THE OFFICIAL

Published by AES and *Pro Sound News* & *Mix* magazines • Day 2 Edition

AUDIO 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

AES on a Roll

By Clive Young

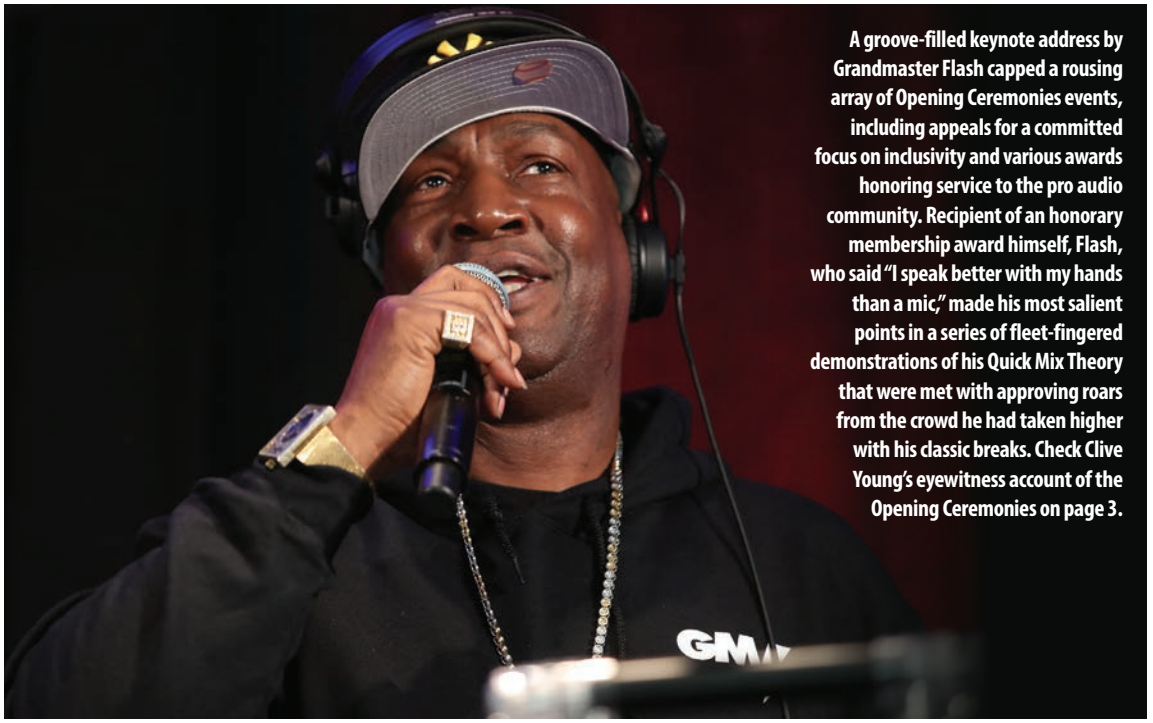
As we roll into Day 2 of this year's AES Convention, the show is only picking up speed, buoyed by a packed exhibition floor, well-attended workshops, panels and papers, and more.

Attendance this year is on par with previous years, according to convention officials, but with shifting preregistration numbers, according to Colleen Harper, AES Executive Director: "The number of attendees opting to register for All Access badges for the full technical program is nearly 20 percent over and above last year, proving that AES New York 2019 is more relevant than ever to an industry where technology and its application is in a constant state of change."

Answering that interest, numerous audio manufacturers unveiled new products yesterday on the exhibition floor. Sometimes long-awaited, other times presented as an unexpected surprise, the new offerings often had throngs of interested attendees checking them out, creating pockets on the show floor that were difficult and yet enticing to pass through.

The educational efforts at AES

AES on a Roll on page 28



A groove-filled keynote address by Grandmaster Flash capped a rousing array of Opening Ceremonies events, including appeals for a committed focus on inclusivity and various awards honoring service to the pro audio community. Recipient of an honorary membership award himself, Flash, who said "I speak better with my hands than a mic," made his most salient points in a series of fleet-fingered demonstrations of his Quick Mix Theory that were met with approving roars from the crowd he had taken higher with his classic breaks. Check Clive Young's eyewitness account of the Opening Ceremonies on page 3.

Roginska Looks to Expand AES Reach, Diversity

By Steve Harvey

The impact of women in audio continues to grow as Agnieszka Roginska prepares to assume the role of AES President for 2020 from Nadja Wallaszkovits, continuing the evolution of the Society's leadership which has led the industry in female involvement. The AES Diversity and Inclusion Committee was created in 2017 to continue that sea-change in the Society's leadership, membership and within the industry at large.

"I'm very proud of all the work the Diversity & Inclusion committee has done under the leadership of Leslie Gaston-Bird and Piper Payne, co-chairs of the Diversity & Inclusion Committee," says Roginska. "We have made a significant move forward in increasing the diversity of our AES in everything that diversity means—welcoming diverse genres and emerging audio fields, improving accessibility, and focusing on the inclusiveness of all genders, races, ages and nationalities. We will be continuing this great work in 2020, learning about

Roginska on page 29

on the | inside

+DIVERSITY & INCLUSION COMMITTEE SETS AES TOWN HALL Page 4

+BIG NEWS X 3 FROM SSL Page 6

+DEMO ROOMS OVERVIEW, PT. 2 Page 30

AT4050
1994 25 2019
AT4050
40 Series
Celebrating a Legacy
AT4050 Multi-pattern Condenser Microphone
In a market flooded by cloned or updated microphones, the AT4050 stands out. For 25 years, this "desert island mic," prized by both studio and live engineers, hasn't changed. There's been no need. With its versatility, consistency and durability, the AT4050 maintains its legacy as the mic that captures every nuance. audio-technica.com
audio-technica

A Grand(master), Groove-Filled Opening Salvo

By Clive Young

The AES 147th Convention got off to a roaring start Wednesday with its annual opening ceremonies and awards presentation—an event that was capped off with a groove-filled keynote address by hip-hop pioneer Grandmaster Flash.

Following an introduction by AES president Nadja Wallaszkovits, opening remarks were delivered by the convention's co-chairs—president-elect Agnieszka Roginska, secretary Valerie Tyler and Jonathan Wyner, who made a heartfelt appeal to the audience to take the AES's inclusivity efforts to heart.

Keynoter Grandmaster Flash speaks with his hands.

The awards section of the opening ceremonies always recognizes members of the pro audio community who have made important contributions through their time and efforts. Fellowship Awards were given this year to Anthony Agnello, Martha de Francisco, Michael Kelly, John Krivit, Josh Reiss, Al Schmitt, Jan Abildgaard Pedersen, Takehiro Sugimoto and Terri Winston.

Next, the Distinguished Service Medal was presented to Garry Margolis, and the Silver Medal, presented to Marina Bosi and Louis D. Fielder. The Board of Governors Award was presented to Ben Kok, Enda Bates, Mariana Lopez, Gavin Kearney, Damian Murphy, Jim Starzynski and Jonathan Wyner. A citation was also awarded to Pat Parker.

But the final award of the day—an honorary membership—was presented to keynote speaker and hip-hop legend Grandmaster Flash after his discussion, "Evolution of the Beat." While he modestly claimed at the start, "I speak better with my hands than a mic; I'm not much of a talker," he easily commanded the room as he recounted DJing as a teen in the 1970s and developing what he called The Quick Mix Theory—his method for remixing, looping and extending breaks using only two turntables, two records and a crayon. In the process, he created a revolutionary way to reinvent music, thus laying the musical foundation for hip-hop. Closing out with a series of fleet-fingered demonstrations, Flash looped such classic breaks as the percussion from "Take Me to the Mardi Gras" on *Bob James 2* and the Incredible Bongo Band's "Apache," to the roars of approval from the crowd.

Focusrite Pro Issues RedNet Control 2.4

BOOTH 632 Focusrite is issuing RedNet Control 2.4, a free software update that adds Dante Domain Manager (DDM) and AES67/AES70 compatibility, as well as an AES3 Kill Switch function, background mode and other enhancements.

RedNet Control 2.4 makes all Focusrite Red audio interfaces, plus RedNet devices with Audinate Brooklyn 2, Ultimo and Ultimo X architecture, compatible with Dante Domain Manager. This new functionality brings advantages to administrators of large networked audio systems, who can now assign the privilege structure of Dante Domain Manager to RedNet Control users.

Also new in RedNet Control 2.4 is AES3 Kill Switch control for RedNet D16 and RedNet D16R. With the new Kill Switch feature, users can set channel pairs to automatically cut the AES3 transmission from the D16R in certain conditions, meaning that downstream devices can identify a failure and deal with it appropriately.

Another new feature in RedNet Control 2.4 is AES67 compatibility for RedNet X2P and RedNet AM2 Ultimo X interfaces. RedNet AM2 and RedNet X2P join RedNet and Red devices as AES67 compatible.

Focusrite Pro is highlighting its Red and RedNet ranges and their compatibility with the new Dante Domain Manger software, strengthening Focusrite's dedication to product innovation in order to better serve customers' needs. Dante Domain Manager and AES67/AES 70 compatibility are being demonstrated in the new version 2.4.1 update to the RedNet Control software. From left, Focusrite's Ted White, Peter Tilley, Dave Rieley and Rich Nevens in a quiet moment before the opening day deluge of booth visitors.

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 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:

2 p.m.: Eventide Plug-Ins Demonstration with J.C. Losada

Juan Cristobal Losada, aka "Mr. Sonic," is a composer, producer and sound engineer, winner of multiple Grammy and Latin Grammy awards. Working with artists such as Santana, Shakira, Ricky Martin, Black Violin and many more, he is the founder of the prestigious recording studios The Sonic Room@peermusic-NYC and the record label Sonic Projects Records, distributed by Sony Music/The Orchard. An expert on emerging musical trends, Losada actively develops a role in education as professor of music technology and Producer in Residence for the Music Business program at New York University (NYU), where he develops innovative music production techniques and music business strategies for new generations.

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.

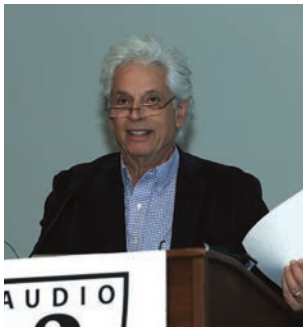
The DSQD digital receiver is a four-channel, half-rack design with high-resolution color display, analog or Dante digital outputs and rear BNC antenna ports with "loop-thru" buffered BNC outputs to another receiver.

Lectrosonics' D Squared digital wireless microphone system

Building a Better Podcasting Studio

By Anthony Savona

It seems as though everyone wants to be in the podcasting business these days—content creators, marketers, distributors and studio owners. At the "Podcast Production Studios" panel held yesterday morning, John Storyk of the Walters-Storyk Design Group (WSDG) led a discussion that covered what was learned from two recently completed podcasting facilities—Stitcher in Manhattan and Gimlet Studios in Brooklyn.



John Storyk, Walters-Storyk Design Group (WSDG)

Both studios were designed by WSDG, and the panel featured Romina Larregina, project manager, and Judy Elliot-Brown, systems designer from the company. Also on hand were John DeLore, chief engineer for Stitcher, and Austin Thompson, technical director for Gimlet Media.

"Big money is being spent on podcasting," said Storyk as part of his introduction. "Everyone is interested, but they are not sure what it is. It's a bit like the Wild West on the facilities part."

Though the two facilities shared some similarities, such as great locations, numerous podcast studios grouped together in a relatively small space and a live room for recording music, they each had their own set of challenges to overcome.

For Stitcher, many challenges came from the building itself. "This is not a good site," said Storyk, referencing the space's 9-foot, 9-inch ceilings, which can look good at the beginning of a project, but not when you have to float the room for acoustic isolation.

"It was challenging, but we made it work," said Larregina. "We have a perimeter corridor, which helped isolation between the exterior of the building and studios, and we were not concerned with transmission to the lower level, which is a lobby. So the main concern was for the third floor tenants."

For Gimlet Studios, the challenge was in the number of studios they wanted in the space, which jumped from eight to 13 early in the process. Plus, each studio has custom-designed furniture, depending on the number of people the room can hold.

The increase in the number of studios did not leave room for much else. "Unlike recording studios, which have corridors and storage closets—room between rooms—there is no opportunity for that in podcasting studios, where you are banging rooms up against each other," said Storyk.

As a result, they were not able to float the rooms, but still attained acceptable isolation.

Another priority for Gimlet was that each of the rooms had to sound *exactly* the same, as sometimes podcasts were started in one room and finished in another, or pulled bits of interviews from different studios. Storyk remarked how difficult it was to get 13 rooms to sound identical. To test them, Thompson recorded the same script in every room to make sure the sound would match.

"The music studio was big push for us," said Thompson. "Theme songs, credit music, and so on is all written in house. We do mixing and sound design for all the shows."

For more information on podcasting, check out today's session, "Podcast Production," at 10:45 a.m. in Room 1E12.

ShowNews

AES Town Hall Set by Diversity & Inclusion Committee

Leslie Gaston-Bird

The AES Diversity and Inclusion Committee is holding a special Town Hall meeting that will be combined with the committee meeting, moderated by Leslie Gaston-Bird, AMPS, MPSE, and AES Governor at Large. This will be an open forum in which participants can express how the committee can make an impact. The Town Hall will take place on Saturday morning from 9 to 11 a.m. in Room 1E15+16.

First up on the agenda is a presentation by Grace Brooks, who heads the D&I Data Task Force. She will address the "Microagressions in the Studio" survey headed up by the University of Lethbridge's Dr. Amandine Pras and Dr. Athena Elafros. The survey has the support of the AES D&I Committee. The discussion will also include updates on the work being done on scholarship, social media, events and outreach.

Following the formal meeting and presentations, the floor will be opened for further discussion and questions. Committee members anticipate a productive conversation about how the Audio Engineering Society can strive toward positive change that reflects the excitement and passion its members have for the audio industry. For more information about the D&I mission, go to www.AES.org/community/diversity.

THE ONES

Point Source Excellence - From Nearfield to Main Monitoring

Genelec, The Ones monitors are revered every day in thousands of studios around the globe for their perceptual qualities, technical brilliance and spectacular design.

Now introducing the new members to The Ones Family, 8351B and 8361, and the Adaptive Woofer System, W371: Unparalleled room-tailoring continued to the lowest octaves, for the most critical listeners and applications. You don't know how great your room can sound before hearing it with natural direct sound, controlled reflections and pure neutral low frequency response.

GENELEC®

THE ONES. / THE WORLD'S FINEST ULTRA-NEARFIELD - MIDFIELD MONITORS

Genelec Inc. 7 Tech Circle Natick, MA 01760 (t)1-508-652-0900 email; genelec.usa@genelec.com

WWW.GENELEC.COM/THEONES

A-T Spotlights ATH-M60x Pro Monitor Headphones

BOOTH 422 Audio-Technica is displaying the ATH-M60x on-ear professional monitor headphones, the latest addition to A-T's acclaimed M-Series line. These headphones were the recipient of the NAMM Technical Excellence & Creativity (TEC) Award for Outstanding Technical Achievement in the "Headphone/Earpiece Technology" category at the 34th TEC Awards, held earlier this year.

Designed for studio, broadcast and mobile applications, the ATH-M60x is a low-profile, on-ear professional headphone model that utilizes the same proprietary 45 mm large-aperture drivers found in the ATH-M50x (with rare earth magnets and copper-clad aluminum wire voice coils), delivering exceptional clarity throughout an extended frequency range with accurate bass response.

The ATH-M60x's low-profile, closed-back, on-ear design provides excellent sound isolation and a pleasing fit, which is enhanced by the comfort and durability of the memory foam earpads and headband. The headphones come with three interchangeable cables (1.2 m-3.0 m coiled, 3.0 m straight and 1.2 m straight—each with a 3.5 mm [1/8-inch] mini-plug), a 6.3 mm (1/4-inch) screw-on adapter and a protective carrying pouch.

Audio-Technica's ATH-M60x on-ear professional monitor headphones

SOLID STATE LOGIC, BOOTH 522 Solid State Logic made headlines out of the gate when AES opened yesterday by reporting not one, not two, but three major developments. First, SSL has entered into a new business partnership with Group One Ltd to manage its U.S. portfolio of audio solutions and operational infrastructure, effective immediately. In tandem with that news, industry legend Phil Wagner, who was part of SSL's U.S. team for 17 years, has returned after a decade away to be named the new North American Senior Vice President of SSL, working alongside the Group One senior management team. Last, but far from least, SSL dominated the morning news cycle with the unveiling of its new Origin next-generation analog studio console, intended to bridge the gap between digital production and analog console workflow. On hand for all the revelations yesterday were, from left: Jack Kelly, CEO, Group One Limited; Phil Wagner, senior vice president, Solid State Logic; Fadi Hayek, vice president, Music Products, Solid State Logic; and Bryan Bradley, president, Group One Limited.

Shure's TwinPlex premium subminiature microphones

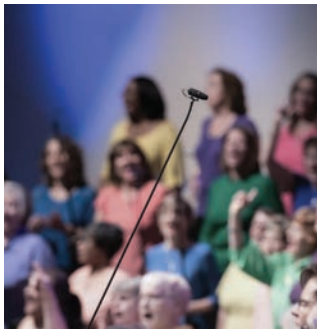
Shure Features Rugged TwinPlex Microphones

BOOTH 404 To an audience, every single word is important—each impacts the story being told. Whether being broadcast live over the air or a theatrical performance, it's essential for speakers to be heard naturally and clearly. TwinPlex—Shure's line of premium subminiature (5 mm) omnidirectional lavalier and headset microphones—stands up to the toughest conditions. TwinPlex was designed and developed to handle unpredictable, high-stakes environments where flawless, reliable audio is demanded.

TwinPlex's patent-pending capsule technology offers best-in-class sound in a compact and easy-to-conceal package to meet the demands of any application. TwinPlex supports the diverse audio production needs of theater, broadcast, film and television and corporate presentations to produce high-quality audio production with superior dependability. The line consists of four lavaliers (TL45, TL46, TL47 and TL48) and an ultra-light, fully-adjustable headset microphone (TH53) along with extensive accessories connectors and color options.

DPA Showcases 4097 Choir Mic

BOOTH 633 DPA Microphones is unveiling its new 4097 CORE Supercardioid Choir Mic. The new mic is ideal for house of worship and other choir applications and has been designed to be one of the most natural-sounding solutions available. Intended specifically for capturing dynamic choir sound, it has the same sonic qualities as the brand's 4098 Supercardioid Microphones. The 4097 features DPA's famous flat off-axis supercardioid pattern, with a very high gain-before-feedback that makes the entire choir sound natural from all angles. This sets the possibility for multiple mics to be used on the choir without having to fight the artifacts created from uneven mic pattern pick-up, simplifying the process for a sound engineer.



DPA's 4097 CORE supercardioid Choir Mic

Configured with a MicroDot connector and a DPA adapter for wired or wireless applications, the 4097 Choir Mic allows the user to go wireless, increasing flexibility on stages where there are multiple uses of the same space. Featuring CORE by DPA amplifier technology, a clear sound is achieved as it lowers the distortion and expands the dynamic range.

Joe Chiccarelli, Producer, mixer, engineer, 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 1000 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 its 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.

Thursday's scheduled guests:
10 a.m. Peter Katis
11 a.m. Michael Brauer
12 p.m. Chris Lord-Alge
1 p.m Tom Lord-Alge
2 p.m. Tchad Blake
3 p.m. Jack Joseph Puig
4 p.m. Leslie Braithwaite
5 p,m, Andy Wallace

Capricorn Records, Dolby Atmos Music and a Few Black Boxes

By Tom Kenny

On a visit to Muscle Shoals a few months back, in preparation for an upcoming *Mix* cover story on Glenn Rosenstein and the Hall family's reconditioning of FAME Studios Studio 2, they kept asking me if I had been over to Capricorn Records in Macon, GA, to see what they had been doing. No, I hadn't, but...

In the first 15 minutes of the show opening, I stopped by the **API** booth to apologize for having to miss their 11 a.m. press conference. Dan Zimbelman said, "Hold on, have you heard about what they're doing down at **Capricorn Records**? They're here. They just bought the largest 2448 console we've ever built. That's the press conference."

So I was introduced to Larry Brumley, VP of **Mercer University**, which has become a partner, and informal owner, in the world-famous studio founded by the late Phil Walden (a Mercer grad with a degree in economics) during the Capricorn label's heyday at the epicenter of southern rock, and Steve Ivey, a Mercer grad who has served as studio adviser on the reconditioning. Rob Evans will be studio manager. Oh! And the console will be entirely solar-powered. For real. The grand opening is December 3, and legendary Allman Brothers and Rolling Stones keyboardist-vocalist Chuck Leavell (who also founded the popular jazz-rock ensemble Sea Level) will be there. Look for another *Mix* cover within the year!

After leaving the API booth, on my way to a meeting with Avid, I ran into John Loose, who runs the studio operations at **Dolby**. He was getting excited for the Wednesday night party down in SoHo at the 20,000 square-foot Dolby Experience Center, where, jointly with Avid, they'll be celebrating **60 years of Island Records** and running Dolby Atmos Music tracks all night long.

Dolby Atmos for Music is a big deal right now, with tracks already being released and a call for at least 3,000 more from the Universal Music Group by the end of the year.

Speaking of which, my **Avid** appointment was with Rob D'Amico, and we talked about next month's Pro Tools 2019 update, which will allow in-the-box mixing, along with multiple mixes in a single WAV file. Users can now send 130 channels from Pro Tools to the Dolby Atmos Renderer. It's all about workflow, and the 4K video resolution and higher-resolution frame rates.

And in a couple of side notes, Avid has become an official member of the Netflix Post Technology Alliance, Avid Link is up to 400,000 members (adding roughly 2,000 a day). And the Avid Play music streaming service, whereby for a small fee of $5 a track or $20 for 20 tracks, they will distribute to all streaming services, properly formatted, and the artist gets 100% of the scrilla.

Then came **Facebook Live Streams** with Mackie and the ProFX V3 mixers, followed by a look at Prodigy MP, the new Swiss Army Knife multifunction processor from DirectOut Technologies. Stop by Booth 350, it's quite a box.

One more thing... I just now heard that Phil Wagner, after 10 years, is back at **SSL**, which just released the Origin analog console. Congratulations, Phil! More tomorrow.

Engineers Panel Defines Elements of Success

By Katie Makal

Terri Winston, executive director of the Women's Audio Mission, put together an all-star panel of engineers to deconstruct the process of album production, discussing how projects move from pre-production to tracking and editing to mixing and mastering. The panel "Evolution of Album Production from Start to Finish" took place here Wednesday at 11 a.m. Joining Winston (who, in addition to her work with WAM, is a recording enginer, music producer and tenured professor of sound recording arts at City College of San Francisco), were panelists Gloria Kaba and Egypt native Heba Kadry along with Grammy-nominated, multi-Platinum engineer, vocal producer and vocalist Simone Torres.

Kadry explained that much of the job of a mastering engineer is managing expectations. "Some people think, 'Oh, you're going to fix everything.' And you're like, well, I can try, but let's not make the mastering process the 'fixing process.' Let's keep it as the cherry on top and the sweetening. Let's get your mixes right first and then do the mastering."

From left, Terri Winston, Gloria Kaba, Heba Kadry and Simone Torres

Kaba stressed the significance of education in her early career. Having grown up wanting to be a producer and songwriter, she found herself in Temple University's communications program, which conveniently had a recording track. "I took as many recording classes as I could," she said, adding that she soon learned the importance of internships. "I wanted to make sure I was investing my time and money into something I really wanted to do, so I started interning at Battery Studios. Right then I knew, okay, I'm going to be

Engineers on page 29

Lennon Educational Tour Bus at AES with Daily Giveaways

AES NY 2019 is featuring its first-ever visit from the John Lennon Educational Tour Bus, which invites AES attendees to tour its unique facilities, learn about its mission of inspiring creativity and participate in the interactive tent experience featuring jam sessions using the latest gear. Daily gear giveaways worth over $6,000—with gear from Audio-Technica, Focusrite, Genelec, K&M, Neutrik, OWC and Yamaha—are taking place at the bus at 1 p.m. each day of the exhibition. The bus is located in the left rear corner of the exhibit hall.

The John Lennon Educational Tour Bus is a state-of-the-art mobile audio and HD video recording and production facility. In its 22nd year, with the very latest technology and gear, the Bus continues to be dedicated to providing young people with tours of the studios, participation in free digital media production workshops, and the production of giant peace signs. Assisted by three on-board engineers, students can learn how to write, record and produce original songs, music videos, documentaries and live multi-camera video productions—all in one day.

The John Lennon Educational Tour Bus is a state-of-the-art mobile audio and HD video recording and production facility

The Lennon Bus is highly adaptable, designed to provide students, their schools and communities with performances, hands-on demonstrations, remote recordings, and studio sessions customized for their needs, levels of experience and interest. The Bus, the physical manifestation of the mission of the John Lennon Educational Tour Bus non-profit corporation, travels the country visiting schools, music and technology conferences and events, and partners with communities and media outlets to call attention to the importance of arts and digital media education.

Steve's Picks

By Steve Harvey

Sample this! Panelists including Hank Shocklee of the legendary Bomb Squad get Thursday started with a discussion of the production technique that launched a genre during **Chopped and Looped—Inside the Art of Sampling for Hip-Hop** (Rm 1E15+16, 9:30 a.m.).

Are you down with RVG? **Rudy Van Gelder: A Legacy in Audio Engineering** (Rm 1E08, 1:15 p.m.) dives into the work of the engineering icon with a panel that includes the current owners of his unique Englewood Cliffs studio in New Jersey.

The Doppler Gang—A Panel of Pros Discuss the Pros and Cons of Pitch Change (Rm 1E21, 1:30 p.m.) brings together some of the pioneers of pitch-shifting technology to explain their various approaches and examine the wide range of potential results.

Spike Jones: Preposterous Precision (Rm 1E08, 2:45 p.m.) delves into the background and crazy virtuosity of Spike Jones and his City Slickers, who paved the way for the satirical stylings of the Bonzo Dog Doo-Dah Band, Frank Zappa and Oingo Boingo. Panelists include Jones' daughter, Leslie Ann Jones, director of music recording and scoring at Skywalker Sound.

Sound recordings are not just commercial assets but also cultural artifacts. **Long-Term Preservation of Audio Assets** (Rm 1E15+16, 4:30 p.m.) will discuss archival best practices, the barriers to preservation and the unfortunate fact that not everything can be saved.

If you've never seen the documentary film *Tom Dowd and the Language of Music*, then run, don't walk, to the Dolby theater in Midtown Manhattan (5:30 p.m. sharp). But grab a ticket first; seating is limited. Dana Dowd, daughter of the music producer and recording engineer, who worked with John Coltrane, Otis Redding, the Allman Brothers and others, will share memories and answer questions after the screening.

AXIENT® DIGITAL WIRELESS

INTEGRITY
YOU CAN HEAR.

Configure your wireless system for today's needs and upgrade it for tomorrow's challenges. With Quadversity,™ High Density mode, and ShowLink® remote control, Axient® Digital delivers innovative engineering for uncompromising performance—anywhere, every time.

Learn more at **shure.com/axientdigital**

©2019 Shure Incorporated. See shure.com/trademarks.

SHURE

VISIT US AT AES BOOTH 514

American U. Brings Genelec to Audio Technology Program

BOOTH 322 Anchored by a 2,200-square-foot, three-studio complex, the Audio Technology Program at American University in Washington, D.C., offers a main recording space with variable acoustics, a drum room with a removable floor to reveal six Foley pits, four isolation booths, and a machine room enabling interconnectivity through the entire studio complex. What it also has now are monitors from Genelec in the two main control rooms, installed there this past spring.

The main control room now has a 5.1 monitoring array comprising Genelec 8351A Smart Active monitors as the L-C-R front array, a pair of 8341A Smart Active monitors as the rear-surround array—all part of Genelec's "The Ones" series of products—and a 7380A Smart Active subwoofer. The second control room now has a Genelec 8020.LSE Espresso 5.1 monitor system with five 8020 Studio Monitors around the room and a 7050B Studio Subwoofer. The systems' proprietary Genelec technology allows them to make the most of all modern acoustic environments.

One of two main control rooms for the Audio Technology Program at American University in Washington, D.C. Genelec monitors are now featured in both of AU's main control rooms.

DIGICO, BOOTH 629 Fans of Audinate's Dante protocol will be pleased to learn that DiGiCo is showing the new DMI-Dante 64@96 card at AES NY 2019 for its 4REA4, S-Series and select SD-Range consoles (SD12 and SD7 Quantum). Providing 64 input and 64 output channels at both 48kHz and 96kHz, the new DMI (DiGiCo Multichannel Interface) card is equipped with Primary and Secondary (backup) Gigabit Ethernet ports for connection and uniquely offers a Sample Rate Conversion feature. Natively allowing DiGiCo products to communicate with other devices on a Dante network, the DMI-Dante 64@96 effectively doubles the previous DMI Dante card's I/O channel count at the higher 96kHz resolution.

Neutrik: NA2-IO-DPRO Interface

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

Neutrik's NA2-IO-DPRO Interface

Dynaudio Epands Core Range with Core Sub

BOOTH 839 Dynaudio is extending the subsonic end of its Core range with the new Core Sub. Holding 1000W of power and four 9in long-throw woofers, Core Sub owns and controls the deep end of the frequency spectrum masterfully. It also packs advanced DSP-functionality and can even be soffit-mounted if necessary.

Core Sub 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 analog inputs.

Core Sub can be coupled with any speaker, but is in particular suited for Dynaudio's Core 7, Core 47 and Core 59, as it features dedicated crossover points that are tailored for each Core studio monitor model.

Finally, Core Sub is equally suited for delivering low-end punch and precision in 2.1 stereo, 5.1 or 7.1 surround setups, as well as immersive sound scenarios such as 7.1.4.

Dynaudio's Core Sub

IMAGINE

moving freely without losing connection

Pioneering IP solutions with support for industry standards including Dante, AES67 and SMPTE 2110.

Clear-Com®
AN HME COMPANY

AES: Booth #828

API Issues New 50th Anniversary Products

BOOTH 330 Adding to the collection of products celebrating the company's 50th Anniversary, API is launching two new limited edition units, the 862 50th Anniversary Edition Channel Strip and the 2500 50th Anniversary Edition Stereo Bus Compressor.

The 862 features a combination of the 550A EQ and 312 Mic Preamp 50th Anniversary Editions, integrating the original 500 Series pcb's exactly as they were designed by API's founder, the legendary Saul Walker, The result is a vintage-style, highly collectable and incredible sounding API classic. Each 862 Anniversary Edition is individually serialized denoting its status as part of a limited run of only 50 units.

Next, the new 50th Anniversary Edition 2500 Bus Compressor features a vintage style blended with a several new features, including flexible output mix blending, LED gain reduction meters, premium VU meters, and a 2U, gold-faced chassis. As with the 862, a limited run of 50 units will be produced. Carefully designed to deliver API's signature analog sound, the 2500-AE delivers warmth, clarity and punch, whether used for subtle adjustments or heavy compression effects.

Dugan Automixing Makes the 2nd Dem 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 automixing showed up at the second Democratic debate, helping sound engineers de-stress while providing 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 upcutting, choppy sound or shifts in background noise, and transitions between talkers are smooth and consistent, no matter how many mics are open.

P&E Wing Unveils 2019-2020 Steering Committee

The Recording Academy Producers & Engineers Wing has announced its 2019-2020 Steering Committee. The newly seated Committee includes a diverse array of music engineers, producers, and studio professionals who, building upon the significant legacy established by prior Steering Committees, will work to address key issues confronting music production and promote meaningful solutions to help move the industry forward.

The 2019-2020 Steering Committee is co-chaired by Philadelphia-based GRAMMY-nominated producer/engineer Ivan Barias and New York-based GRAMMY-winning producer/engineer Ann Mincieli, and includes the following music industry professionals from across the United States: Maria Elisa Ayerbe, Jeff Balding, Larrance "Rance" Dopson, Warren "Oak" Felder, Emily Lazar, Manny Marroquin, Piper Payne, and Linda Perry, in addition to ex-officio members Academy Chair Harvey Mason Jr. and Recording Academy President/CEO Deborah Dugan.

Notes Maureen Droney, Managing Director of the Recording Academy Producers & Engineers Wing: "These experienced and insightful individuals will help set our agenda for the year and prioritize the initiatives that matter most to our membership."

Sanken Chromatic Spotlights CU-55

BOOTH 329 Featuring a modern, ultra-compact design, the Sanken Chromatic CU-55 provides a rich vintage sound in a small, lightweight, easy to position package. Capable of high SPL, it has been tuned to create a perfect cardioid pattern, with little proximity effect and a truly flat response at 90-degrees off axis.

Sanken Chromatic CU-55 cardioid mic

Sanken is demonstrating its full range of nine unique Sanken Chromatic professional studio microphones at AES. On exhibit are the CU-51 and CU-55 studio cardioids, the 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.

Waves Shows eMotion LV1 Complete Live Mixing System

BOOTH 640 The Waves Audio eMotion LV1 Complete Live Mixing System incorporates everything needed to create truly captivating live sound experiences in an all-inclusive and extremely cost-effective mixing solution. Its easy portability, fast and simple setup, instant virtual soundcheck and sonic excellence out of the box ideally suits use in houses of worship, clubs and by touring bands and live engineers.

The system allows speedy transition between disparate productions such as musical performance and conferences (the latter facilitated by the use of dedicated Dugan Automixer and Dugan Speech plugins) Further, the LV1 Complete Mixing System is uniquely scalable--users can expand the system I/O count from 16 to 32, to 64 and beyond--and is compatible with Waves' TRACT System Calibration plugin for rapid hall analysis.

The comprehensive system includes the Waves eMotion LV1 16-stereo-channel live software mixer, a SoundStudio STG-1608 stagebox, a SoundGrid Impact Server-C, an Axis One Waves-optimized computer, a 24-inch Dell touchscreen, an eight-port network switch and network cables.

Waves' eMotion LV1 Complete Live Mixing System

PHOTO: DAVID ANDRAKO

L-Acoustics' K2 loudspeaker system, paired with K1-SB and KS28 subs, provided energizing sound for the BRIC Celebrate Brooklyn Festival

BRIC Celebrates Brooklyn With L-Acoustics Sound

DEMO ROOM 1E02 Each year since 1979, the BRIC Celebrate Brooklyn! Festival has drawn huge crowds of music fans to the Prospect Park Bandshell for a summer series of largely free weekend concerts. This year, the event delivered 29 shows over 10 weeks, from June 4 through August 10, to an estimated 175,000-plus people. What was different this time around was the sound: an L-Acoustics K2 loudspeaker system, paired with K1-SB and KS28 subs, which will now be an integral part of the event going forward into its fifth decade.

Jack Walsh, Senior Vice President, Performing Arts and Executive Producer for the event, reports, "Not a single complaint. Achieving wide and full coverage while minimizing spill was our goal, and the main array and fill speakers did the job, aided by cardioid subwoofers, which minimized low frequency spill. And because the L-Acoustics technology allowed some of the subs to be flown, we were able to have the low-frequency energy nicely distributed throughout the audience."

WSDG co-founding partners John Storyk and Beth Walters

WSDG Celebrates a Half-Century of Acoustic Innovations

BOOTH 440 It was the summer of 1969, and there was a lot going on…Woodstock, The Moonwalk, *The Godfather* published, and Jimi Hendrix hired 22-year-old architect/acoustician, John Storyk to design Electric Lady Studios. Fifty years on, and Jimi is long gone, but John, co-founder of WSDG Walters-Storyk Design Group, is still creating world-class studios and acoustically significant global projects ranging from educational facilities to theaters, clubs, performance venues, museums, broadcast studios and corporate conference rooms. The track record includes over 3,000 installations in locations in the U.S. and most other parts of the globe.

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

"AES Conventions are an irreplaceable opportunity for rekindling long-term relationships, establishing new ones and getting a first look at the latest technologies and techniques," says John Storyk. "We are delighted to be exhibiting again."

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

Yamaha Goes Portable with STAGEPAS 1K PA

BOOTH 624 Yamaha's STAGEPAS 1K portable PA system allows performers to quickly and easily transform any location into a stage.

The system is driven by a high-frequency array speaker packed with 10 small-diameter 1.5-inch drivers that provide professional-level accuracy and clarity, and features a 1000W Class-D amplifier.

A 12-inch subwoofer simultaneously houses the sizable speaker and improves portability with its streamlined construction and reduced weight. Yamaha added the company's own Twisted Flare Port technology to the subwoofer to reduce wind noise in the bass reflex port.

Unique to the STAGEPAS 1K system is a five-channel digital mixer. Located in the back of the subwoofer, it features three channels of mono microphone/line inputs and stereo inputs, with two of the mono input channels fitted with Hi-Z connectivity for direct input of acoustic-electric guitars and other instruments. This mixer supports 1/8-inch mini jacks, playback with Bluetooth devices, as well as a wide range of input sources from instruments to CD players, PCs and smartphones.

Yamaha's STAGEPAS 1K PA

Lectrosonics Unveils DCHT Portable Transmitter

BOOTH 944 Lectrosonics is introducing the DCHT portable digital stereo transmitter. The new DCHT unit is designed for use in film and TV production as both a wireless audio link from a bag or cart system to cameras, and as a portable IFB transmitter paired with the Duet digital wireless M2R receiver packs. The DCHT accepts two channels of mic or line level analog signals or an AES digital signal from a mixer, and transmits to the receiver or receivers in a pure digital format. The digital architecture of the new DCHT is a third-generation design with specially developed, high efficiency circuitry for extended operating time on two AA batteries.The DCHT can tune across the available UHF TV band from 470.100 to 607.950 MHz (470.100 to 614.375 MHz for the export version) in 100 kHz or 25 kHz steps, offering more than 6000 frequencies. The RF output can be set to 10, 25 or 50 mW, thus providing flexibility in terms of operating range for the intended application.

Lectrosonics' DCHT portable digital stereo transmitter

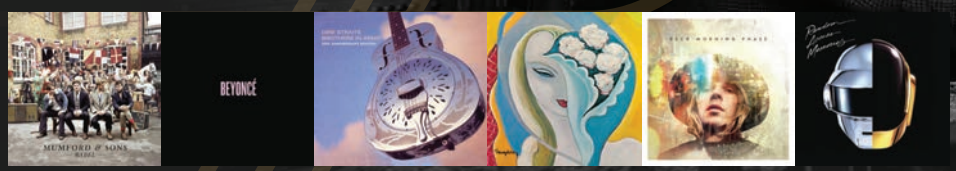
dCS | LEGENDS

Only A Few Music Engineers Become True Legends

In the world of music production, there are a select group of recording engineers who have strived throughout their career to deliver the highest quality listening experience possible.

Known as "the mastering engineer's engineer", Bob Ludwig has been recognized universally for his incredible talent and his passion for the latest in technology.

And with nearly a dozen GRAMMYs® (and counting), his award-winning work has impacted virtually every music genre, including such iconic recordings as *Babel, Beyonce (surround mix), Brothers In Arms, The Layla Sessions, Morning Phase* and *Random Access Memories.*



dCS
ONLY THE MUSIC

For more than three decades, dCS has pushed the boundaries of digital audio, pioneering high resolution recording and playback. dCS is proud to honor Bob Ludwig as the first recipient of our dCS Legends Award.

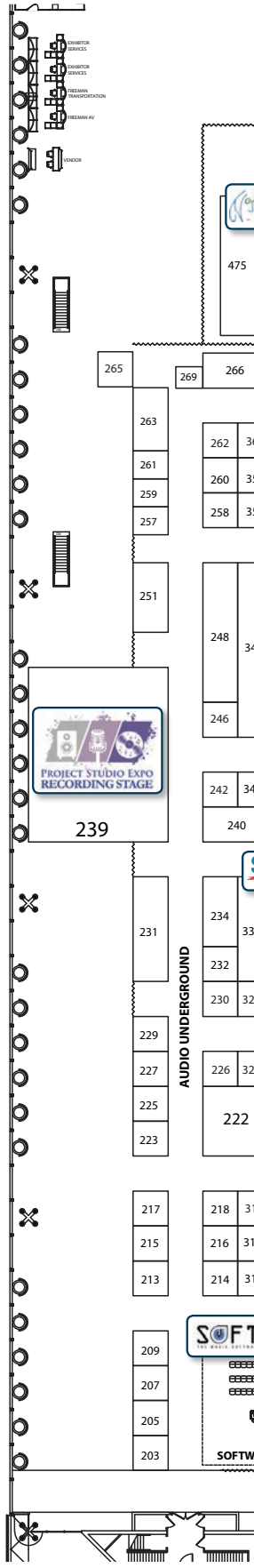
exhibitor | listings

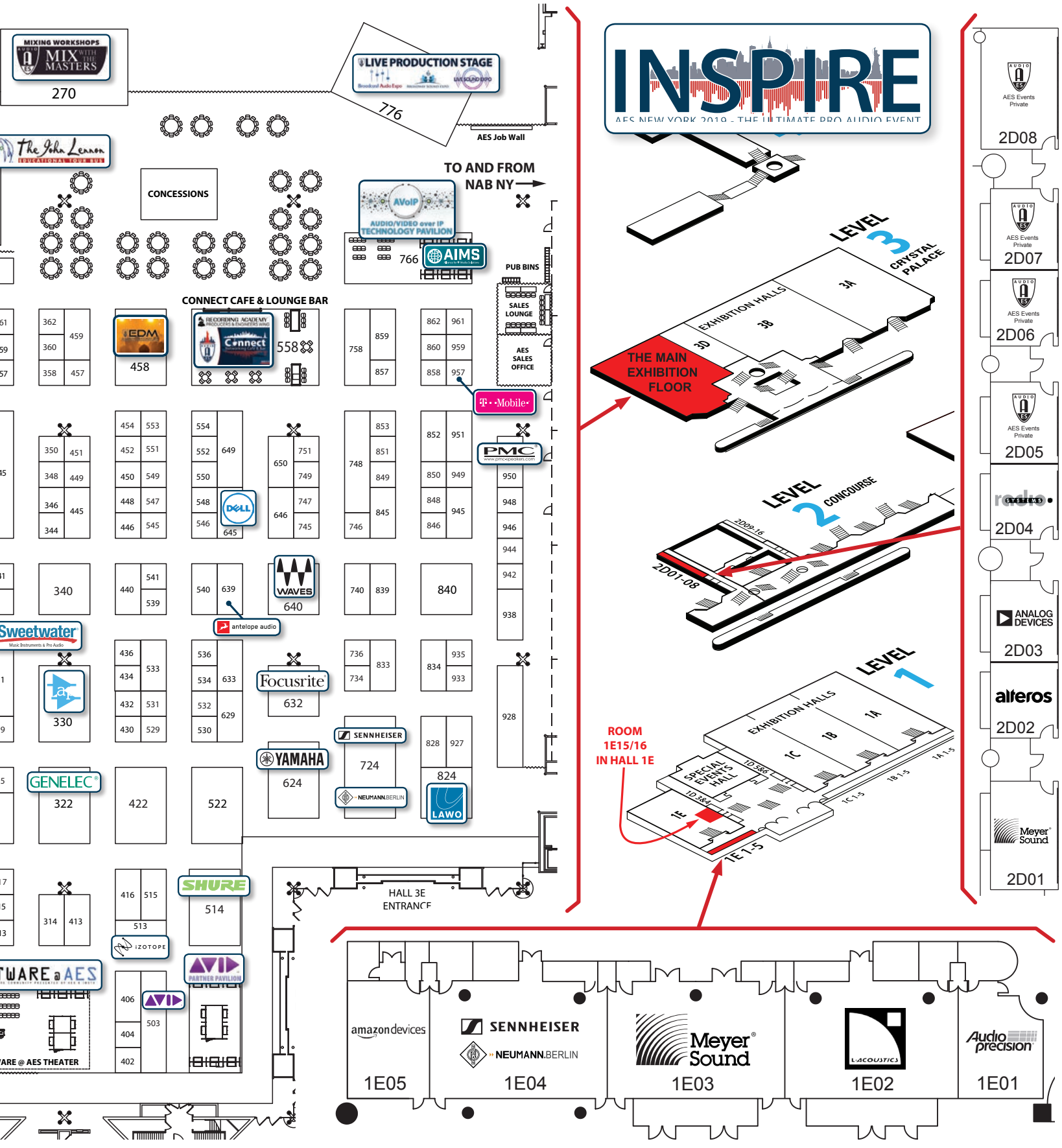
1 SOUND	840
1602 Group TiMax	451
AATON Digital	851
Access Analog	532
Accusonus Inc	304B
ACON AS	304G
AEA Ribbon Mics & Preamps	935
AES	999
AES Audio Builders Workshop	266
AI Care LLC	942
AIMS Alliance	869
ALC NetworX GmbH	963
Allen & Heath	740
Allied Powers LLC	215
Alteros, Inc.	2D02
Alto Music	340
Amazon Lab126	IE05
American Music & Sound	740
American Musical Supply	434
Amphion Loudspeakers Ltd.	436
Analog Devices	2D03
Antares Audio Technologies	406
Antelope Audio	639
API - Automated Processes, Inc	330
Apogee Electronics	515
Arturia	504T
ATC Loudspeaker Technology Ltd.	240
Audeze	857
Audinate, Inc.	946
Audio Alchemist	938
Audio History Library & Museum	203
Audio Precision	IE01
Audio Pro Network	959
Audio-Technica U.S., Inc.	422
Audiomatica Srl	450
AudioXpress	948
AV-Leader Corporation	223
AVID	503
Axign	849
BAE audio	216
BandLab Technologies	213
Bedrock USA	746
Benchmark Media Systems, Inc.	736
Best Service GmbH	304C
Bitwig GmbH	304F
BURL Audio	550
CEDAR Audio Ltd.	545
Celemony Software	304H
Clear-Com	828
Cloud Microphones LLC	649
Coleman Audio	232
Cranborne Audio	234
Crane Song	227
Crossley Acoustics	430
D.W. Fearn/Hazelrigg Industries	314
Daking Audio LLC	225
Dale Pro Audio	834
Dan Dugan Sound Design, Inc.	833
DELL Inc.	645
DiGiCo	629
DirectOut GmbH	350
Dolby Laboratories, Inc.	504M
DPA Microphones	633
Dynaudio Pro	839
Earthworks, Inc	416
Eleven Dimensions Media, LLC	345
Empirical Labs, Inc	248
ESI Audiotechnik GmbH	345
Essential Sound Products, Inc.	448
ETS-Lindgren Inc.	747
Eventide Inc.	222
Eventide Inc.	504C
EZ Acoustics INternational LLC	454
FabFilter	304J
Flux::	402
Focal Naim America	928
Focusrite	632
Focusrite Pro	632
Fostex	740
Fraunhofer IIS	945
FullScale AV, LLC	346
Future Publishing Ltd	951
Genelec, Inc.	322
Gig Gear LLC	449
GIK Acoustics	650
Grace Design	229
Great River Electronics	734
Group One Ltd.	629
HEAR Now Festival	207
Hear Technologies	325
Hit'n'Mix Ltd (Neuratron Group)	5040
IHSE USA, LLC	504G
Image Line Software BVBA	304I
Independent Audio	547
iZotope, Inc	513
JoeCo Limited	348
John Lennon Educational Tour Bus	475
Josephson Engineering, Inc.	734
Kilohearts	304D
Klang Technologies	629
Klippel GmbH	445
Krotos	504D
L-Acoustics	1E02
Latch Lake Music	240
Lavry Engineering, Inc.	258
Lawo	824
Lectrosonics, Inc	944
Lewitt Audio	740
Lundahl Transformers	226
LynTec	446
Lynx Studio Technology	533
MAGIX	304A
Malvicino Design Group	531
Mara Machines	257
McDSP	504H
Menlo Scientific Ltd	457
Merging Technologies	551
Metric Halo	315
Meyer Sound	IE03
Microtech Gefell GmbH	553
Mix with the Masters	270
Mogami Cable	536
Music Maker Publications	359
Music Marketing Inc	304K
Neoden USA, LLC	248
Neutrik USA, Inc.	529
Newfangled Audio	504F
NTi Audio Inc	745
NUGEN Audio	504I
OCA Alliance, Inc.	966
One F Sound	548
PACE Anti-Piracy, Inc	504Q
PACSYS Limited	445
PCB Piezotronics - Depew, NY	751
Pliant Technologies, LLC	846
PMC Monitors	950
PMI Audio Group	259
Primacoustic	217
Prism Sound / SADiE / Tracktion	539
Pro Sound Effects LLC	504R
Process.Audio	504B
Professional Audio Design, Inc	748
PSI Audio	345
Pultec - Pulse Techniques, LLC	218
R&D Team Joerg Panzer	445
Radial Engineering Ltd.	217
Radio Systems, Inc.	2D04
Reflector Audio USA	263
Reproducer Audio Labs	345
Riedel Communications Inc.	969
Roland Virtual Sonics	504P
Ross Video Limited	964
Roswell Pro Audio	554
Routledge \ Taylor & Francis Group	848
Rowman & Littlefield	860
RTW GmbH & Co KG	504J
Rupert Neve Designs	540
Samar Audio Design, LLC	263
Sanken Chromatic	329
Schoeps Microphones	933
sE Electronics	540
Sennheiser Electronic Corp.	724
Sennheiser Electronic Corp.	IE04
Sescom Audio	541
Shure Incorporated	404
Shure Incorporated	514
SkyTracks Applications Inc.	504E
Slick Audio	317
Softube	344
Solid State Logic	522
Sommer cable America	531
Sonarworks	313
Sonible	304E
Sonifex Ltd	549
Sonnox Ltd.	504K
Sonoris Audio Engineering	214
SONOSAX	858
Sony Home Entertainment & Sound Products, Inc.	852
Soul Asylum Acoustic Design Firm	260
Sound Devices, LLC	530
Sound Ideas Music & Sound Effects	452
Sound on Sound	242
Sound Particles	432
Sound Radix Ltd.	345
SoundGirls	949
Soundproof Windows, Inc.	758
Soundtoys, Inc.	646
Source Elements LLC	504A
Soyuz Microphones	314
Streamsoft Inc./Sonic Studio	850
Sweetwater Sound	331
Synthax Inc / RME, Ferrofish, MyMix, Digigram & Appsys	413
T-Mobile	957
Tac System, Inc.	504S
Tape Op Magazine	552
TELEFUNKEN Elektroakustik	231
Telos Alliance	965
Terry Audio	261
THD-Labs	246
The Blackbird Academy	230
The Recording Studio Insurance Program	534
Townsend Labs Inc.	504L
TransAudio Group	240
Triad-Orbit Advanced Stand Systems	341
U.S. Army Music Program	859
Useful Arts Audio	248
Van Damme Cable	540
Virgin Musical Instruments Inc	209
Walters-Storyk Design Group (WSDG)	440
Warkwyn	445
Warm Audio LLC	251
WAVE Distribution	248
Waves Inc.	640
Wedge Force Inc	504N
Whitestone Audio Instruments, LLC	248
WISYCOM USA	853
Women's Audio Mission	749
XTA Electronics Ltd.	629
Yamaha Corporation of America	624
Zaxcom	546
Zoom	845
Zylia Sp. z o.o.	357
Zynaptiq GmbH	345

AS OF SEPTEMBER 26, 2019

Companies shown in **BOLD** are show Sponsors or Partners.

Please refer to onsite screens or Mobile App for any updates.




MIXING WORKSHOPS
MIX WITH THE MASTERS
270
LIVE PRODUCTION STAGE
776
AES Job Wall
The John Lennon Educational Tour Bus
CONCESSIONS
TO AND FROM NAB NY
AVoIP
AUDIO/VIDEO over IP TECHNOLOGY PAVILION
766
AIMS
PUB BINS
SALES LOUNGE
AES SALES OFFICE
CONNECT CAFE & LOUNGE BAR
EDM
458
Connect
558
362
360
358
459
457
758
859
857
862
961
860
959
858
957
T-Mobile
PMC
454
452
450
448
446
553
551
549
547
545
554
552
550
548
546
649
645
650
646
751
749
747
745
748
746
853
851
849
845
852
850
848
846
951
949
945
950
948
946
944
942
938
350
348
346
344
451
449
445
DELL
WAVES
640
antelope audio
340
440
541
539
540
639
740
839
840
Sweetwater
Music Instruments & Pro Audio
436
434
432
430
533
531
529
536
534
532
530
633
629
736
734
833
834
933
928
Focusrite
632
330
SENNHEISER
724
YAMAHA
624
828
927
824
NEUMANN.BERLIN
LAWO
GENELEC
322
422
522
SHURE
514
HALL 3E ENTRANCE
416
515
513
314
413
IZOTOPE
AVID
PARTNER PAVILION
406
404
402
503
TWARE @ AES
THEATER
INSPIRE
AES NEW YORK 2019 - THE ULTIMATE PRO AUDIO EVENT
LEVEL 3
CRYSTAL PALACE
EXHIBITION HALLS
3A
3B
3C
3D
THE MAIN EXHIBITION FLOOR
LEVEL 2
CONCOURSE
2D09-16
2D01-08
LEVEL 1
EXHIBITION HALLS
1A
1B
1C
SPECIAL EVENTS HALL
1D 388
1D 384
1E
1A 1-5
1B 1-5
1C 1-5
1E 1-5
ROOM 1E15/16 IN HALL 1E
AES Events Private
2D08
2D07
2D06
2D05
radio systems
2D04
ANALOG DEVICES
2D03
alteros
2D02
Meyer Sound
2D01
amazon devices
1E05
SENNHEISER
NEUMANN.BERLIN
1E04
Meyer Sound
1E03
L-ACOUSTICS
1E02
Audio precision
1E01

Waves Features SuperRack Software

BOOTH 640 Waves is featuring SuperRack, the next generation of plug-in processing software for live sound engineers. Compatible with virtually any mixing console, SuperRack lets engineers run up to 64 mono or stereo audio channels through eight instances of Waves' award-winning plug-ins with ultra-low latency (0.8 ms roundtrip).

This software equivalent of hardware processing racks is powered by Waves' SoundGrid audio-over-Ethernet network, which offloads plug-in processing to an external SoundGrid DSP server to significantly increase plug-in count, minimize latency and enable the host computer (PC or Mac) and I/O devices to be far apart from each other to accommodate complex setups.SuperRack's architecture was designed from to ground up to allow users to customize their workspace with unprecedented flexibility and speed up their workflow. Users can open multiple plug-ins simultaneously and arrange them on up to four touchscreens. Custom Layers let engineers combine the most important racks from their session into one focused view.

Waves' SuperRack plug-in processing software GUI

A-T Spotlights 50 Series Premium Condenser Mics

BOOTH 422 Audio-Technica is exhibiting models from its 50 Series line of premier studio microphones. The 50 Series delivers remarkably musical high-fidelity performance, with profound realism and depth, presence and purity of sound.

The series' most recent introduction is the AT5047 Cardioid Condenser Studio Microphone. The AT5047 is a premier studio microphone that is equally at home capturing instruments and vocals.

Audio-Technica's 50 Series microphones

Featuring an extremely smooth top end with controlled sibilance, the AT5040 is Audio-Technica's premier studio vocal microphone. Large-diaphragm characteristics and fast transient response also make it ideal for recording acoustic instruments such as piano, guitar, strings and saxophone. Four exquisitely matched ultra-thin diaphragms function together (with outputs proprietarily summed) as Audio-Technica's largest-ever element, providing combined surface area twice that of a standard one-inch circular diaphragm.

Pliant Updates CrewCom, SmartBoom Firmware

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 900MHz 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.

Pliant Technologies' CrewCom family

L-Acoustics Unveils New AVB Switch

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

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

L-Acoustics' LS10 AVB switch

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

The Burren Offers an Irish Experience With a Genelec Assist

A Genelec 4030C Installation Speaker hanging above the bar at The Burren in Somerville, MA

BOOTH 322 Since opening in January 1996, The Burren has built a reputation for serving up a truly authentic and complete Irish experience—you'd think you were in Galway, not in the Boston suburb of Somerville.

Earlier this year, 11 Genelec 4030C self-powered loudspeakers were installed in the space, positioned nine feet apart along the walls leading to the performance area. The 4030C's Phoenix connectors made it a snap to string the self-powered speakers together. Genelec's Intelligent Signal Sensing ISS circuitry automatically turns the system off when not in use, saving electricity and expense.

Brendan Quirke, part of the Burren's management team, notes that the 4030s' sound is seamless in the room. "The coverage is such that as you move through the room you never get the sense that you're moving from speaker to speaker—instead, it's one consistent, continuous listening experience wherever you are in the room. And the sound, the clarity, fills the room but at a level that still lets conversations happen."

Shure MV88+: Add a Phone, et Voila!

Shure's MV88+ Video Kit

BOOTH 404 The Shure MV88+ Video Kit is a new, all-in-one solution for capturing professional-quality recordings on-the-go. It provides digital journalists, field recorders, videographers, mobile content creators and more with the tools needed to transform their smartphone devices into a personal audio and video rig. Along with the MV88+ digital stereo condenser microphone, the kit includes a Manfrotto PIXI tripod phone stand and smartphone clamp, ensuring a stable picture and the utmost flexibility to capture mounted, handheld or field recordings. The additional accessories give users the utmost flexibility to capture mounted, handheld or field recording options..

Compatible with iOS and other selected devices (the kit includes iOS and USB-C cables), the MV88+ allows users to capture high-quality audio, worthy of their bespoke content and livestream, anywhere they desire. The free Shure MOTIV Video & Audio and Recording applications work together with the MV88+ to provide access to Shure's state-of-the-art audio quality in tandem with the microphone.

Woodbury Lutheran Welcomes KLANG to Congregation

BOOTH 629 Located on the eastern edge of Minnesota's Twin Cities, Woodbury Lutheran Church recently became one of the latest houses of worship to adopt of a pair of KLANG:fabrik immersive in-ear monitor mixing systems for its Valley Creek campus, which also serves as the home base for the congregation's live broadcast operation.

Woodbury Lutheran has adopted KLANG:fabrik systems for its Valley Creek campus

"KLANG has revolutionized how we're able to rehearse and lead worship," says Karl Grant, one of Woodbury Lutheran's worship leaders. "Each member of the band can hear exactly what they need to hear—and no more than that. They get to choose! We save time in rehearsals by not having to call back monitor mix adjustments, and, as a worship leader, I have much more confidence in my own monitoring of what the ensemble sound is."

Telefunken Launches TF39 Copperhead Deluxe Mic

BOOTH 231 Telefunken Elektroakustik is introducing the new TF39 Copperhead Deluxe large diaphragm multi-pattern tube microphone at AES in New York City. Designed, hand-built, and tested to strict quality standards in Connecticut, USA, the TF39 Copperhead is one of four new microphone designs in the Alchemy Series, Telefunken's next generation large diaphragm condensers.

Telefunken's TF39 Copperhead Deluxe tube microphone

The TF39 Copperhead Deluxe is an evolution and expansion of the "Copperhead", an original Telefunken Elektroakustik microphone design that garnered fans for its natural and non-hyped tonality and unparalleled "quality for price." The TF39 continues this reputation of outstanding sonic performance and value. It's a workhorse microphone, accurately and honestly capturing vocals, acoustic and electric guitar, drums, and other demanding instruments.

RECORDING ACADEMY
PRODUCERS & ENGINEERS WING®

When Loud is Not Loud
What You Need to Know About Loudness Measurement Today

OCT 17
4:00-5:00 P.M.
Recording Expo Stage

Moderator
Alex Kosiorek
AES Vice President, Western Region of USA/Canada

Panelists Representating
Adobe | iZotope | Nugen | Waves

Power Control Options in Abundance at LynTec

BOOTH 446 LynTec is showcasing its robust family of innovative power control, sequencing and management solutions for the company's inaugural exhibition at AES NY 2019.

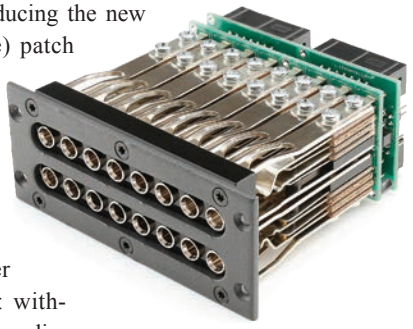
LynTec's XRS 20-RU rack-mounted Rack Sequencer

LynTec will have its patented line of RPC panels on display. Designed based on the G3 Powerlink hardware platform by Square D—a universally recognized and trusted hardware foundation—this cost-effective and open platform can control lighting and AV systems across multiple control zones using multiple control protocols (HTTP, Telnet, sACN, DMX, and RS-232).

LynTec also is showing how its new XPC series of remote relay modules extends beyond the traditional reach of the company's RPC and RPCR relay panels and motorized circuit breakers, as well as demonstrating its ready-to-install NPA rackmount power management solution.

Innovations Abound at Sommer Cable

BOOTH 531 Sommer Cable is introducing the new SYC1-3501 TT (Tiny Telephone) patch bay module, an ultra-compact module that provides 16 patch points. The module fits conveniently into one slot of Sommer's SYSBOXX modular panel system. The SYC1-3501 can be configured with jumpers to cover all conceivable operating modes: without normalization or half, full grounding, completely disconnected, or connected with up down options. The SYC1-3501 can be conveniently connected to other SYSBOXX modules such as XLR, Combojack, DB25, Mulitpins, Eurobblock, etc., via a ribbon cable system. For mechanical installation in a rack, the module can be integrated into the SYSPAN5XL, into the new PBA2-SYS12 or into any SYSBOXX frame.



Sommer Cable's SYC1-3501 TT (Tiny Telephone) patch bay module

At its booth, Sommer Cable is exhibiting more than 200 unique AV and data cables, as well as connectors, electronics and housings.

B80 MOTHERSHIP
NOW WITH THE B4 MIC PRE
LIVE!
BURL

B4 MIC PRE Daughter Card

- 4-channel MIC / LINE input ADC
- NEW BX6 input transformers
- BURL NextGen BOPA14 OP-AMP
- 40 total MIC / LINE input channels per B80
- All class-A, discrete signal path

NEW FOR 2019

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

Focusrite Interfaces Matriculate to Mt. San Jacinto College

BOOTH 632 The best teachers of professional audio combine solid musicianship with engineering chops, and Bob Bozonelos, the associate professor and instructor for Mt. San Jacinto College's Audio Technology courses, has plenty of both (he is a master classical guitarist as well as a certified Pro Tools Expert). Bozonelos chooses both his words and his tools carefully, and he has plenty of good things to say about the Focusrite Clarett 8PreX Thunderbolt and Scarlett 2i2 interfaces that are at the core of the college's audio teaching mirror-image studio facilities at its Menifee Valley Campus and San Jacinto Campus in Riverside County, California.

A student workstation for Mt. San Jacinto College's Audio Technology courses, employing a Focusrite Scarlett 2i2 interface.

"The Scarlett 2i2 basic interfaces, of which we have over 50 between the two campuses, get students onto the digital highway immediately and simply, because they're so user friendly," he says. "Beyond that, Focusrite Clarett 8PreX Thunderbolt interfaces are connected with Slate Media Technology Raven consoles in each campus's teaching studio. In fact, these Thunderbolt interfaces were our introduction to using Dante as our audio-over-IP interface, and the students are exposed to them from the beginning."

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.

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

©2019 PIERO F. GIUNTI

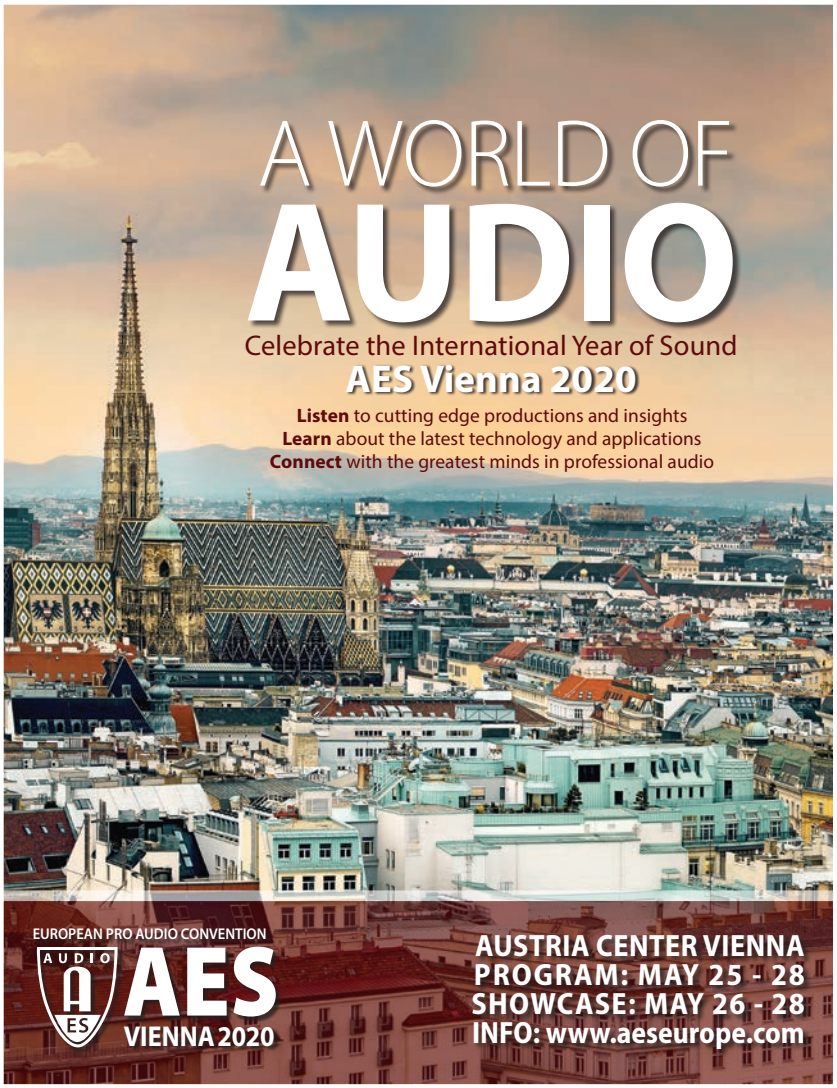
Tyler Bates

Tyler Bates Goes ATC Across the Board

BOOTH 240 Most composers tend to focus their energy and develop their networks within a single media form, Tyler Bates has established a successful career cutting across the film, television, video game and record industries. He composes, records, and mixes on ATC monitors and has long relied on ATC SCM100ASL and SCM150ASL monitors in his main studio. He has ATC SCM20ASL monitors in smaller studios on his compound, where his associates work in all facets of music production on his myriad projects. Bates worked closely with Sweetwater in Fort Wayne, Indiana to facilitate his most recent purchase of ATC SCM20ASL monitors for one of his studios.

"Of all the monitors I've had in my studio, ATCs perform the best for the scope of my work, allowing me to create inspired music at any volume, regardless of instrumentation or genre," he says. "With ATCs, I tend to have greater confidence in the accuracy of how my mixes translate for all media, especially because my work is a convolution of different media and musical styles."

AES EVENTS IN 2020



DPA MICROPHONES, BOOTH 633 **DPA Microphones is unveiling its new 4097 CORE Supercardioid Choir Mic. The new mic is ideal for house of worship and other choir applications and has been designed to be one of the most natural-sounding solutions available. Intended specifically for capturing dynamic choir sound, it has the same sonic qualities as the brand's 4098 Supercardioid Microphones. The 4097 features DPA's famous flat off-axis supercardioid pattern, with a very high gain-before-feedback that makes the entire choir sound natural from all angles. This sets the possibility for multiple mics to be used on the choir without having to fight the artifacts created from uneven mic pattern pick-up, simplifying the process for a sound engineer.**

NEXO Highlights P12 Loudspeaker, L15 Sub

BOOTH 624 The P12 multi-purpose loudspeaker from NEXO, a Yamaha company, is its first 12-inch enclosure, ideal for a range of sound reinforcement applications at front-of-house, on stage or as part of a distributed system.

The cabinet's compact footprint measures 531 mm x 432 mm x 317 mm. Frequency response is 60 Hz-20 kHz, and the SPL is 138dB Peak (passive)/140dB Peak (active mode).

The P12 system provides better dispersion because of the angle of the cabinet and variable dispersion means each box can be precisely tailored to its user.

NEXO'S L15 subwoofer complements its new P12 loudspeaker

To partner with the P12, NEXO is launching the L15 subwoofer cabinet, specially designed in a matching footprint to make it ideal for flown applications or for use as a drum fill. With a new acoustic load using a 15-inch bass horn, the L15 is designed for maximum efficiency and output, as nearly the entire front face of the cabinet is used as a radiating surface.

P&E Wing on The Move in Summer 2019

The Recording Academy Producers & Engineers Wing had a busy summer 2019 calendar, partnering with local Academy Chapters for social gatherings and educational events, providing a forum where producers, engineers and studio personnel, along with retailers, manufacturers, students and educators, can work together to improve and grow the industry.

Highlights from summer 2019 include the following:

Craft Session: Vocal Processing Software in Miami: On June 5, The Recording Academy Florida Chapter hosted a Craft Session at Miami's Art House Studio. The event consisted of a demonstration and Q&A with producers and engineers from various genres as they presented their favored vocal processing software. Featured participants were GRAMMY/Latin GRAMMY-winning producer/engineer Julio Reyes Copello, P&E Wing Chapter Committee Chair and producer/engineer Maria Elisa Ayerbe, and Latin GRAMMY-nominated engineer Natalia Ramirez.

Listening Session in Denver: Also on June 5, Colorado-based P&E members attended a studio listening session at The Keep Recording in Denver. Attendees brought tracks to share and discuss while Academy San Francisco Chapter staff updated attendees on current P&E Wing initiatives and resources.

PHOTO COURTESY OF THE RECORDING ACADEMY/ PHOTO BY JOHN PARRA, GETTY IMAGES. (C) 2019.

Maria Elisa Ayerbe (P&E Wing Chapter Committee Chair and producer/engineer) addresses attendees at Craft Session: Vocal Processing Software in Miami on June 5, 2019.

Industry Insights: AMP Act for Producers & Engineers in Austin: On June 17, approximately 40 local producers and engineers gathered at Austin, Texas's Same Sky Productions for an update on initiatives and legislation directly related to their interests. Following a dinner and meet-and-greet, the group headed into the studio for a briefing by P&E Wing Managing Director Maureen Droney on the Wing's current best practices work on education, crediting and streaming sound quality. Next up, Daryl Friedman, the Academy's Chief Industry, Government and Member Relations officer, took the floor for an in-depth look at the AMP Act portion of 2018's Music Modernization Act.

Master Class in Philadelphia: On June 18, the Philadelphia Chapter partnered with the P&E Wing for MASTERCLASS: A Conversation with Marcella Araica & Jerry "Wonda" Duplessis. The session was moderated by P&E Wing Co-Chair Ivan Barias, who described highlights and action steps for producers under the AMP Act before leading Araica and Duplessis into a discussion on capturing great performances.

The Road to Great Recordings: Meeting Challenges, Overcoming Obstacles in Nashville: On July 19, at the Summer NAMM Show in Nashville, the P&E Wing hosted "The Road to Great Recordings: Meeting Challenges, Overcoming Obstacles." Panelists were Aaron Pearce (GRAMMY-winning songwriter/producer; Justin Bieber, Lauren Alaina, Brian McKnight), Leslie Richter (engineer; Ben Folds, Dierks Bentley, Kings of Leon) and Dave Way (GRAMMY-winning producer/engineer; Christina Aguilera, Fiona Apple, Ziggy Marley). Shannon Sanders (GRAMMY-winning producer/engineer/composer/arranger; India.Arie, Jonny Lang, John Legend) served as moderator. GRAMMY-nominated engineer/producer Jeff Balding helped organize the panel and develop the topics, which explored issues and roadblocks often faced in the studio.

We Create Content

Future Fusion US builds on deep industry knowledge to empower you with customized tools and resources.

Here's just some of what we do:

- Qualified Lead Generation
- White Papers
- Social Media Campaigns
- Custom Video Content
- Infographics
- Case Studies
- Native Content Advertising
- Market Surveys/Research

Content connectors, experience makers... and market influencers.
Let's connect today.

Contact: Ellen Lalier
Email: ellen.lalier@futurenet.com
Phone: 1-(646)-8108-193

FUTURE

Eventide Issues VSig3 Visual Editor App

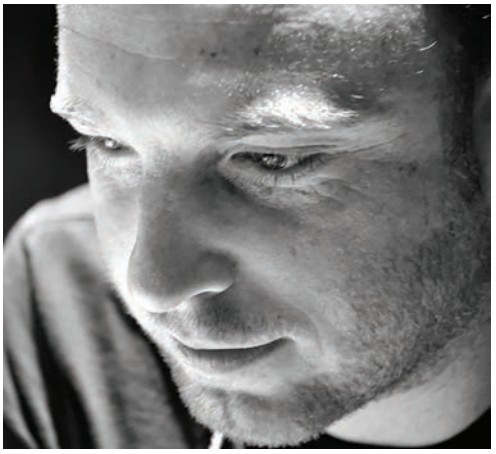
BOOTH 222 Eventide Audio is releasing its visual editor app, VSig3, that enables the creation of custom algorithms and presets for the Eventide H9000 Harmonizer. This tool, the very tool that used by Eventide software engineers, is now available to sound designers as a public beta, giving users free rein to explore their sonic imagination by creating new algorithms. Not for the faint of heart, VSig3 will nonetheless gratify any H9000 user with an understanding of basic digital audio techniques and a dream. VSig3 is the app that Eventide first built as a way to create new effects for the DSP4000, DSP7000 and H8000. VSig3 lets the sound designer create new effects using Eventide's library of building blocks.

VSig3, the software currently used in-house for algorithm development for the H9 and H9000, is available now as a free download for H9000 owners and requires updating to Version 1.2 H9000 software. For system compatibility and support information, please visit https://etide.io/VSig.

The free VSig3 visual editor app lets H9000 owners use the same tool as Eventide engineers to interconnect audio processing building blocks to develop custom algorithms.

Dan Roe Sticks—Really Sticks—With Metric Halo

BOOTH 315 "I really like the idea of not throwing gear away!" So says Dan Roe, who, for the past 15 years, has served as pre-production programmer, playback engineer, and keyboard tech for the massive regional and international tours of Madonna, Peter Gabriel, Depeche Mode, Rhianna, Adele and many more. "Around the time that I started doing the live work, I got a Metric Halo 2882 interface to record in-tour pre-production and for tracking in my home studio," Roe explains. "It lets me hear everything I need to hear—transients, the bottom end, detail in the upper mids and highs. It's transparent. It's been giving me zero-latency monitoring with DSP resources to help with monitor mixes for years, way before it became the norm. In 15 years, I've never had to look anywhere else. MH has always been ahead of the curve."



Dan Roe: 'MH has always been ahead of the curve.'

Roe recently upgraded his 2882 to Metric Halo's new 3d Card with MHLink and USB connectivity.

Clive's Live Sound Picks

By Clive Young

There's no shortage of sound reinforcement products on the exhibit floor, and that's because there's no shortage of live sound pros here at AES. There's an avalanche of educational (and just plain interesting) live sound offerings.

■ The drop-dead must-see for live sound pros today is the aptly named **Super Session**, a marathon three-hour (!) panel starting at 9 a.m. in 1E13. With an expected eight panelists on-hand, the Super Session will explore everything RF, from making purchasing decisions in a changing wireless landscape, to best practices (including filtering techniques and RF over fiber), to the latest in regulatory changes. If you work with wireless, you simply can't miss it.

■ Every live sound pro knows the pain of getting the P.A. tuned perfectly before a show, only to see that hard work go up in smoke at showtime when everything sounds different thanks to the arrival of sound-absorbing meaty bags of water (AKA the audience). At today's **Paper Session** (9 a.m., 1E11), Peter Mapp and Ross Hammond will present a paper that tackles that very topic, with **"The Effects of Spectators on the Speech Intelligibility Performance of Sound Systems in Stadia and Other Large Venues."** The effect that spectators have on the intelligibility performance of a sound system is examined and discussed, as well as the relationship between the unoccupied starting conditions and audience absorption and distribution.

■ All theatrical sound designers face challenges, regardless of whether they're working in a Broadway theater or a storefront venue. At the **Theatrical Sound Designers and Composers Association Panel**—2 p.m. at the Live Production Stage—you'll hear the hard-earned wisdom, insights and experiences of multiple designers and associates working in and around New York City.

■ There's plenty of other great educational offerings to be found at the **Live Production Stage**, with sessions presented by numerous audio brands. **Meyer Sound** will talk M-Noise (11 a.m.); **DPA** will discuss **"The Hidden Mic for Broadway and Theater Productions"** (12 p.m.); **Shure** will reveal **"A Day in the Life of a RF Coordinator"** (3 p.m.); **L-Acoustics** will sponsor a case study by theatrical sound designer Cody Spencer on taking an object-based approach to the sound design the recent musical *Broadway Bounty Hunter* (4 p.m.); and **DiGiCo** will present a deep-dive into its theatrical mixing software (5 p.m.).

Zylia Spotlights Studio PRO VST/AU Plug-in

BOOTH 357 Zylia is featuring its ZYLIA Studio PRO, a VST/AU plug-in that brings spatial filtering and signal separation directly into the digital audio workstation (DAW).

ZYLIA Studio PRO uses virtual microphone technology (software-defined microphones) on the 19-channel ZYLIA ZM-1 recording to separate sound sources and record them as individual tracks. The software also uses spatial filtering and blind sound-source separation to automatically detect the position of sound sources and separate them in real time. Users can set and monitor virtual microphones of multiple polar patterns or characteristics, both live and during post-production. They can also take advantage of presets for surround or ambient recordings (5.1, 7.1, 5.4.1, 22.2 and more).

Zylia's Studio PRO VST/AU plug-in

Ordway Music Theater's audio crew with the venue's new DiGiCo SD7T Quantum (from left): assistant sound engineer Grace Heatherington-Tilka, associate sound engineer Collin Sherraden, and head sound engineer Wendell Bell

Ordway Center Future Proofs with DiGiCo SD7T

BOOTH 629 St. Paul, Minnesota's renowned Ordway Center for the Performing Arts has installed a new DiGiCo SD7T Quantum console in its main Ordway Music Theater, continuing its strategic reliance on DiGiCo SD-Range technology that began when the Center opened in 2009 with a D5 Live desk in the same venue. Equipped with DiGiCo's theater-specific software package, Ordway's new SD7T Quantum is paired with two new SD-Racks fully loaded with 32-bit Ultimate Stadius Mic Pre-Amps, and was installed just in time for the opening of what is the most ambitious iteration yet of the Tony Award-winning musical *42nd Street*.

"I lobbied for the SD7T," says Andrew Luft, VP of building operations and production. "The D5 Live was a great console but it would not have been able to support this version of *42nd Street*, which has 32 channels of RF vocal microphones and 28 channels of wireless tap-shoe mics. There was some serious tap choreography by Jared Grimes on this show, and the sound of the taps was deeply integrated into the arrangements with the nine-piece orchestra and two keyboards. We needed the SD7T Quantum; it's certainly the key to future-proofing this venue for years to come."

Avid Unveils Pro Tools 2019

BOOTH 503 Avid is unveiling the newest version of Pro Tools at AES NY 2019. Pro Tools 2019 will support higher video resolutions and frame rates, giving users the highest precision when editing and mixing sound to picture, smoother collaboration between editorial and sound mixing, and streamlined end-to-end audio post-creative workflows.

With the demand for more high-resolution video content to be captured in 4K, the newest version of Pro Tools increases the efficiency of sound editing and engineering teams by enabling playback and display of 4K resolution files and higher frame rates. The flexibility to select frame rates and resolutions independently, and work with non-standard video sizes, is critical to support a range of projects such as web-based video, gaming or new formats that become popular in the future.

Pro Tools 2019 also improves Dolby Atmos "in the box" mixing workflows and delivery of multiple mixes in a single file. With full Core Audio support of the Dolby Audio Bridge, users can now send 130 channels from Pro Tools (up from 32) to the Dolby Atmos Renderer, simplifying Dolby Atmos "in the box" mixing and playback workflows with Pro Tools | HDX and other Core Audio devices.

Avid's Pro Tools family

EVENTIDE AUDIO, BOOTH 222 **Eventide Audio is releasing 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. Anthony Agnello, Eventide's resident fossil/managing director, drew upon his wealth of experience and ageless perspective in explaining the software update to curious booth visitors yesterday.**

Today's PMC 'Masters of Audio' Schedule

THURSDAY, OCTOBER 18

PMC: UMG/Capitol Studios Dolby Atmos Playback

Presenter: Steve Genewick
9:30-10:30 a.m.
Room 1E06 (Immersive/PMC Rm)

UMG/Capitol Studios Dolby Atmos Playback sessions with Steve Genewick. Featuring music mixed for Dolby Atmos from Elton John, LL Cool J, Chris Walden, INXS, REM, Public Enemy, Bastille, Arturo Sandoval, Snoh Aleegra and many others.

PMC: Showman

Presenter: Greg Wells, producer-mixer-songwriter
11 a.m.-12:15 p.m.
Room 1E06 (Immersive/PMC Rm)

Making *The Greatest Showman* in Dolby Atmos 7.1.4 by Greg Wells

Barnett Rapturous Over NUGEN Halo Upmix

BOOTH 5041 For the past 30 years, award-winning re-recording mixer Joe Barnett has worked on a wide variety of high-profile projects, including, most recently, the Netflix hit *Iron Fist*, for which he relied on Nugen Audio's Halo Upmix for his surround sound mix.

Joe Barnett

Nugen Audio is integrated into every one of Barnett's surround projects. "I love Nugen's Halo Upmix and use it every chance I get," he says. "Often, my music elements are stereo and, since all our shows and movies are in either 5.1, 7.1 or Atmos, they require some method of spreading. I have tried most of the alternatives, and in my opinion, nothing beats Halo Upmix. Not only does it sound great, it is easy to use, has lots of helpful presets, has super low latency and its stereo compatibility is seemingly perfect. Halo Upmix doesn't disappoint, ever."

AES on a Roll

continued from page 1

were equally well-attended, and there's plenty more where that came from. Whether you're looking to learn new skills, discover the latest applications for technologies you use every day, or need a refresher or two, there's a workshop or panel for you today at the show.

Some of the highlights on today's schedule include "Optical/Fiber Optic Microphone: When and Why Should I Consider Using an Optical Microphone?" at 9 a.m. in 1E08; the aural wonder that will be on display in "PMC, Capitol Studios Present: Music in Dolby Atmos," concerning Amazon Music's Atmos Streaming Service, at 1:30 p.m. in 1E06; and a look at the future of sports broadcasting with "Live Broadcasting with Object Based Audio" at 10:45 a.m. in 1E07.

Love history? Don't miss a deep dive through the ingenious comedic recordings of Spike Jones at 2:45 p.m. in 1E08. Just out of school and need to land a better gig? Make sure to stop by Resume Review (for Students, Recent Grads, and Young Professionals) all day until 5 p.m. at the SDA booth. Love electronic dance music? Park yourself at the new Electronic Dance Music Stage all day to get insights and advice from the top manufacturers creating gear for the genre.

Truthfully, there's so much being offered today at AES, you'll find it almost impossible to fit in everything you'll want to do—so make sure you come back tomorrow!

Roginska

continued from page 1

just how diverse our community is, and implementing the mission of diversity and inclusion throughout the AES."

Key to that mission is growth in AES membership. "I'm grateful to our President, Nadja Wallaszkovits; our Executive Director, Colleen Harper; AES volunteers and staff for the tremendous work they are doing. Our AES has expanded its reach with new sections, and we are planning ahead for future exciting events," Roginska says. "The year 2020 will be about building membership and recognizing that we are a diverse community of members, whether you are a student just exploring the world of audio, a young professional entering the work force and growing, in mid-career maintaining and learning new skills in the rapidly changing industry, or someone who wants to give back to the community as a mentor. The mission of the AES is to promote the science and practice of audio, by bringing leading people and ideas together."

Incoming AES President Agnieszka Roginska

A Professor of Music Technology and the Vice-Chair of the Music and Performing Arts Professions Department at New York University (NYU), Roginska conducts research in the simulation and applications of immersive and 3D audio, a field that has grown in significance over recent years with the surging global appetite for video games, virtual, augmented and other realities, and streaming movies and music. She is co-editor of the book titled *Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio* and is the author of numerous publications about the acoustics and psychoacoustics of immersive audio and auditory displays.

While some observers are warning of a potential worldwide economic downturn, Roginska remains "very optimistic and excited about what the future holds for the AES and the audio industry. At no time in our history has audio seen such growth, growth that is widespread in applications that extend far beyond the traditional definition of audio engineering."

Audio is everywhere, she says. "More people make, experience and consume music than ever before. Immersive experiences fill our lives of entertainment, whether we're listening to music, enjoying a concert, a sports event, playing video games, experiencing virtual, augmented and future reality, or controlling our smart home. Research in audio extends into sensor networks in smart cities, wildlife migration patterns, understanding how people communicate, and defining future technologies that will enable us to collaborate, interact, make and experience music in novel ways."

As she looks forward to taking on her new responsibilities, she says, "I'm excited!"

Engineers

continued from page 8

in the studio. And that is where I started to educate myself about recording."

Simone Torres got started in the audio industry to solve a problem. She began her career as a singer but couldn't figure out why she wasn't finding satisfaction in her work.

"I had been in so many recording sessions, recording my own vocals, but I didn't know how to communicate what I didn't like. After so many years of performing, I didn't have any recordings I was proud of. I was like, that's silly. That doesn't make any sense," she said. That discomfort led her to Berklee College of Music, where she studied production engineering so she could learn for herself what wasn't working. "That was why I got started, but throughout that journey I realized I didn't want to be an artist. I was more interested in helping other people, other vocalists get something that they feel really happy with when they leave, but feel good while they're recording, too."

Kaba said that one of the keys to her success in the industry—her superpower, as it were—is that she's generally likeable and easygoing. "It sounds really basic, but if you're going to have to be in a room with someone for 16 hours a day, [their personality] is something that's really important. It's about being calm, being likeable, but also staying engaged."

Classifieds

Career Marketplace

When it comes down to it,

You may only get one shot. So make it count.

We work with clients throughout the USA, Europe and Asia to identify and recruit new talent into their key business and engineering teams. We provide value to our clients because we care about finding the right person as much as you do. For a lot less than the cost of getting it wrong, let us help you get it right.

Lead Acoustic System Engineer - Pro-Audio; USA Mid West

Field Sales Engineer - Integrated Systems; South East Asia (Flexible)

Visit our website or contact us **at the AES show** to discuss your current situation and goals in confidence.

interfacio

global media technology recruitment

Experienced industry professionals helping to develop careers and finding the right faces for the job.

web : www.interfacio.com

email : hello@interfacio.com

telephone : Intl. +44 20 8986 5002 USA 1-800 578 0144

Facebook.com/page.interfacio or follow us @interfacio

Acoustical Products

For the latest industry news and information visit us online at prosoundnetwork.com

There's More Off the Show Floor, Part 2

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 part two of our overview of what to expect when you get there.

AUDIO PRECISION - 1E01

Visitors to Audio Precision's demo room (1E01) can expect a variety of demonstration stations, as well as several application-focused live presentations.

Audio Precision's APx500 Flex Audio Analyzer

Audio Precision will be showing APx500 Flex, a newly introduced product that pairs the company's APx500 audio measurement software with third-party audio interfaces to deliver an audio test solution for cost-sensitive production test applications.

Also taking place in the demo room, an audio test demonstrating the use of the APx555 audio analyzer with high-performance devices such as ADCs and DACs, and an electro-acoustic test covering the measurement of loudspeakers, microphones and headphones. In the latter case, the demo will feature the AECM206 Headphone Test Fixture.

RADIO SYSTEMS - 2D04

In July, Lawo announced the appointment of Radio Systems as a distributor for Lawo radio products in the United States. Accordingly, Radio Systems will be displaying the Lawo line of radio broadcast consoles in its AES demo room. Radio Systems represents Lawo's complete line of radio products, including the popular Ruby and Crystal mixing consoles and Power Core mixing engine, touchscreen Crystal Clear mixer, RƎLAY virtual radio suite and VisTool GUI builder software, offered in conjunction with their own technical and workflow consulting services. If you're interested in seeing and learning about these magnificent German-made consoles, stop by for a look and refreshments.

L-ACOUSTICS - 1E02

L-Acoustics will present the new A Series line source loudspeakers in its AES demo room (1E02). A Series comes in rental (A15 and A10) and install (A15i and A10i) versions.

The A15 and A10 systems deliver celebrated L-Acoustics concert performance and reliability for audiences from 50 to 5,000. Mounted on a pole, stacked on the companion KS21 or flown in vertical or horizontal arrays, the A Series family combines plug-and-play ease and international market acceptance. This versatile solution, with adjustable directivity, scales with a company's needs and is a gateway to the L-Acoustics rental network.

The A15i and A10i extend the A Series with loudspeakers conceived especially for the installation market. Install-specific rigging options combined with Panflex adjustable directivity give integrators everything needed to design precise sound coverage under any conditions. Granting extensive versatility, A Series for install responds to the needs of theaters, houses of worship, live clubs and educational facilities, and offers a highly valuable solution for stadia and arena.

The L-Acoustics team is scheduled to host four demonstrations a day: today at 10 a.m., 12 p.m., 2 p.m. and 4 p.m.; and Friday at 9 a.m., 11 a.m., 1 p.m. and 3 p.m.

L-Acoustics' A Series

AUDIO AES NEW YORK PRO AUDIO CONVENTION

SHOW DAILY
DAY TWO EDITION

October 2019

CONTENT

Anthony Savona VP/Content Creation

David McGee Content Manager

Steve Harvey, Tom Kenny, Katie Makal, Clive Young Content Producers

Kieran McGee Pro From Dover

Heather Tatrow, Nicole Schilling Production Managers

Nicole Cobban Managing Design Director

John Staley Onsite Photographer

ADVERTISING SALES

Adam Goldstein VP/Market Expert, AV/Consumer Electronics & Pro Audio

Prahlad Balasubramanian, Janis Crowley, Zahra Majma, Debbie Rosenthal Sales

FUTURE US, INC.

Chris Convey Senior Vice President, Content

Carmel King Group Publisher

John Bubello Vice President, Sales

Mark Constance Head of Production, US & UK

Rodney Dive Head of Design

Published by Future US, Inc.
11 West 42nd Street, 15th Floor
New York, NY 10036
Tel: 212.378.0400

FUTURE

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

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

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

AES BOOTH **229**

GRACE DESIGN

www.gracedesign.com

WITH THE 3RD GENERATION OF SCARLETT, YOU'LL SOUND BETTER THAN EVER

TWO YEAR WARRANTY
Focusrite novation

The third generation of Scarlett features six configurations of ins and outs with the best performing Scarlett mic preamps the range has ever heard. Now with Air, high headroom instrument inputs, and high-performance converters, Scarlett is enabling millions of musicians, songwriters and producers to record, mix and play back audio in studio quality everywhere, all the time. The now iconic Gain Halos make it easy to avoid clipping or unwanted distortion and with Focusrite's new Easy Start tool, you'll be recording and playing back within minutes.

INCLUDED SOFTWARE

- splice
- Pro Tools® | First Focusrite Creative Pack
- Addictive Keys
- Red Plug-in Suite
- Softube
- Plug-in Collective
- Ableton Live Lite

focusrite.com/scarlett

Focusrite®