendary sound engineer Bill Hanley will be at the Audio History booth during the convention. Come meet the man who believed everyone should be able to hear intelligibly, as he would say, “to the last seat in the house.”

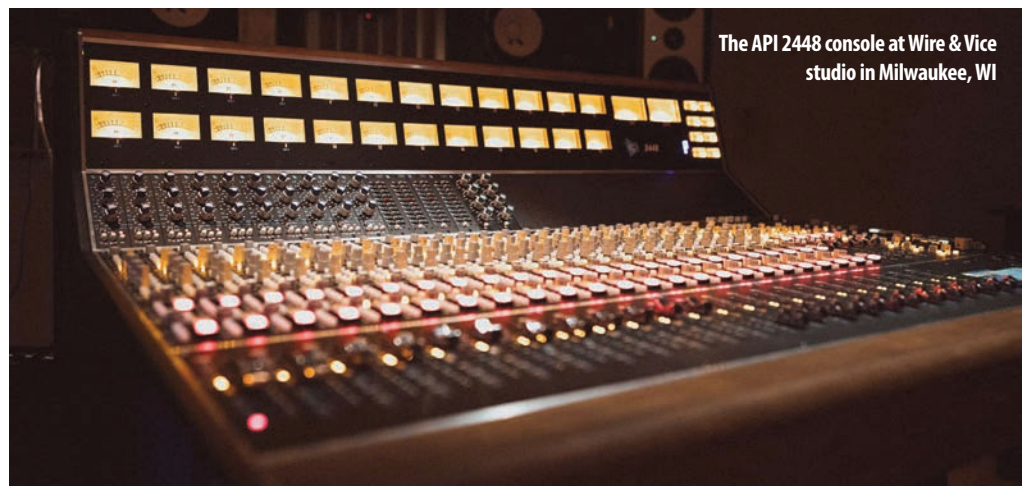
From BOX to AXS: A Record Year for API Consoles

BOOTH 330 From the new eight-channel BOX to the flagship Vision, API is notching a record year for its consoles. On the large-format front, recent sales of AXS consoles include a 32-channel AXS to Grammy Award-winning producer Dave Cobb (Chris Stapleton, Jason Isbell, Brandi Carlile and Dolly Parton). Other AXS commissionings include a 32-channel console for New York University; a 48-channel console for Tall Pine Records in Kolbudy, Poland; a 32-channel AXS for Oktaven Audio in Mount Vernon, NY; a 64-channel AXS for Tokyo College of Music in Japan; a 48-channel AXS for Sound Emporium Studios in Nashville, TN; and a 48-channel Vision for an undisclosed client. All API large-format consoles feature API’s

new Final Touch automation.

The new 2448 has been met with an enthusiastic response throughout the pro audio community, with the most recent order coming from French musician and composer Yann Tiersen (*Amélie*). 2448 consoles have been recently commissioned for Machines with Magnets (Pawtucket, RI) and Wire & Vice studio (Milwaukee, WI), which is also home to the License Lab (Sony, Netflix, Apple, Nike and more). In production, two 2448 consoles are currently being finished for the University of the Arts in Philadelphia, PA, sold through Dale Pro Audio.

BOX console sales are continuing to exceed API’s projections, with recent shipments to China, Japan, the U.K. and throughout the United States.



The API 2448 console at Wire & Vice studio in Milwaukee, WI

AES 2019 to Showcase Empire State Building 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



The Empire State Building's Alford Antenna

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.

Harper | continued from page 3

inform the society's efforts. “With the leading minds in professional audio among its membership, AES is helping to spearhead and establish the next generation of best practices and workflows, and the refinement and implementation of innovations defining the evolution of the audio arts and sciences across the varied landscape of professional audio specialties,” Harper points out.

That said, pro audio and AES are both evolving for reasons beyond just technology these days. “In addition to creating market-driven standards, it's also our job now to continue expanding our role in providing value to a more diverse and inclusive community, while keeping up with trends, the global economy and other laws and regulations that could impact the way that businesses operate,” says Harper. “AES is an amazing resource for everyone in professional audio, no matter your race, gender, ethnicity, level of education, geographic location, music genre of focus, et cetera. It is my job and my teams' responsibility that everyone sees the value that the society brings to the industry and genuinely believes that AES is a valued resource and their professional home.”

Modern audio tools are more broadly defined and accessible than ever before, and AES is making moves to embrace both those changes and the pros who work in those areas. That's nothing new, however; as the only professional society devoted exclusively to audio technology, the Audio Engi-

neering Society has always been comfortable at the cutting edge of technology.

“Most of the significant audio industry technology milestones over several decades were either spearheaded by a leading member of AES or were introduced at an AES convention,” notes Harper. “From advancements in phonograph, tape recording, sound reinforcement and audio reproduction technologies to the introduction of groundbreaking technologies like the compact disc and MP3 audio to the introduction of essential audio distribution and interface standards up through AES67 (Audio over IP), AES has led the industry forward.”

The best way to honor AES' storied history, then, is to keep innovating—to not merely react to the changing times, but to foster that change, says Harper. “We need to continue to take advantage of the integration of different learning styles and platforms, be more inclusive and welcoming to everyone in the community and better engage members throughout the year so the value of membership is never questioned. Our members are our greatest resource and we need to continue to capitalize on their industry leadership and make their knowledge and experience accessible to the industry at large.”

Other changes are afoot at the convention, too: “Focusing on the general concept of diversity and inclusion will be impactful for an organization like AES. While there's some perception of AES activities historically being a bit narrowly participatory, AES has a rich tradition of encouraging female participation in its governance and, over the past five years, has made tremendous strides

in actively expanding its inclusiveness. The society is committed to aggressively working to further expand its outreach.”

For Harper, getting to know the Audio Engineering Society and lead it into the future has been a welcome and rewarding challenge. “AES was—and is—unlike any organization I have ever worked for. The pro audio community is a one-of-a-kind, close-knit community and I'm honored to work with the extraordinary people in our industry every day.”

AES Live | continued from page 1

talk RF spectrum and regulatory changes, the latest compliant equipment, and best and advanced practices, including filtering techniques and RF over fiber. Can't get enough? Another Super Session, “AC Power, Grounding and Shielding,” takes place the next day at 9 a.m. in 1E12, covering the theory and practice of AC power for small to large sound systems.

One of the drawbacks to live sound is that occasionally some people aren't that thrilled to hear it. Noise pollution, sound exposure and more will become food for thought as pros from multiple loudspeaker manufacturers delve into controversial waters with “Your Noise Isn't My Noise: Improving Sound Exposure and Noise Pollution Management at Outdoor Events” on Friday at 4:15 p.m. in 1E13.

Ready to Launch | continued from page 1

member, noted, “We’re so proud of the team that came together to build the absolutely amazing program at the 147th AES Convention. We’ve expanded the comprehensive technical program to include more genres, a broader range of new technologies and a wider breadth of voices than ever before. There’s content that will meet every attendee’s interests and needs, as well as giving them the opportunity to expand their horizons.”

It’s all true. This year sees the introduction of much-anticipated tracks in EDM and Hip-Hop & R&B; expanded offerings in technologies ranging from immersive and spatial audio to game audio and XR; and more events that continue the society’s ongoing mission of fostering inclusivity throughout the industry.

In the meantime, if you’re looking for something to do today besides eyeballing the exhibits, don’t miss the keynote address by Grandmaster Flash at the Opening Ceremonies, which kick off at noon in SE01. There’s also workshops with top

recording pros all day long at the “Mix with the Masters” stage on the show floor; a look at designing podcast production studios (1E07) at 10:30 a.m. and at 3:45 p.m. in the same room; and a deep dive into creating an immersive audio experience for live sports coverage. That’s just the tip of the iceberg of what’s available to see, hear and learn today, so make the most of your time here at AES.

Neutrik Launches opticalCON DRAGONFLY Connectors

BOOTH 529 Neutrik’s opticalCON DRAGONFLY Fiber Optic Camera Connector Series provides a state-of-the-art alternative to common hybrid camera signal transmission systems. Occupying the same physical cutout as legacy SMPTE connector systems, DRAGONFLY offers modular chassis technology, IP68 environmental protection, crimp power contacts, Neutrik’s proven anti-kink boot design, and a long life of 10,000 mating cycles. opticalCON DRAGONFLY is appropriate for all camera signals, including 4K and 8K uncom-



Neutrik’s opticalCON DRAGONFLY Fiber Optic Connector Series

pressed UHD signals.

opticalCON DRAGONFLY is based on Neutrik’s patented XB2 lens technology. XB2 is an innovative, high-performance expanded beam solution. It is 322 times larger than physical contact surfaces yet much smaller than other expanded beam solutions. The relatively small size of the

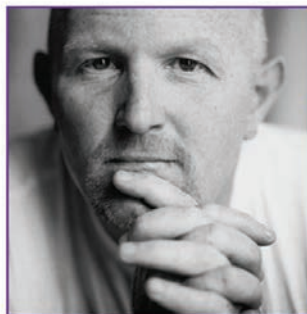
XB2 lens provides low signal attenuation that is competitive with physical contact connectivity solutions while offering high insensitivity to dust and dirt pollution and extremely easy cleaning.



WAVES, BOOTH 640 Waves is showing its complete range of audio solutions, including the new Abbey Road Studio 3 plug-in, created in collaboration with Abbey Road Studios and powered by Waves Nx immersive audio technology. This plug-in brings the impeccable acoustics of the legendary Abbey Road Studio 3 ControlRoom to any set of headphones. From left, during yesterday’s set-up, Waves’ Noam Raz, Michael Pearson-Adams and Mick Olesh prepare to introduce the Abbey Road Studio 3 to those mired in the furshlugginer plug-ins of yore.

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There's More Off the Show Floor, Part 1

By Katie Makal

The AES Convention offers several days of overlapping opportunities for attendees to hear from top audio industry figures and share in the latest research and technology information through papers, tutorials, workshops and special events, not to mention face-to-face discussions with colleagues from around the world. But if you want to really dig deep into a piece of gear or hear that P.A. full-throttle, you need to head to the demo rooms. Here's the first of a multi-part overview of what to expect when you get there.

AMAZON DEVICES, LAB126 - 1E05

Amazon Lab126 will be demonstrating its new Echo Studio 3D loudspeaker to invited guests during the show.

ANALOG DEVICES - 2D03

In its demo room, Analog Devices is showcasing its latest world-class precision audio signal processing hardware and software technologies for high-performance audio products. Highlighted will be the newest SHARC ADSP-SC58x (ARM +DSP) audio module development platform with A2B connectivity and Dante support, the latest SigmaDSP-based headphone solutions and new Class D amplifier technology. A special feature will be the consumer debut of A2B, a low-latency digital audio bus standard.

Public open house hours are Wednesday 4-6 p.m. and Friday 9-11 a.m., with a special A2B presentation in the room on Thursday at 12:15. Note that other hours are by appointment only. Email aes@analog.com to request a meeting.

MEYER SOUND - 1E03

Meyer Sound is showcasing a new generation of point source loudspeakers at AES, underscoring continuing innovations in a line extending back four decades to when John Meyer and Broadway sound designer Abe Jacob created the groundbreaking UPA loudspeaker.

Meyer Sound's demo room this year is significantly larger than last year's room to accommodate more products and a spacious Sonic Lounge.

Of keen interest to all audio professionals will be the ULTRA-X40, the heir apparent to the UPA loudspeaker. Based on technologies developed for the LEO Family line arrays, ULTRA-X40 is the most significant point source loudspeaker



Meyer Sound's ULTRA-X40

er for Meyer Sound since the self-powered series debuted in 1995, according to the company.

Heard for the first time together at any trade show will be all three variants of the new UPQ-D series of point source loudspeakers. Featuring the same drivers and footprint as the original UPQ loudspeakers, the upgraded versions incorporate new class D power amplifiers for lighter weight and less current draw.

In between loudspeaker demo sessions, visitors can enjoy refreshments and convivial conversations in the Sonic Lounge.

SENNHEISER AND NEUMANN - 1E04

The Sennheiser and Neumann demo room is fitted with a 7.1.4 loudspeaker setup with KH 310, KH 420 and KH 870 models, plus a stereo configuration with KH 310, KH 120 and KH 80 DSP monitor loudspeakers.

High-profile mixing, recording and mastering engineers will be playing their immersive audio content each day and presenting their approach to engineering for immersive. Two sessions are dedicated to presenting the Neumann speaker line.

Four hour-long sessions take place in the demo room on Wednesday: 11 a.m. Neumann monitor speaker presentation, 1 p.m. Morten Lindberg, 3 p.m. Andres Mayo and 5 p.m. Jim Anderson.

Thursday's demo room sessions: 10 a.m. Jim Anderson, 12 p.m. Elliot Scheiner and Gavin



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October 2019

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Lurssen, 2 p.m. Michael Bishop and 4 p.m. Michael Romanowski.

And on Friday, Sennheiser and Neumann's demo sessions are: 9 a.m. Neumann monitor speaker presentation, 11 a.m. Lasse Nipkow, 1 p.m. Eric Schilling and 3 p.m. Darcy Proper and Ronald Prent.

The Neumann KH line will
be demoed in 1E04



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

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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.

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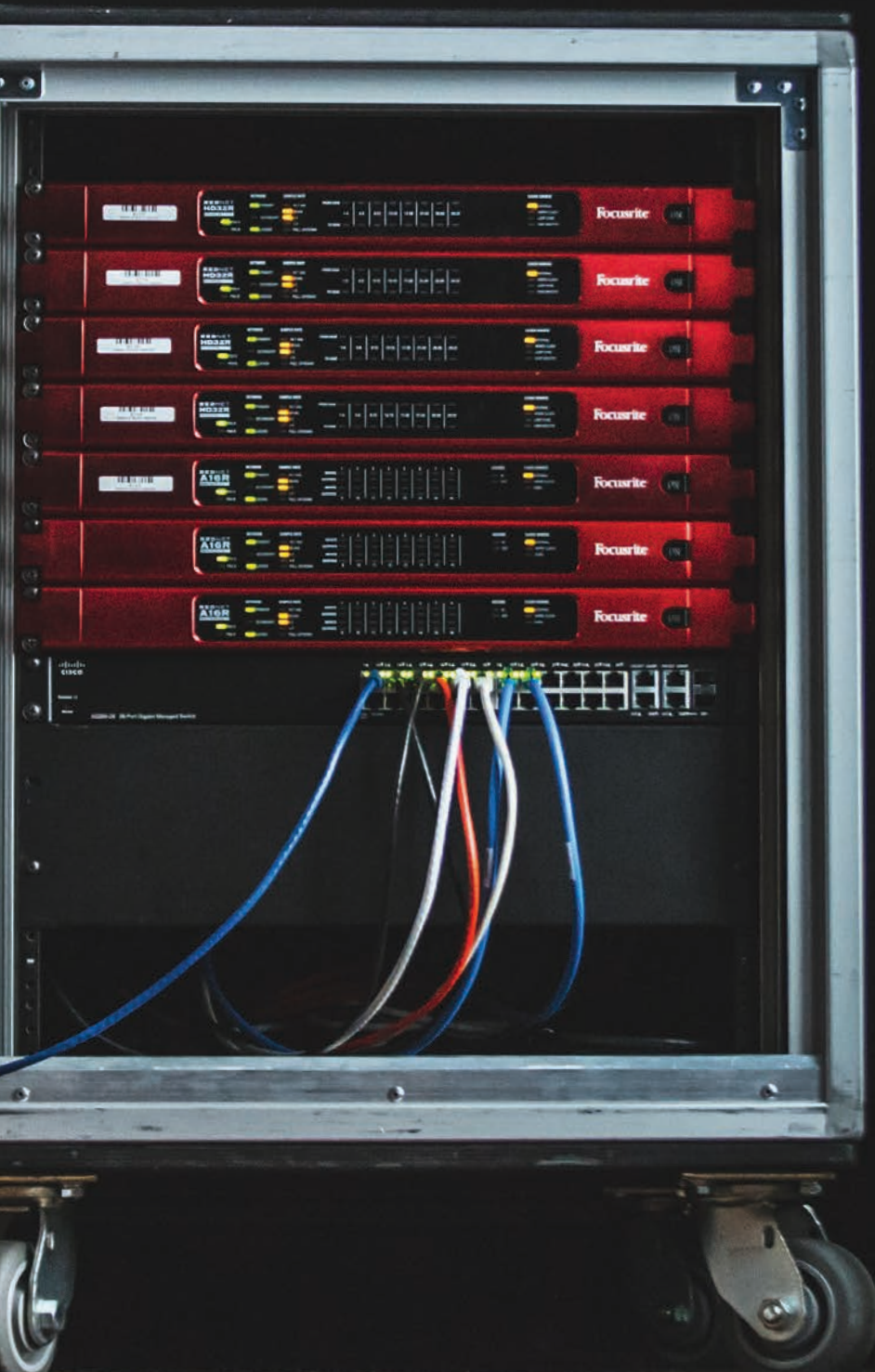


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