



**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



Grammy- and Emmy-winning drummer, producer and musical director Steve Jordan gave Thursday's Keynote Address, "The Love of Recording," discussing his entrance into the industry and what he has learned in the years since.

## AES: A Lifetime of Reward for President Nadja Wallaszkovits

By Steve Harvey

In her welcoming remarks during the opening ceremonies of the Audio Engineering Society's 147th International Pro Audio Convention two days ago, AES President Nadja Wallaszkovits revealed her own professional history to be a perfect example of the relevance of the Society and the impact it can have upon a life and a career.

As a university student in Aus-

tria, Wallaszkovits was introduced to the Society by a professor who invited her to participate and join. "It was my first chance to meet the well-respected audio professionals of our country, to listen to their presentations, to discuss current topics with them and to become involved in the audio community," says Wallaszkovits. The "powerful" experience of her early AES involvement,

*Wallaszkovits on page 29*

## AES 2019: More to See, More to Do, More to Learn

By Clive Young

The 147th AES Convention has passed the halfway point, but there's still lots going on as we head into the tail end of the show. Friday and Saturday have a slew of great programs, panels and workshops on offer, but the exhibitor floor closes today, so make that last mad dash down the aisles to grab literature, trade business cards and check out that piece of gear you're

on the fence about (but which you already know in your heart you're going to get).

If it feels like there's more to see on the show floor than in the past, you're right. "AES New York has 47 new Exhibitors, and in all, 236 exhibitors—all the leading international professional audio brands are here," noted Graham Kirk, AES Director of Sales and

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on the | **inside**

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**AT4050**  
1994 **25** 2019



40 Series

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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](http://audio-technica.com)

**audio-technica**

## FreeSpeak Edge Makes U.S. Debut at Clear-Com

**BOOTH 828** Clear-Com is demonstrating its ground-breaking advanced wireless intercom system, FreeSpeak Edge, for the first time in the U.S., and also is presenting a broad range of IP-based products and professional intercom communication tools, including support for SMPTE 2110-30.

FreeSpeak Edge, the latest addition to the FreeSpeak family of digital wireless intercom solutions, delivers outstanding audio quality and enhanced performance for some of the most complex live performance environments. The system gives the user more control and customization options, thanks to advanced frequency coordination capabilities and intuitive design features in the system's transceivers and beltpacks.

Built from the ground up, FreeSpeak Edge harnesses the power of 5GHz technology to perform flawlessly in even the most challenging venues and high multipath environments. The system takes advantage of Clear-Com's exclusive RF technology, which uses OFDM to provide a robust transport layer that is immune to most forms of interference. FreeSpeak Edge delivers the clearest 12kHz audio quality with ultra-low latency and is highly scalable with the technology and bandwidth to support over 100 beltpacks and 64 transceivers to accommodate the largest productions.



Clear-Com's FreeSpeak Edge digital wireless intercom solutions



From left: Paul "Willie Green" Womack, Breakbeat Lou and Ebonie Smith

## Honoring the Development of Hip-Hop

By Katie Makal

This year's AES convention is showcasing the musical vernacular of hip-hop and R&B with a new educational track, whose focus was celebrated by hip-hop pioneer Grandmaster Flash's keynote address on the first day of the show.

The Hip-Hop and R&B track kicked off on Thursday morning with "Chopped and Looped-Inside the Art of Sampling for Hip-Hop," a discus-

sion moderated by Paul "Willie Green" Womack, and featuring Breakbeat Lou (Afrika Bambaataa, Biz Markie), Hank Shocklee (Public Enemy, Mary J. Blige) and Ebonie Smith (Hamilton, Sturgill Simpson). Just Blaze (Jay-Z, Kanye West) was working in the studio and unable to attend in person, though he joined by telephone halfway through the discussion.

Celebrating the art of the audio collage, pan-  
*Hip-Hop on page 30*

## Genelec Names Recipient of Martikainen Scholarship

**BOOTH 322** The recipient of the first Genelec Ilpo Martikainen Audio Visionary Scholar is Christian Steinmetz, who will earn an MS in music computing from Universitat Pompeu Fabra, Barcelona. He holds a BS in EE and BA in audio technology from Clemson University. He has a research interest in audio signal processing and machine learning with a focus on intelligent music production systems that aid audio engineers.

The scholarship is offered in association with the Audio Engineering Society Education Foundation to students who have a passion of advancing audio through innovation and technology development. To apply



Dr. Ilpo Martikainen

for next year's scholarship and for more information, visit <http://www.aes.org/education/foundation/>.

The scholarship honors Dr. Martikainen, Founder of Genelec OY; MD of the company from 1971-1978; and Chairman of the Board from 2006 to 2017. Dr. Martikainen was involved for many years in the Audio Engineering Society, including being presented with the AES Fellowship Award for significant contributions in the field of loudspeaker development

in 1993, and in 2015 delivering the Richard C. Heyser Memorial Lecture at the 138th AES International Convention in Warsaw, Poland.



Peter Katis, Tarquin Studios, during yesterday's AES Mix with the Masters Workshop

## Today's 'Mix with the Masters' Schedule

**BOOTH 270** Since 2010, the Mix with the Masters (MWTM) Program has hosted over 1,000 participants and 100 seminars. The MWTM residential seminars are held at the Studios La Fabrique in Southern France, an ideal setting to both learn and relax. In addition to these seminars, MWTM has now launched an exclusive online community for engineers and producers, offering an incredible array of exclusive online services, enabling its members to discover the approaches of A-list music mixers and producers. Become a member to get an unlimited access to hundreds of videos, and to take advantage of our unique online services. A regular fixture at AES Conventions, the daily presentations here offer an intriguing sample of the breadth and depth of the program.

**Friday's scheduled guests:**

- 10 a.m. *Rafa Sardina*
- 11 a.m. *Jimmy Douglass*
- 12 p.m. *Young Guru*
- 1 p.m. *Tchad Blake*
- 2 p.m. *David Kahne*
- 3 p.m. *Michael Brauer*

## A-T Unveils 3rd-Gen 5000 Series Wireless System

**BOOTH 422** Audio-Technica is displaying its third-generation 5000 Series Frequency-agile True Diversity UHF Wireless System. Designed for use on professional tours, in stadiums, concert halls, festivals, houses of worship and other demanding audio environments, the Audio-Technica 5000 Series provides outstanding audio quality and proven, critically acclaimed performance for artists, broadcasters and presenters worldwide.

The third-generation, dual-receiver 5000 Series features dual-compander circuitry that processes high and low frequencies separately and True Diversity operation. But now the receiver features a tuning bandwidth of 144 MHz: DF1 470-608 MHz and 657-663 MHz (duplex gap). And you have the option of selecting a standard receiver (ATW-R5220) with two balanced XLR outputs or a receiver (ATW-R5220DAN) that also includes a Dante output.

Two transmitters are available for use with the 5000 Series: ATW-T5201 body-pack trans-



Audio-Technica's 5000 Series wireless microphone system

mitter and ATW-T5202 handheld transmitter. Both transmitters feature rugged, ergonomic metal bodies, highly visible OLED screens (switchable between standard and performance views to highlight key metering), programmable features, soft-touch controls, and are available in two different frequency ranges—DE1 (470-590 MHz) and EF2 (580-608 MHz, 657-663 MHz)—to provide complete coverage of the receiver's bandwidth.

## A&H Expands 96 kHz Line with Avantis Mixer

**BOOTH 740** Allen & Heath is unveiling the third mixer based on its acclaimed 96 kHz XCVI FPGA engine. Avantis puts next-generation technology in a standalone 64-channel/42-configurable bus console, with a super-flexible workflow with Continuity UI, extensive I/O options, add-on stadium class processing from the flagship dLive mixing system, and a rugged full metal chassis. Encased in its alloy shell and tubular frame, the Avantis control surface is centered on the two Full HD touchscreens and their corresponding rotary controls.

While many users will choose to pair Avantis with the 48 in/16 out GX4816 audio expander, Avantis is part of Allen & Heath's



Allen & Heath's 96kHz Avantis digital console

Everything I/O ecosystem, which means whether you're an owner/operator looking to build a compact system, or a rental company with existing Allen & Heath stock, Avantis allows true flexibility by connecting to a huge range of audio expander hardware. Avantis is also compatible with Allen & Heath's range of ME Personal Mixers and IP hardware remote controllers.

"In the gap between SQ and dLive, the mixer market is littered with 48 kHz DSP-based 'old-school' consoles," says Nic Beretta, Allen & Heath's Head of Product. "Avantis brings next-generation performance across the board. Customers in venues, houses of worship, touring and the rental market are going to be seriously impressed by how well this ticks the boxes. It's a really exciting mixer at a compelling price."

GLM



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LSS is using DPA 6066 subminiature headset microphones in several productions, including *Sunday in the Park with George*, as shown here



JODIE HUTCHINSON

## By ‘George,’ LSS Chooses DPA 6066 Headset Mics

**BOOTH 633** The discreet design of DPA Microphones’ CORE 6066 Subminiature Headset Microphone, combined with the fact that it is very quick and easy to fit, helped secure an order for 18 units from Australian sound design, equipment hire and production services company LSS Productions.

Based in Melbourne, LSS Productions initially wanted the headsets for a recent production of Stephen Sondheim’s 1984 musical, *Sunday in the Park with George*. However, now that the units are part of the company’s permanent stock, it is already deploying them on other productions, including the Australian Premier of Andrew Lloyd Webber and Ben Elton’s musical *The Beautiful Game*.

Bringing high-quality sound to musical theatre and events is a key reason Marcello Lo Ricco established LSS Productions in 2001. With his background as a performer and musician, plus 20 years’ experience as a sound designer for Broadway-style shows with orchestras and large casts using radio microphones, Lo Ricco immediately understood the advantages DPA’s 6066 Subminiature Headset Microphones offered and placed an order with DPA’s Australian distributor, Amber Technology.

“The 6066 headset is made from a thinner, more flexible material compared to the older style headsets and it seemed to be more comfortable for the cast to wear for longer periods of time because it felt lighter on the head,” Lo Ricco says. “The ear attachments are more flex-

ible and moldable, too. In our third venue, we were operating in a smaller black box space with speakers closer to the performers. Using the headsets made this manageable as there was sufficient headroom for 18 microphones, which at some points during the performance were all on at the same time.”

## Capricorn Sound Studios Orders API 2448 Consoles

**BOOTH 330** API has sold an automated 40-channel 2448 console to Capricorn Sound Studios, home of the former Capricorn Records in Macon, Georgia. Now owned by Mercer



University, commissioning of the new 2448 will coincide with the 50th year of Capricorn’s involvement in the music industry.

Capricorn Records was initially founded by Phil Walden, Alan Walden and Otis Redding. The label became famous in the 1970s and represented iconic Southern rock groups such as the Allman Brothers, Wet Willie and the Marshall Tucker Band. After experiencing economic difficulties, Capricorn ceased doing business in 2002. In 2015 the property which housed the original studio was donated to Mercer University, which has undertaken the restoration of this important musical landmark. The new facility will be known as Mercer Music at Capricorn.

## Pliant Updates CrewCom, Enhances SmartBoom

**BOOTH 846** Pliant Technologies is showcasing the latest firmware update for its CrewCom wireless intercom system along with its newly enhanced SmartBoom series of headsets.

The newly released CrewCom firmware update includes numerous system improvements as well as the incorporation of new Oceania 900 MHz models. The recently updated SmartBoom LITE and PRO headsets offer improved audio quality and comfort. The SmartBoom LITE Single Ear Headset (PHS-SB11L) features an updated dynamic noise-canceling microphone with wider frequency response and increased sensitivity. The enhanced speaker reduces distortion and has a wider frequency response. The enhanced SmartBoom headsets also feature an updated foam ear pad for added stability. SmartBoom PRO headsets, offered in both single (PHS-



Pliant Technologies’ CrewCom family

SB110) and dual-ear (PHS-SB210), are available in several terminations and feature a reduced mic housing enclosure and windscreen for maximum wind noise reduction. Both the SmartBoom LITE and SmartBoom PRO Headsets are available in 4-Pin Female, 5-Pin Male, Unterminated and Dual 3.5mm connectors.

## Shure Names New VPs

**BOOTH 404** Shure has recently promoted three executives to Vice President roles:

■ Dave Cerra has been named VP of Conferencing in the Product Development Division. Cerra joined Shure as an audio engineer in 1995. During his tenure, Cerra was lead audio developer for many of the company's groundbreaking wireless products and invented its patented Audio Reference Companding (ARC).

■ Tom Kundmann has been named VP of Professional Wireless Products in the Product Development Division. Kundmann began his Shure career in 2009 and has demonstrated expertise in the development of RF, digital and DSP subsystems from architectures to final product testing. He has led numerous digital wireless initiatives at Shure.

■ Erik Vaveris has been named VP of Global Marketing in the Global Marketing and Sales Division. Since joining Shure in 2001, Vaveris has held several positions in GMS, including Product Specialist, Research Analyst, Portfolio Manager for Entertainment Products, and Wireless Category Manager. He leads the planning and implementation of marketing efforts to ensure consistency with the Shure brand position across Pro Audio, Musician and Consumer Audio, and Integrated Systems.



Dave Cerra, new Shure VP of Conferencing in the Product Development Division



AES would hardly be the same without an annual appearance on the show floor by Stevie Wonder, long known as an artist who knows whereof he speaks with respect to recording technology. Looking hale and hearty, Stevie made a stop at the John Lennon Educational Tour Bus, where he checked out the state-of-the-art recording studio housed inside. He's shown here with Matthew Reich, VP, U.S. Tours and Promotions for the John Lennon Education Tour Bus.

## Being About Close Encounters on the Exhibit Floor (and with Howard Schwartz!)

By Tom Kenny

Thursday morning started off bright and early with a 9 a.m. meeting with the good folks from **Celestion**, Bjørn Kolbrek and Mark Dodd. They are in town for a couple of presentations, including one today, on “**Horn Driver DNA.**” Celestion, it turns out, is now 95 years old! And Kolbrek and Thomas Dunker have written a magnificent book entitled *High Quality Horn Loudspeaker Systems*, now on sale at AES at a discounted price.

It's hard to describe the breadth of research that went into this 1,000-page tome, complete with turn-of-the century photography, early horn illustrations, mathematical equations, etc. The authors started the project in 2005, spending extensive time in university libraries across Europe and the States, the AT&T archives, Bell Labs... it's a must-have for any engineer, student, researcher or lay person with a bent for the science. It's brilliant.

Meanwhile, back on the floor, I ran by **Cran-**

**borne Audio**, where Sean took me through the company's USB and ADAT 500 Series chassis, with Camden inside. Figuring out the linear power on these Lunchbox-style cases is not simple. These ones are super-clean and designed for the project studio and traveling pro. Very cool.

Then it was over to **Yamaha** and **Steinberg**, where I got the rundown on the highly versatile Nexo P12 monitor, which specs out at a whopping 140dB SPL—not that anyone wants to go that far, but the available headroom is certainly a draw. At the other end, the company was showing the new STAGEPAS 1k, a stick-like sub/speaker combo for music and speech that incorporates ten 1.5-inch compression drivers in a super-slim profile, with power and coverage for everything from corporate events to hotel ballrooms to coffee houses and small theaters. And it packs up quite nicely in a small roll-around bag.

Then I stepped next door to Steinberg, where Marcel took me through Nuage 2.1 and the coming integration with SPAT Revolution, a spa-

tialization tool from a small company in France that worked with IRCAM research on a way to promote custom immersive configurations for live performance and fixed installations, regardless of speaker type. Stop by, for sure. It's visual immersive at its finest.

Along the way I ran into **Jimmy Douglass**, **Chuck Ainlay**, **Chris Lord-Alge** and many of the mix heroes in town for presentations. **George Massenburg** stopped me to say that the *Mix* Sound for Film & Television event at Sony in late September was one of his favorite events of recent years. I couldn't imagine a higher compliment.

And finally, at the Wednesday night dinner celebrating 50 years of **John Storyk's** studio design career, I had the pleasure of sitting next to **Howard Schwartz**, a post-production legend and a New Yorker to the core. He told stories going back to the early 1970s in Los Angeles, starting with Wally Heider, with Roger Nichols as his assistant, and then working two years with Crosby, Stills & Nash—all priceless tales from recording history. He came back to NYC to open Howard Schwartz Recording in 1975 and the legend was born. I first met him when doing a story for *Mix* in 1990. Thanks for the entertainment, Howie! You're one of a kind!

## Sim Expands NYC Facility with Focusrite RedNet Units

**BOOTH 632** Sim, a leading equipment rental, production and post-production company, recently completed a major expansion of its Sim Post post-production facility in Manhattan. Of the seven new rooms there, four accommodate audio, including three broadcast-audio 5.1-surround mix suites, one with Dolby Atmos capability, and an ADR/VO recording studio, which can accommodate as many as five actors. All four new audio rooms and a central machine room are linked using a network employing components from Focusrite's RedNet range of Dante-networked audio converters and interfaces.

Four RedNet 5 Pro Tools HD bridges are located in the machine room, feeding the Pro Tools systems in each of the three broadcast audio mix suites. Two of those suites are equipped with RedNet 1 eight-channel A-D/D-A interfaces, while all three suites have RedNet 2 16-Channel A-D/D-A interfaces. These three



A gear rack at Sim Post, featuring Focusrite RedNet components

types of RedNet interface create a robust, efficient and effective AoIP infrastructure that has vastly streamlined the workflow for Sim. In addition, a Focusrite RedNet X2P 2x2 Dante audio interface is being used for ad-hoc recording sessions in the facility's large theater.

## Today's Eventide Presentations

**BOOTH 222** Eventide 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 Presentation:

### 1 p.m.: Eventide Legacy Hardware Re-invented for DAW with Kevin Killen

Kevin Killen is a music producer, engineer and mixer. Winning eight Grammy awards, Kevin's extensive discography includes projects with U2, Peter Gabriel, Burt Bacharach, Elvis Costello, Tori Amos and David Bowie.



## The Realities of Mixing in Virtual, Mixed, and Augmented Reality

By Anthony Savona

The challenges in mixing for Virtual (VR), Mixed (MR), and Augmented Reality (AR) are well known—how can you provide the best experience for users when they are the ones in control of how the story progresses? Scott Selfon, audio experiences lead at Facebook Reality Labs (Oculus Research), tackled the topic head on in a packed panel on Wednesday titled “Real-time Mixing and Monitoring Best Practices for Virtual, Mixed, and Augmented Reality.”

To start, Selfon looked to the 100-plus years of linear media mixing for inspiration, and made comparisons between the two. What they have in common, according to Selfon, is that they both focus on “the important versus the other thing.” In film, the director focuses the audience on “the important,” while VR and the like focus on “the important” that is chosen by the user. Other similarities include gathering the best assets and mixing based on the content.

Naturally, differences abound, and Selfon outlined them in five parts:

- **Rendering Pipeline**—All sounds in VR, AR, and MR are spatialized.

- **Actual Mix Process**—Other formats don't have to worry about mixing while wearing a head-mounted display (HMD), nor do they have to mix while moving around.

- **Listening Pipeline**—Unlike film, where the theater is well calibrated, VR experiences are over earbuds or mobile devices, and extremely unpredictable.

- **The Listener(s)**—shared or solo experience? Are they participating in location-based VR? Again, many possibilities.

- **Mixing with the Real World**—Most of the time you will hear sound from the real world during the augmented reality experience.

Still, even with all the possibilities and options that VR, MR and AR provide, Selfon was able to offer some best practice guidelines, including:

- **Critical listening/mixing in a high-quality environment**

- **Listen and validate on expected consumer's actual devices (earbuds, phone)**



Scott Selfon, audio experiences lead at Facebook Reality Labs (Oculus Research)

- **Validate the mix in expected actual playback environments (if location-based, note what else is making noise in the environment)**

- **Use all of the best practices you've learned so far for storytelling**

- **Mix relative to well-defined playback levels—compare/balance existing “system” experiences, using ITU-R BS.1770-4 LUFS as a metering benchmark**

- **Plan for the real world's potential impact, including loud or shared playback environments in VR and competing/complimentary sounds of the entire world in AR.**

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TwinPlex™ subminiature omnidirectional lavalier



Axient® Digital flagship wireless system



ADX1M micro bodypack transmitter



Wireless Workbench® device management software

# SHURE

# Yamaha Updates Mixing Console Firmware

**BOOTH 624** Yamaha is spotlighting new firmware versions of its RIVAGE, CL and TF series digital mixing consoles.

Live sound flexibility, faster set-up and expanded routing are key in firmware version 3.0 for the Yamaha RIVAGE PM Series of digital audio systems. The new “DaNSe” plug-in automatically achieves effective noise suppression and eliminates complex setup or programming, ideal for use with headset, lav and lectern microphones.

Firmware update V4.0 for Yamaha TF Series Digital Mixers adds enhanced control and versatility through a Selected Channel View providing access to main parameters for selected input channels in a single display, and a scene fade time function for scene management, useful in theatrical applications.

Support for Yamaha DZR-D and DXS-XLF-D Series speakers is added with speaker amp mute



Yamaha has issued firmware update V4.0 for its TF Series digital mixers

control directly from the mixer display. V4.0 expands the selection of QuickPro Presets for microphones, in-ear monitors and speakers and the TF StageMix iPad app now allows control of playback from and recording to a connected USB storage device.

**SANKEN, BOOTH 329** The Sanken Chromatic CU-51 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 specially designed double capsule has one diaphragm that is optimized for low frequencies, while the other one captures the higher frequencies, with guaranteed phase coherency. The result is a mic with a unique ‘dimensional sound’ that is being chosen in blind listening tests. The CU-51 is one of the full range of nine Sanken Chromatic professional studio microphones the company is featuring at AES NY 2019.



into its transient and tonal parts then independently manipulate them using Eventide’s world-class effects and then fuse them back together.

Also on display during AES are faithful plug-in emulations of legacy Eventide hardware processors—the newly updated Omnipressor dynamics processor and the 2020 TEC Award-nominated SP2016 Reverb.

## Eventide Hosts a Plug-In Bonanza

**BOOTH 222** Eventide Audio is showcasing its growing family of DSP software solutions at AES NY 2019, with iOS plug-ins also featured at Booth 504C in the Avid Partner Pavilion.

Rotary, an iOS rotating Leslie speaker emulation with a host of additional parameter controls including dual cabinet size options, is being introduced at AES. Rotary is being demonstrated alongside additional recently released iOS plug-ins—the “extraterrestrial” reverb Blackhole, which allows users to create virtual spaces that could never exist in reality (at least the one we inhabit); the unique multi-tap effect UltraTap, capable of rhythmic delays, glitchy reverbs, huge



Eventide’s Rotary, a Leslie emulation plug-in for iOS

pad-like volume swells and extraordinary modulation (the perfect tool for creating drum fills, vocal choruses, swelling guitar chords and other evolving effects); and the dual-voice pitch shifter MicroPitch.

Desktop computer plug-ins on display in both exhibition hall locations include the Physion sound splitter, which allows users to split a sound

## Dynaudio Expands Core Studio Monitor Range

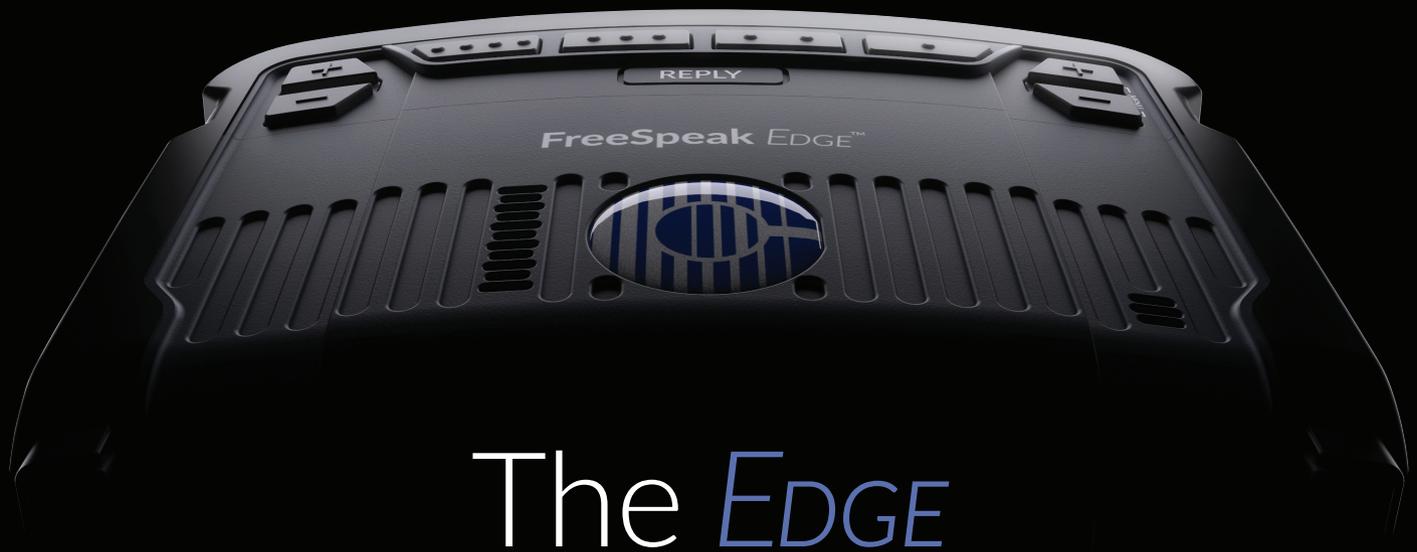
**BOOTH 839** Dynaudio is introducing Core 47, a compact three-way monitor with a seven-inch woofer, a four-inch midrange driver and the new 28mm Esotar Pro tweeter. Core 47 fills the gap between the Core 7 and Core 59 models. Its footprint is comparable to Core 7, but it’s a three-way design with a dedicated midrange driver for

the highest degree of detail when reproducing sound in the critical frequency area—where, for instance, vocals are located.

Core 47 has digital inputs (AES3) and supports up to 24-bit/192 kHz signals, and the internal DSP (digital signal processor) operates at the same high level when using the analogue inputs.



Dynaudio’s Core 47 studio monitor



# The *EDGE* of intercom technology.

## FreeSpeak *EDGE*™

FreeSpeak Edge works in the 5GHz bandwidth—  
beyond what you know about wireless intercom.  
It extends the entire FreeSpeak™ range, giving you  
the freedom to think bigger.



AES: Booth #828

# Submarine Surfaces at Waves Audio

**BOOTH 640** Waves is offering Submarine, a two-octave subharmonic generator plug-in. Sub frequencies are the backbone of modern music production. Powered by Waves' Organic ReSynthesis technology, Submarine's two subharmonic generators deliver well-balanced subsonic results on any large sound system.

Its two sub generators process your source—kicks, bass, even full busy mixdowns—and cleanly add new subharmonic frequencies up to a full two octaves below the precise frequency range you've selected. The plug-in's innovative Organic ReSynthesis engine strips the original signal down to its core elements—carrier, pitch, formant, and envelope—processes them individually, and then reconstructs the audio to create brand new sub frequencies, which retain the exact pitch and time of the original signal. The result is deep subharmonic content that is clean and musical and naturally blends with your source.



Interface for Waves' Submarine plug-in, a two-octave subharmonic generator plug-in



**SOMMER CABLE, BOOTH 531** Sommer Cable is showcasing the SYSBOX modular panel system for rack, wall, floor, desk and duct installations. The SYSBOX system features over 100 modules to choose from for personalized panel configuration. The system provides significant time saving through minimal configuration/installation times and enhanced flexibility through an extensive number of interchangeable plate options. At its AES booth, Sommer Cable is exhibiting more than 200 unique A/V and data cables, as well as connectors, electronics and housings.

## On Location, Vandelay 'Always Comes Back' to Lectrosonics

**BOOTH 944** With offices in Dallas and Atlanta, Vandelay Sound Exports has climbed the short list of go-to location sound companies specializing in reality television. As anyone who's watched such shows knows, they can involve a lot of cast members and therefore a lot of wireless audio channels. Proprietors Tyler Faison and Jack Cline's choice for rising to this challenge is Lectrosonics Digital Hybrid Wireless gear,

including SMV and SMQV compact transmitters, SSM micro transmitters, the WM watertight transmitter, SRC and UCR411a receivers, and especially the new SMWB and SMDWB wide-band transmitters.

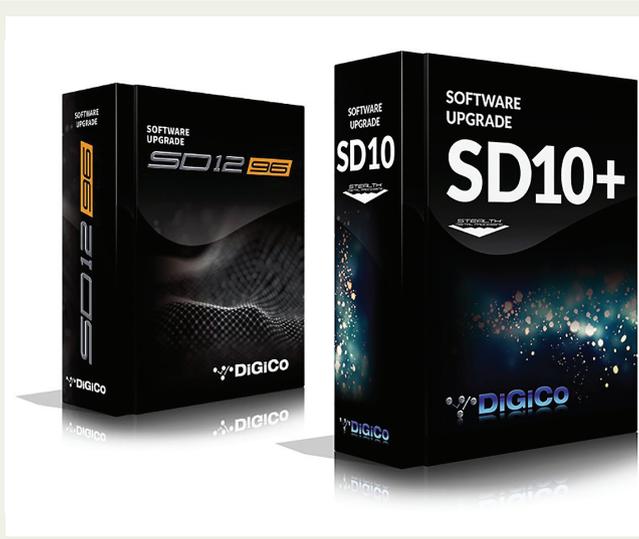
At the end of the day, Vandelay's loyalty to Lectrosonics comes down to audio quality, durability, and ease of use. "I've dealt with unfortunate demands of using other gear in the past,"



For go-to location sound, Vandelay Sound Exports embraces Lectrosonics gear

says Faison. "Fortunately, we've built a reputation to the point where we can refuse to do so now. We've sold a lot of our non-Lectrosonics gear, and since we're also equipment dealers, we recommend it at our shop, Dependable Expendables. The user interface is so intuitive, and for durability, we've had certain pieces in rotation for over ten years and they're still going strong."

Adds Cline: "I think we've used pretty much every other wireless brand there is. One thing I'll point out is that if I get a new Lectrosonics product I've never used before, there's no learning curve. I take it out of the box, put a battery in it, put it on the talent, and roll. It's literally that quick. For ruggedness, sound quality, and overall usability, we've always come back to Lectro. You just can't beat it."



**DIGICO, BOOTH 629** DiGiCo is showcasing software upgrades for its SD12 and SD10, which take both consoles to new levels. With the SD12 96 upgrade, users can supercharge their SD12 desks, expanding them from 72 to 96 channels and from 36 to 48 aux/sub groups. Aside from the SD12 96 chargeable upgrade, the new SD10+ upgrade comes free of charge. Only available for Core 2 consoles, SD10+ expands the already powerful SD10 from 132 to 144 input channels. The two upgrade packages continue DiGiCo's commitment to providing additional value on clients' original console investments, and both are now currently available from the DiGiCo online shop.

# TC Zhou Debuts WSDG Design For Studio 21A

**BOOTH 440** A multi-talented studio engineer, TC Zhou has enjoyed continued success since designing his original recording studio in Foshan, Guangdong Province, China in 2003. As his career flourished, Zhou expanded and updated his original facility. Moving to Beijing in 2007 underscored his needs for an even more sophisticated studio. Intrigued by WSDG’s reputation for designing world-class studios Zhou initiated a deep collaboration with WSDG’s global creative team.

TC Zhou’s previous experience in personally designing his original studios proved excellent preparation for his creative alliance with WSDG Director of Design Renato Cipriano, Art Director Silvia Molho and Project Manager Alan Machado. “TC was deeply involved in the development process,” Cipriano reports. “His design preferences were spot on, and he provided us with



The WSDG-designed Studio 21A in Beijing, China

excellent drawings, and helpful insights into the building itself. His suggestion to install functional

isolation windows, enabled us to provide fresh air for the Live, CR and Mastering rooms.”

# Telefunken Unveils Alchemy Series Mics

**BOOTH 231** Telefunken Elektroakustik is introducing the new Alchemy Series at AES for the first time. Designed, hand-built, and tested to strict quality standards in Connecticut, the Alchemy Series is Telefunken’s next generation of large diaphragm tube condensers. These new models feature unique sonic profiles developed from the ground up and will begin shipping this spring. The voicings of the new Alchemy Series are the TF29 Copperhead, TF39 Copperhead Deluxe, TF47 and TF51.

Telefunken has implemented numerous improvements sonically and mechanically to the

Alchemy Series, tailored all the way down to the accessories. 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. All systems ship in a sleek, compact, protective case for easy transport and storage. Included are two modern mount options, microphone dust cover, high-flex seven-meter cable and an American-assembled power supply.



Telefunken’s Alchemy Series microphones: (from left, TF29 Copperhead, TF39 Copperhead Deluxe, TF47 and TF51

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## P&E Wing Establishes 'Behind the Record' Campaign

On October 25, Recording Academy members and artists across all music genres will champion professional music creators by ensuring recognition and visibility for all the people behind the tracks, records, and albums loved by music fans across the globe with the social media-based Behind The Record campaign.

Created by the Recording Academy and supported by the organization's Producers & Engineers Wing(r), Behind the Record is a global initiative that brings the names of producers, mixers, engineers, songwriters, composers, and

other collaborators who are behind the record, to the front. Behind the Record aims to inspire and educate music fans while recognizing all the creators who work tirelessly behind the scenes. To launch the campaign, the Recording Academy is creating a film featuring artists' most compelling thank-you speeches that acknowledge all professionals who contributed to the music-creation process.

Artists can participate in by:

- Creating a custom Behind the Record Credit Cover on the Recording Academy's campaign

webpage: [www.grammy.com/creditcovers](http://www.grammy.com/creditcovers).

- Posting your Credit Cover across social media channels and tagging those who worked on your project. Use hashtags #GiveCredit #WeAreMusic #BehindTheRecord

- Joining the Recording Academy & Behind the Record to help promote and share recognition for all creators. Sign up at [www.grammy.com/behindtherecord](http://www.grammy.com/behindtherecord) to receive an alert when the Credit Cover generator is released.

For more information, email [givecredit@recordingacademy.com](mailto:givecredit@recordingacademy.com)

## DiGiCo Immerses with KLANG: technologies

**BOOTH 629** DiGiCo is adding KLANG:technologies to the Audiotonix family that already includes leading audio brands Allen & Heath, Calrec, DiGiGrid, Solid State Logic and DiGiCo. The deal further brings together some of the most influential and innovative brands within the professional audio industry.



"Combining the control of the KLANG system into the DiGiCo worksurface will allow I-IEM (Immersive In-Ear Monitoring) and 3D personal monitoring to be a part of an engineer's natural work flow, and that's just the beginning for us and the KLANG team," says DiGiCo General Manager Austin Freshwater. "We are keen to meet all their existing supporters and help more potential users understand the difference a KLANG system can make."

"This is a fantastic opportunity for the team at KLANG," adds KLANG CEO Roman Scharrer. "Being part of the Audiotonix family will allow our R&D team to bring more of our ideas to life."

## A-T Presents Complete Studio Headphone Line Showcase

**BOOTH 422** Audio-Technica is displaying its entire range of studio headphone solutions, including the complete acclaimed M-Series and ATH-R70x Professional Open-Back Reference Headphones.

Audio-Technica's M-Series consists of the following models: ATH-M70x, ATH-M60x, ATH-M50x, ATH-M40x, ATH-M30x and ATH-M20x Professional Monitor Headphones. Critically acclaimed M-Series professional monitor headphones deliver accurate audio and outstanding comfort, perfect for long sessions in the studio and on the go. Contoured earcups seal tight for excellent sound isolation, with minimal bleed. And the pro-grade materials are durable, yet comfortable.

The ATH-R70x is Audio-Technica's first pair of open-back reference professional headphones. Together with the ATH-M70x, they stand as a flagship model in A-T's lineup of professional

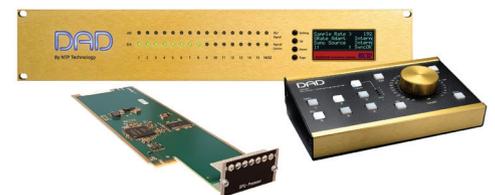


Audio-Technica's professional headphones

studio headphones. Featuring specially designed drivers and acoustically transparent housings fashioned from aluminum honeycomb mesh, these headphones provide an accurate and natural open-back sound.

## DAD Spotlights New Monitor Control Package

**BOOTH 329** Digital Audio Denmark (DAD) is showcasing its AX32 converter, audio router and monitor controller in combination with the MOM—Monitor Operating Module. Besides providing the legendary DAD sound quality, the AX32 makes it possible to create virtually any monitor setup, from several stereo pairs for reference listening on speakers of different sizes to surround and even immersive sound setups such as Dolby ATMOS. The AX32 also features a modular I/O structure



DAD'S monitor control system

covering virtually all professional audio interfaces such as Dante, MADI, AES, SDI and analog.

The MOM acts as the hands-on remote control with easy access to critical parameters. Besides being used with the AX32, the MOM can also be used with the Avid MTRX. Multiple MOMs can also be used on the same system giving multiple users direct access to the monitor controller.

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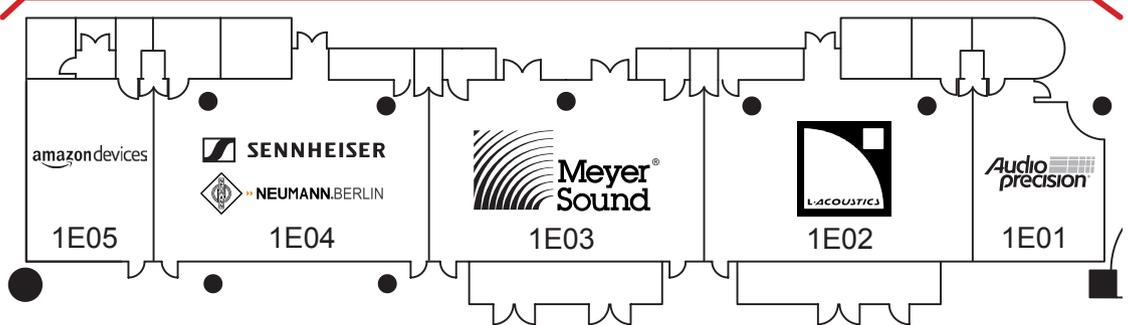
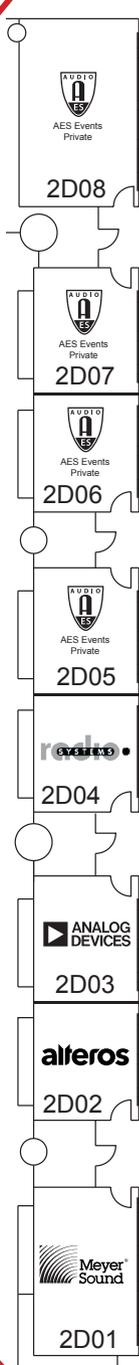
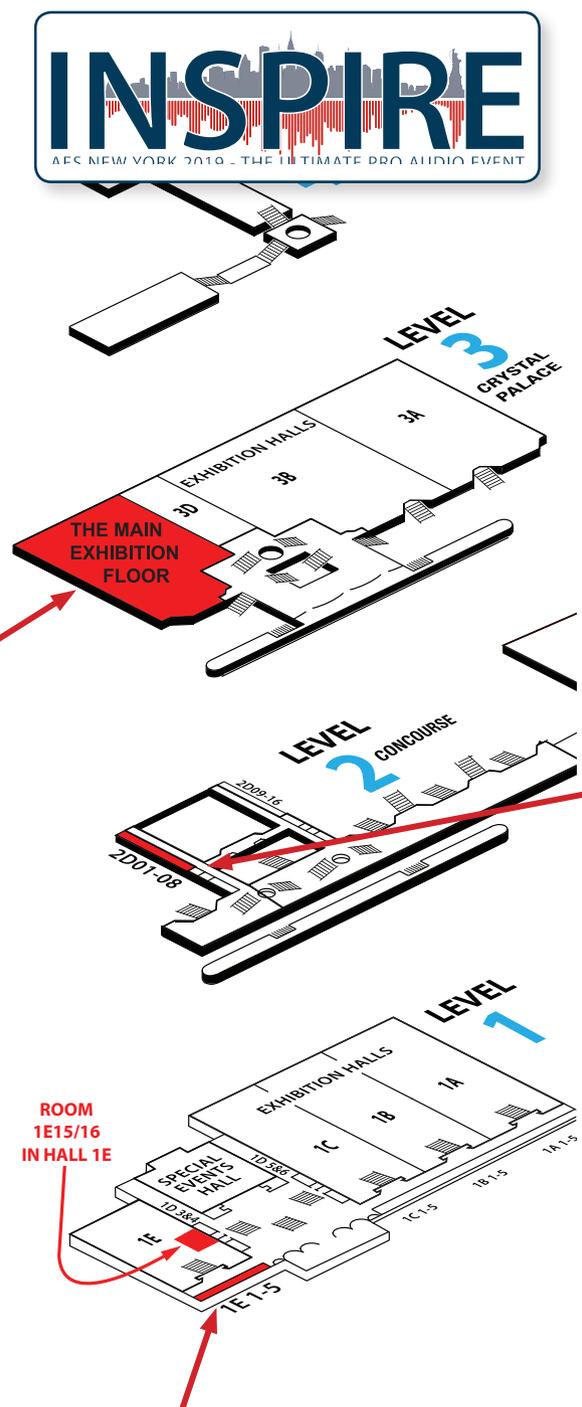
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## L-Acoustics Unveils Install-Specific A Series

**DEMO ROOM 1E02** Broadening the successful launch of the new A Series of ultra-scalable, medium throw line source arrays earlier this year at Prolight+Sound, L-Acoustics is launching install-specific versions of the full A Series. The new install range delivers the same acclaimed L-Acoustics concert performance as their touring versions, in a discrete, economical design, and accompanied by install-specific rigging accessories for ultimate flexibility.

Notes L-Acoustics Product Manager Germain Simon: “Extending the range to include enclosures and rigging accessories conceived especially for the installation market makes perfect sense. The power and flexibility of the A Series will



L-Acoustics' install-specific A Series range

elevate the standard of integration possibilities.”

A Series offers adjustable coverage options, with the A15i Focus achieving an impressive throw of up to 45 meters, and maximum output of 144dB. A15i and A10i feature Panflex, adapting to any audience geometry in an approachable, easy to use package that offers the same sonic signature and power of larger line source systems.

## Dugan Automixing Makes the 2nd Democratic Debate

**BOOTH 833** As the 2020 election cycle ramps up, automixing technology from Dan Dugan Sound Design is already playing a key role. The second Democratic debate, held this past summer, included Dugan automixing for the FOH, broadcast and monitor mixes.

Dugan automixers connect to the insert points of an existing audio console, giving sound engineers the ability to use familiar equipment for these fast-paced events while removing one of the most stressful parts—trying to maintain appropriate fader levels for several people who all want to talk at once.

Since his invention of the automatic microphone mixer, Dan Dugan has been recognized numerous times for his technologies, which provide the best possible mix of live microphones. Fast, transparent crossfades are achieved without upcut-



Dugan automixing showed up at the second Democratic debate, helping sound engineers de-stress while providing FOH, broadcast and monitor mixes

ting, choppy sound or shifts in background noise, and transitions between talkers are smooth and consistent, no matter how many mics are open.

## Shure Offers RF Certification Program

**BOOTH 404** Based on the success of Shure's Integrated Systems Certification Program last year, the company is offering an RF Certification Program through the Shure Audio Institute. To help audio profession-



als 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.

## RTW Unveils Immerse License for TouchMonitors

**BOOTH 5040** RTW recognizes that a significant part of professional broadcast is increasingly becoming immersive audio formats. For example, the 2020 Olympics in Japan will be prepared for transmitting immersive audio, as well as standard surround formats and stereo.

To meet this demand, premium and reliable audio metering is more critical than ever. Therefore, RTW has developed an immersive audio license for its TouchMonitor TM7 and TM9 audio



RTW's TouchMonitor TM9

meters that is being demonstrated at Booth 504J.

The new license enables audio metering of several variants of Dolby Atmos, as well as other immersive audio formats. And besides offering all relevant metering instruments, users will also be able to monitor various loudness measures, including Integrated, Momentary and Short-Term loudness across an entire immersive audio stream—also channels that carry audio objects. The ISA Immersive Sound Analyzer license is available now.

# Focusrite Gear Brings Flexibility to Knoxville Church

**BOOTH 632** Fellowship Church Knoxville, a four-campus church in east Tennessee and an early adopter of AoIP technology, has upgraded its main campus system by adding components from Focusrite's RedNet range of Dante-networked audio converters and interfaces, including seven RedNet MP8R eight-channel mic pre and A/D converters and two RedNet D64R 64-channel MADI bridges.



Equipment rack backstage at Fellowship Church, featuring Focusrite RedNet components

"We used the RedNet MP8R and D64R to completely rebuild the front end of the church's audio system," explains Phil Bledsoe, Integration Manager for The Production Source, the Knoxville-based AV integration firm that did the installation. "This church is incredibly savvy when it comes to technology—they did all of their own research when it came to choosing what to upgrade their audio network with—and they decided that RedNet was the

way to go."

Robert Allen (the church's Head of Audio, who along with Scott Bradford, Fellowship Church Knoxville's Tech Director, selected the Dante-enabled RedNet devices) notes that with the new hardware, he can place inputs anywhere on stage or even in a different part of the building. "The CAT-5 infrastructure was already in place, but having RedNet on it really streamlines and supercharges it," he says.

# Yamaha Enhances Subs, Loudspeakers

**BOOTH 624** Yamaha is highlighting its lines of powered (DZR/DXS-XLF) and passive (CZR/CXS-XLF) loudspeakers and subwoofers.

The DZR line of powered speakers, along with the DXS-XLF powered subwoofers, use high-performance components and the latest DSP to provide superior audio quality. The digital processing in all powered models is all done at 96kHz.

The DZR and DXS series are also available with Dante integration. These "D" models incorporate smart system integration with Yamaha consoles and other Dante devices via a 2in/2out I/O configuration.

The CZR series of passive speakers are ideal for those installations where power amplifiers are used remotely. Adding their companion CXS-XLF subwoofers will extend a sound system's bottom end dramatically (down to 29Hz) for more bass-heavy applications, and like their powered counterparts, the CZR and CXS-XLF feature best-in-class SPL performance.

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## Telefunken Features New Tube Condenser Mic

**BOOTH 231** Telefunken Elektroakustik is introducing the new TF51 large diaphragm multi-pattern tube microphone.

The TF51 is a fresh take on the “Austrian” microphone sound associated with the Telefunken ELA M 251E and C12.

The TF51 continues this sonic legacy, exhibiting a smooth midrange and airy top end, capturing subtle nuances in exacting detail.

The lifelike fidelity is created with high quality components based on classic inspirations. The 6072A vacuum tube, also found in Telefunken’s ELA M 251E and C12, is mated with an edge-terminated style capsule similar to the historic CK12. The output transformer is a custom German-made Haufe transformer, the original manufacturer for Telefunken. This attention to detail gives the TF51 a beautifully open and smooth sonic profile.



Telefunken Launches TF51 tube microphone

## Daking Launches Large-Format MKII Console

**BOOTH 225** For over 25 years, Geoff Daking has been designing and building high-end outboard analog preamplifiers and signal processors in the USA that embody all of the characteristics that make recordings that are full of life and dimension. With a wealth of real-world engineering experience on modern DAWs and workflows,

Daking and veteran pro audio electronics engineer David Thibodeau joined forces to design the fully-analog signal path, fully-digital workflow of the Daking MKII Recording Console. It delivers incredibly musical sound quality and all of the tools engineers need to create phenomenal recordings: class-A transformer-coupled mic pres, compressor/limiter on every channel, four-band inductive EQ, high and low pass filters, six aux pre/post aux sends, eight mix busses, one-touch record and mix routing,



The Daking MKII large-format recording console



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# Terry Audio Wound Up For CEQ

**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 tailored active midrange cut circuit that adjusts not only frequencies but also the reactivity of sound in a big and gentle way.



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

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.



LynTec's XPC Standalone Controller

# LynTec Showcases XPC Series Power Control

**BOOTH 446** The XPC standalone controller features LynTec's trusted RPC control solution that previously was only available in LynTec's RPC series motorized circuit breaker panel, RPCM mobile distro, RPCR wall-mounted relay panel, or NPAC rack-mounted relay panel in a standalone 1RU rack-mounted enclosure. This eliminates the costs of purchasing preconfigured controllable circuit breakers or relays while providing customers with a way to operate one or more remotely placed relay modules spread out over an extended area or venue.

Easy to set up, operate and maintain, the controller can control AVL systems across multiple control zones and protocols, and offers customizable step rates and delay settings for sequencing, load shedding at the circuit level for emergency off, auto-on for egress lighting, a built-in timer for automated control and more. In addition to onboard control options, the XPC controller can interface with any third-party control system that communicates with Telnet, HTTP, DMX512, sACN or contact closure signals.



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## A Legacy Restored, With an L-Acoustics Assist

Hollywood Music & Sound flew a dozen L-Acoustics Kara(i) array enclosures per side at the Roxian Theatre, each backed by three SB18i subs

**DEMO ROOM 1E02** Once a rough-and-tumble cog in Pittsburgh’s steel and coal industries, McKees Rocks has become a pleasant suburb with an interesting past and a bright future thanks to several major projects sparking the renewals of its downtown. The jewel of these is the restoration and renaissance of the 90-year-old, 1,400-seat Roxian Theatre, which reopened in May with a new L-Acoustics Kara(i) loudspeaker system designed and installed by Hollywood Music & Sound.

Venue owner and managing partner John Per-

gal is impressed with the performance of Kara(i), both as a club impresario and as a musician. “I’ve personally played through many line arrays,” he says, “and I go out to lots of different venues all the time to hear music, and this system sounds as good or better than any I’ve listened to—including the monitors, which most club owners will never hear! For me, the whole idea of restoring the Roxian was about the live music. I want it to be a great experience for everyone who comes here, and with our L-Acoustics system, it absolutely is.”

## Automatic Mic Mixing Comes to DiGiCo SD12, SD7 Quantum

**BOOTH 629** DiGiCo is exhibiting a number of innovative new DMI (DiGiCo Multichannel Interface) options at AES, including the expansion of the DMI-AMM (Automatic Mic Mixing) card onto DMI-enabled SD-Range consoles. The DMI-AMM permits up to 64 channels of automatic mic mixing on both DiGiCo’s flagship SD7 Quantum and the SD12 console. Designed in direct response to requests from the corporate market, the DMI-AMM will benefit any production where complex vocal mic setups are in use.

Insertable on any input channel, be it local or rack I/O, the DMI-AMM is designed to assist engineers with multiple spoken voices. It is seamlessly incorporated into the console’s user interface, allowing a continuous workflow that does not hinder the operation of the console.

In both the SD7 Quantum and SD12 consoles, the DMI-AMM offers 64 channels of processing, which can be used in any console input channel. There are two independent AMMs implemented by the DMI-AMM, known as AMM-A and AMM-B, with channels assigned to either A or B, or neither.



The AMM user interface shown on DiGiCo’s SD12 console



**SANKEN, BOOTH 329** With a 20Hz ~ 100kHz range, Sanken’s CO-100K omni-directional condenser microphone is, according to the company, the first super wide-band microphone designed specifically for professional high-resolution, high sample rate recording. Initially finding favor with engineers for orchestral main microphone arrays, it is now being used extensively in a wide range of applications including many acoustic instruments, and even Foley and location sound effects recording. The CO-100K is among the full range of nine unique Sanken Chromatic professional studio microphones featured at the company’s AES booth.

## Nugen Adds Navigable Alerts to VisLM Software

**BOOTH 504I** (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 loud-



Nugen has updated its VisLM loudness metering software

ness 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.

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## 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-



Accusonus's ERA Bundle Pro 4

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.

## Charis Bible College Chooses KLANG Monitoring

**BOOTH 629** Based in the foothills of Colorado's Pike's Peak, Charis Bible College is the main Woodland Park campus of a Christian school that has more than 70 extension and satellite locations around the globe. The college's latest major development is the completion of The Auditorium, a new 3,200-seat worship, performance, and teaching space that now serves as the heart of the campus and recently hosted Charis' 25th anniversary festivities in late September.

For the design and installation of the 150,000-square-foot Auditorium's ALV systems, Charis once again turned to Franktown, Colorado-based HOW systems integrator AcousTech, which installed three KLANG:vier immersive IEM mixing systems as part of the massive project.

"With the new KLANG:vier units, we have now given each vocalist and musician control of their own individual mixes, which has made everyone happy," shares Nate Carter, Charis'



(from left) Charis AVL Engineer Nate Carter, Charis AVL Manager Kati Carte, and AcousTech President Roland Dutzmann with the rack-mounted KLANG:viers and an iPad running KLANG:app

AVL engineer. "The 'positional panning' available in the KLANG system is a big hit as it allows them to get a great deal more clarity in their mix, and the proportional volume function—turning other channels down when a channel is at max volume—Is very useful to them as well."



Pliant Technologies' FleXLR gender adapter for the CrewCom 900

## Pliant Adds New Accessories to Product Line

**BOOTH 846** Pliant Technologies continues to expand its product offerings with new accessories including the new Drop-in Charger, Fiber Hub and FleXLR gender adapter, which are on display at AES NY 2019.

Pliant's new FleXLR series of gender adaptors are designed to be a very low-profile solution to the problem of XLR adaptor "dongles," as the FleXLR adds only 10mm to the pack when inserted. There are two versions of FleXLR to solve just about any headset adaptation scenario. The PAC-FLX-44 is a two sided 4-Pin Female to 4-Pin Female adaptor that allows 4-Pin Male headsets to be used where a common 4-Pin Female headset is used. The PAC-FLX-45 is a two sided 4-Pin Female to 5-Pin Female adaptor for applications where a 5-Pin Male headset is preferred. The new Drop-in Charger (PBT-RC-66) allows six Radio Packs (RPs) plus six additional batteries to charge in the same device for more effective battery management on location. The CrewCom Fiber Hub (CHB-8F) expands system capabilities for a more efficient system deployment by allowing up to eight fiber connections using standard SFP-based connectivity supplied with single mode fiber ports along with a single RJ-45 copper port to interface to existing CrewNet connections.

A hand is shown placing a yellow puzzle piece into a larger puzzle. The puzzle pieces are yellow and have a textured, wood-like appearance. The background is a light, neutral color.

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**FUTURE**

# Student Recording Competition Finalists Announced

AES New York 2019 Student Recording Competition finalists have been announced in advance of tomorrow's awards presentation. The finalists are:

**CATEGORY 1: AUDIO**

**Sub-Category 1 (Traditional Acoustic):**

- Peng Huang - Peabody Institute of the Johns Hopkins University
- John Konopka - Eastern Region
- David Sexton - Peabody Institute of the Johns Hopkins Univ
- Hyunjoung Yang - McGill University

**Sub-Category 2 (Traditional Studio):**

- Svann Kvelstad - Westerdals, Hysøkolen Kristiania
- Russell L. Scarborough - Belmont University
- Yuxin Wang - Berklee College of Music

**Sub-Category 3 (Modern Studio):**

- David Peterson - Michigan Tech University
- Abram A Lembono - Berklee College of Music
- Antoine Gallois - McGill University

**CATEGORY 2: SOUND FOR VISUAL MEDIA**

- Karolina Szczepanowska - Polish Central Region
- Bo Pang - Los Angeles / Western Region
- Jared Richardson - Brigham Young University

**CATEGORY 3: REMIX**

- Alex Dobson - McGill University
- Elliot Lowe - Ithaca College

**CATEGORY 4: IMMERSIVE**

- Evan Berg - Indiana University
- Katarzyna Sochaczewska - Krakow Section
- Hyunjoung Yang - McGill University

## Steve's Picks

By Steve Harvey

It's Friday, and that means it's hip-hop day. The new hip-hop and R&B track, programmed by chair Paul "Willie Green" Womack, runs from 2:30 p.m. through 5:30 p.m. in Room 1E12. The program includes "The Soul of an R&B Mix" (2:30 p.m.), "Studio Design for Hip-Hop and R&B" (3:30 p.m.) and "Engineering for The Abstract: Recording Q-Tip and A Tribe Called Quest" (4:30 p.m.).

But first, "African Americans in Audio" (Rm 1E15+16, 9:30 a.m.), moderated by Leslie Gaston-Bird, the first African American to sit on the AES Board of Governors, features a panel of award-winning engineers and producers discussing the technology of hip-hop and dispelling the stereotype that African American engineers only work in "black music" genres.

Another early panel, "Recording and Realizing Immersive Classical Music For, and With, Dolby Atmos" (Rm 1E17, 9 a.m.), will examine translation from microphones to immersive playback environments, including binaural Dolby Atmos playback, with an international panel of engineers and producers.

"For the Record: Engineering Prince" (Rm 1E21, 11 a.m.) is a special presentation by Women's Audio Mission (WAM) featuring some of the engineers who worked closely with the artist formerly and forever known as Prince. Skywalker Sound's Leslie Ann Jones will moderate.

What will record production look like five decades from now? WSDG—Walters Storyk Design Group's John Storyk and guests from the engineering, production and studio design worlds will make their best guesses during "Studio Design for 2070—50 Years from Now—Dare We Look?" (Rm 1E08, 1 p.m.).

Former AES president Andres A. Mayo will present a select group of Grammy Award-winning producers and engineers for the annual **Platinum Latin Engineers & Producers panel** (Rm 1E15+16, 2:45 p.m.), once again turning a spotlight on the Latin music recording industry.

# WSDG Creates Hogarth WW Mexico Studio

**BOOTH 440** WSDG Walters-Storyk Design Group has created a recording studio complex for leading international advertising/marketing/communication company Hogarth WW's new Mexico City offices.

Victor Machado, audio lead for Hogarth WW remarked, "I worked in a WSDG-designed studio ten years ago, and I knew then that when we had the opportunity to commission a new studio that they would be our designers of choice." Hogarth's new recording facility is designed for VO recording and sound design for advertising, and is linked in real time to the firm's sister companies in London, NYC, Singapore, etc., via the Dante System.

"Our Mexico office works with global brands and we are a mainstay in Hogarth's international broadcast production process," Machado emphasized. "It was critical that our new studios pro-



WSDG-designed Hogarth WW control room with a view into the VO Booth

vide extremely high-end connectivity between our global offices and creative teams. Our choice of Avid MTRX represents an invaluable element to our integration with the Dante protocol network output."

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

**FRIDAY, OCTOBER 18**

1:30-2:30 p.m.; Room 1E06 (Immersive/PMC Rm)

**PMC, Capitol Studios Present, 'Music in Dolby Atmos'**

*Presenters: Maurice Patist, President, PMC USA; Nick Rives, Engineer, Capitol Studios*

Two years ago Capitol Studios partnered with PMC and Dolby to build the first "Dolby Atmos Music" studio in the world-famous Capitol Studios Tower. Now hundreds of mixed tracks later, Amazon Music just announced the Atmos Streaming service allowing people to finally hear the results of this project. Nick Rives, engineer for Capitol Studios who mixed a multitude of these tracks, and Maurice Patist, President of PMC USA, will take you on a journey through Dolby Atmos Music, into what they believe is a new chapter in music history.



**SONIFEX, BOOTH 549** Sonifex's 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. Fully featured, this unit allows you to handle virtually any commentary situation with both Dante AoIP and four-wire connections, dual redundant Dante networking and multiple AC/DC/PoE power options. Up to 48 rotary encoders can be used on inputs, outputs or cross-points, allowing talkback feeds, commentary and audio mixing to be handled in one unit.

## Antelope Features Orion32+ | Gen 3 Interface

**BOOTH 639** Ready? Set? Get rocking! Antelope Audio's Orion32+ | Gen 3 includes six premier essential audio effects from the Antelope library, which run in real-time on an ultra-fast FPGA platform. Covering a wide variety of tracking and mixing uses, each effect boasts mastering grade precision and clarity—from the Clear Q linear EQ to the spacious and advanced AuraVerb. These six tools alone cover all your essential mixing and mastering needs.

Connects seamlessly with any DAW on PC or MAC. Orion32+ | Gen 3 features low-latency recording and playback of up to 64 simultaneous 24/192 audio channels via Thunderbolt and



**Antelope Audio's Orion32+ | Gen 3 Thunderbolt 2/USB 2.0/MADI audio interface**

up to 32 channels over USB. The sleek single rack space unit features 8x DB25 connectors for Analog I/O. Digital connections are 1x MADI, 2x ADAT and 1x S/PDIF.



**METRIC HALO, BOOTH 315** Metric Halo is at AES NY 2019 showcasing its complete 3d family, including the ULN-8, the result of the company's 20-year research program into the fusion of digital and analog audio technologies. All 3d devices feature MHLINK, Metric Halo's redefinition of audio interconnect technology. The company also is demonstrating the new version of its MIOConsole3d with advanced workflow features and an impressive user interface. Gathered at the Metric Halo booth yesterday were, from left: Ed Abbott, BJ Buchalter and Jon Stern.

## Austrian Audio Spotlights OC818 Mic

**BOOTH 234** Handmade in Vienna, Austrian Audio's OC818 is a multi-pattern dual-output condenser microphone equipped with optional wireless control. Its unique design and outstanding sonics, combined with new wireless control technologies offering highly optimized workflows, has garnered the OC818 five-star reviews from all over the world in its first three months on the market.

The OC818 also features a second output that allows the recordist, engineer, musician and forward-thinking artist to record the rear-facing capsule independently of the forward-facing capsule. If both capsules are recorded to a stereo or dual-mono track, a free and Open Source PolarDesigner plug-in (Mac/Win: VST, AU and AAX) allows unprecedented control and tailoring of polar patterns between one and five bands with selectable crossover points.

At the heart of the OC818 is the patent-pending, handmade CKR12 ceramic capsule, made to



**Austrian Audio's OC818 features optional wireless control**

the same critical dimensions as the best legacy CK12 capsules but with far more stability which means every OC818 is inherently paired with any other OC818, or even the OC18, its smaller and more affordable sibling.

Austrian audio products are distributed in the U.S. through Momentum Audio Sales: John@MomentumAudioSales.com Cell: 805-420-8211, Office: 805-233-7831.

## AME Honors Clear-Com with Excellence Award

**BOOTH 828** Clear-Com's Carlsbad, CA, corporate headquarters and manufacturing operation of its parent company, HM Electronics, Inc. (HME), has been awarded the highly prestigious 2019 AME Excellence Award presented by the Association for Manufacturing Excellence (AME). The award reflects the quality of the manufacturing processes behind Clear-Com products, which are all produced at the Carlsbad facility.



From left to right: Ken Rolfes, Director, AME San Diego Consortium; Mitzi Dominguez, CEO of Clear-Com and President of HME; Rick Sunamoto, VP of Manufacturing; Chuck Miyahira, CEO of HME; Jerry Wright, Interim CEO, Association for Manufacturing Excellence

The AME Excellence Award recognizes organizations that have demonstrated excellence in manufacturing and business operations, and acknowledges continuous improvement, best practices, creativity and innovation.

HME and Clear-Com adhere to global best practices for Lean Enterprise. AME assessors highlighted the level of employee engagement in creating a lean culture, as well as facility design, employee training resources and topics, systems for scheduling and managing workflow, and strong cross-functional collaboration.



**AES MEMBERS CENTER** In 1919, Arthur Gordon Webster published his seminal paper on horn theory, which gave impetus to a large body of research work. One hundred years later, Bjørn Kolbrek and Thomas Dunker have consolidated 15 years of their own research covering the history, theory and design of horns and horn loudspeakers in their new book, *High-Quality Horn Loudspeaker Systems: History, Theory & Design*. The book is on sale at a discounted price point, and author Kolbrek will be on hand today from 12:30 to 2 p.m. signing books at the AES Members Center in the Crystal Palace Atrium. Kolbrek (at left) and Dunker (center) were on hand for Wednesday's opening day at AES, greeting attendees and signing copies of their weighty but definitive tome.

## Clive's Live Sound Picks

By Clive Young

We're on to the back nine of the AES Convention, with Days 3 and 4 ahead, but today is the last for the Live Production Stage on the exhibition floor. As a result, make sure you get over there to learn everything you can. The day kicks off with **Lectrosonics'** Karl Winkler pulling a double-header of programs, presenting **"RF Spectrum Update"** at 11 a.m., followed by **"The 7 Most Common Wireless Mic Mistakes (and What You Can Do about Them)"** at noon. In both cases, you'll get in-depth insights into making the most of your wireless rig and the swaths of spectrum that it can still use.

Everybody loves *Sesame Street*, so you'll want to be at the Live Production Stage at 2 p.m. to catch the **Yamaha-sponsored "Monitor Mixing for Sesame Street,"** hosted by Emmy winner Chris Prinzivalli, production mixer of *Sesame Street*. Stick around afterwards, because at 3 p.m., a session on large-scale festival sound systems will be presented. Are you more interested in tour audio? Get there at 1 p.m. for **Meyer Sound's** discussion on live touring systems.

The best system in the world won't do you much good if it's not properly set up for its surroundings. In **"Panel Discussion on Sound System Optimization"** (1:15 p.m., 1E21), a panel of pros cover the latest techniques in analysis technology and discuss equalization, phase alignment, time alignment, speaker aiming, beam steering and more.

At the **"AC Power, Grounding, and Shielding Super Session"** (9 a.m., 1E12), you'll find top power pros Bruce Olson and Bill Whitlock sharing their knowledge and insights on how to provide AC power safely at events without noise issues. They'll look at how best to handle a variety of potential events and venues, from a small PPA in a bar to multiple stages in ballrooms and more.

Sure to be of interest to anyone who tackles live sound in the great outdoors, **"Your Noise Isn't My Noise: Improving Sound Exposure and Noise Pollution Management at Outdoor Events"** (4:15 p.m.; 1E13) will bring together a panel of experts to explore the issue of outdoor event sound/noise and the current views and

practices surrounding each.

On Saturday, the exhibit floor will be closed, but there'll be lots of live sound offerings that you can't miss! The **Live Concert Sound panel** at 11:15 a.m. (1E21) will bring together a trio of women who've mixed countless big names, from Janet Jackson and Gwen Stefani to Christian McBride and Ron Carter. They'll share their hard-won knowledge on everything from getting the most out of your system to taming a challenging room's acoustics.

Elsewhere that day, **"Improving Education and Knowledge Transfer in Sound Reinforcement"** (11:30 a.m.; 1E12) will explore the challenges in finding common ground among the many different disciplines that work within the live sound field and look at how they can all best communicate with each other. And if you want some parting thoughts to consider as you head home, the last presentation of AES will give you plenty as Josh Loar discusses **"Seven Steps to a Successful Sound System Design"** (3:30 p.m.; 1E12), presenting a systematic, seven step process for designing any sound system.

## Wallaszkovits | continued from page 1

she declares, “profoundly impacted my professional life.”

Wallaszkovits delivered her first AES Convention presentation while a student, beginning a familiar pattern where the combined knowledge from her formal education, her growing experience and the continuation of her education through AES resources allowed her to then herself begin to give back.

The AES became a platform for Wallaszkovits to develop relationships with student peers that would go on to become professional peers and colleagues. As she became a leading expert in her chosen specialty—Wallaszkovits is Chief Audio Engineer at Phonogrammarchiv, Austrian Academy of Sciences—she became a mentor to a new generation of audio students and young professionals.

“AES offers a unique, collegial community,” she says. “Helping that community grow is deeply satisfying. Student membership is steadily growing; AES currently has an impressive 138 student sections worldwide. Students are our flagship, our future potential and the best place to reflect integrative thinking.”

With her history a personification of what the AES can bring to an individual’s professional growth, Wallaszkovits was the ideal AES president to work with AES Executive Director Colleen Harper as they assumed their leadership roles this past January. Harper’s deep experience in association management and member service



AES President Nadja Wallaszkovits at the show opening

dovetailed neatly with Wallaszkovits’ experiences as an AES Student Member, then Member, then a leader playing numerous roles within the Society’s committee structure and its Board of Governors. Harper brings a fresh, intelligent perspective to the Society, unencumbered by preconception. Wallaszkovits provides industry knowledge and insights along with historical continuity based on her Society experience.

That Wallaszkovits was embraced by the AES as a student and a professional, and within successive leadership roles culminating in her election as president, is a testimony to the Society’s increasingly open door for women. This is further exemplified by Harper’s appointment as ED, by the steady presence of second-term AES Secretary Valerie Tyler, and by the election of Agnieszka Roginska as AES President-Elect. Wallaszkovits, Tyler and Roginska currently

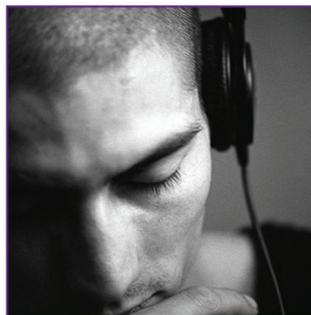
comprise three-fifths of the AES governing body, the Board of Directors.

“We are working diligently towards expanding the membership of the AES and the participation within the Society of individuals from all geographic regions, ethnicities and gender identifications. This convention, as an example, offers a broadened base of contributors and an expanded focus on additional music genres and production specialties.

“That work will continue in the coming year,” Wallaszkovits pronounces, “with the leadership of Agnieszka, supported by myself and the rest of the Board of Directors, by the Board of Governors and by the Society’s growing and increasingly diverse membership. I am delighted to see that the benefits that AES provided to my own personal and professional growth will be even more accessible to an ever-broadening base of current and future audio professionals.”

## Classifieds

### Career Marketplace



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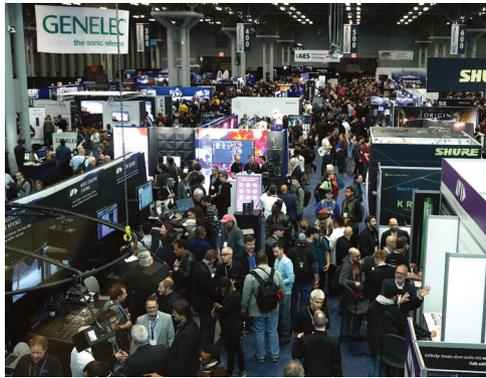
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## More to See | continued from page 1

Marketing. “The Exhibition is covering the largest footprint with the most exhibitors we’ve had in any of the last three years. The AES Exhibition Hall is an unparalleled experience for audio professionals of today and tomorrow, and the convention is the flagship of our growing roster of events worldwide.”

While you’re on the show floor, make sure to sit in on a few sessions at the Inspiration Stages, which have hosted more than 130 sessions throughout the Convention between the new Electronic Dance Music Stage, the Recording Stage, the Live Production Stage and The AES Mix with The Masters stage, along with the AV-over-IP Theater and the Software@AES Theater.

There’s been plenty to enjoy and learn about outside the exhibition floor, too. Grammy- and Emmy winning drummer, producer and musical director Steve Jordan gave Thursday’s Keynote Address, “The Love of Recording,” discussing his entrance into the industry, what he learned from others and how a desire for his drum sound to be accurately captured on record led to a second career as a producer—one that’s found him working with everyone from Keith Richards to Sheryl Crow to John Mayer. Elsewhere, an AES Historical Session became a Hysterical Session on Thursday with the retrospective “Spike Jones: Preposterous Precision,” where panelists Mike Wisland, Arlen Card, Emily Taggart and Grammy-winning producer, engineer and director of music recording and scoring at Skywalker Sound, Leslie Ann Jones (yes, Spike’s daughter) looked back at his career and continuing influence.



There’s still plenty to do Friday and Saturday around the convention, however. Today features such must-see events as the new R&B and Hip-Hop track, featuring great sessions like “Engineering for The Abstract: Recording Q-Tip and A Tribe Called Quest” at 4:30 p.m. in 1E12. Live sound pros will want to check out the RF Spectrum Update on the Live Production Stage at 11 a.m., while recordists should catch super producer Sylvia Massey discussing the secret ingredients to a great session on the Recording Stage at 1 p.m.; and everyone should do themselves a favor and hit the AC Power, Grounding and Shielding Super Session (1E12, 9 a.m.).

Saturday will serve up fascinating sessions like “Archiving the 90s” (1E21; 9 a.m.); “Producing High-Quality 360/3D VR Concert Videos with 3D Immersive Audio” (1E08; 9 a.m.); and the sure to be eye-opening “Emergency Preparedness and Safety for Broadcasters” panel (1E07; 1:30 p.m.). And once the show’s over, if you’re still aching for more audio insights, exhibits and awesomeness, fear not—the AES Convention will return to the Javits Center next fall, October 21-24.

## Hip-Hop | continued from page 3

elists discussed the production technique that launched a genre, illuminating some significant waypoints on the journey to the way hip-hop sounds today.

Womack asked the panelists, all of whom are DJs or have been at some point in their career, how they know what will make a good sample. The answer for Shocklee is whether people respond to it. “When I was DJing, I would find records that nobody could find, and then I would figure out a way to weave them into the party and make [the people] keep moving. You start to experiment, and it starts to open you up and you start to see how people respond to different frequencies, different ways something is being pro-



**Hank Shocklee**

jected at them,” Shocklee said. “The idea is taking your art form and getting it in front of as many people as possible to see if it works.”

Smith and Shocklee discussed the notion of politics in hip-hop, leading to talk about the importance of reaching back to those coming up



## SHOW DAILY

### DAY THREE EDITION

**October 2019**

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behind you. Shocklee believes hip-hop is even more political today than it was back then. “You have to understand that when we were doing this, we were trying to break into an industry that wasn’t allowing any of us in. So we had to be loud, we had to be aggressive, we had to talk about things that were going on in our community. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political you can possibly get because it’s right down to the bone. If you don’t have that money, guess what, you can’t do nothing. You die today.”

After the applause died down, Shocklee added, “We have to understand that things move, things progress, times change. The only thing that we can do today is support our young brothers and sisters making this music.”

# 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.

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