

EXHIBITOR APPLICATION

where audio
comes
alive!

MOSCONE
CONVENTION CENTER
SAN FRANCISCO
CALIFORNIA USA

121st AES Convention

exhibits: October 6-8, 2006
conference: October 5-8, 2006



**Audio
Engineering
Society**

master classes • training sessions
live sound seminars • live sound symposium
broadcast events • tours • exhibits • exhibitor seminars
technical papers • educational events • workshops

Dear Exhibitor,

Please join us by exhibiting at the 121st AES Convention, and let the pro audio market and industry come to you. The Audio Engineering Society Conventions feature the only exhibits devoted exclusively to the pro audio industry.

A new and exciting change to the AES Convention comes directly in response to last years Exhibitor Survey. This year, as a result of overwhelming exhibitor request, the Exhibit portion of the Convention will be 3 days instead of the traditional 4 days. In order to increase the effectiveness of a 3 day Exhibit, AES has also lengthened the traditional Exhibit Hours. The Conference portion of the Convention will remain at 4 days.

The AES Exhibits share common goals with you:

- to better serve the diverse, rapidly changing and converging audio marketplace;
- to educate AES members;
- and most importantly, to offer the opportunity to increase your products' market penetration.

The AES Exhibits maximize opportunities for success by:

- allowing you to establish relationships with key players in the audio industry;
- staying on top of market trends;
- exposing your products to the real audio audience;
- taking advantage of the exciting and popular Exhibitor Seminars.

The 121st AES Convention will again feature its prized papers, workshops, tutorials, and special events that explore and explain the latest technological advances in the audio world—assuring you an audience of the highest and most qualified caliber. From game audio, macro-machining, low bit-rate audio coding, multichannel audio, information appliances, and internet applications, to the latest in more practical aspects of the pro audio world, the AES will be the source for the most up-to-date information available.

The Technical Tour program offers behind-the-scenes tours of audio production facilities unavailable to an individual. All aspects of the AES Technical Program address issues facing today's audio world while looking ahead to tomorrow's issues.

On the lighter side, with the return of the AES to always popular and exciting San Francisco, you will have a climate that encourages camaraderie, networking, and socializing. San Francisco's plethora of event locations give any exhibitor prime opportunities to entertain or be entertained, no matter how large or small in scale. The Moscone Convention Center is an outstanding facility, with a user-friendly design—making all facets of exhibiting uncomplicated and unfettered.

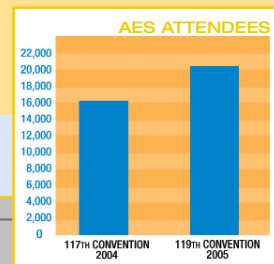
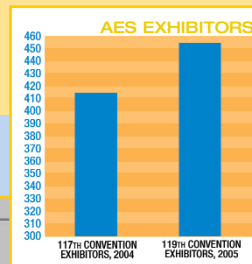
The AES looks forward to your participation in the largest pro audio and industry related convention in the world. Join us and your colleagues at the 121st AES Convention and explore "Where Audio Comes Alive".

Here is the information from last year's 119TH AES CONVENTION. Use it to make your decision to participate in the upcoming 121st AES Convention!

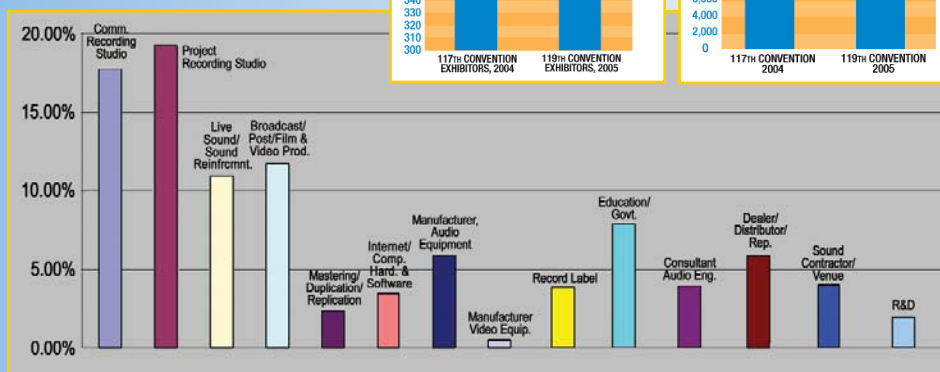
As recovering economy and the excitement of New York City combined to produce an Audio Engineering Society Convention that brought over 450 manufacturers and more than 20,000 attendees together. With its innovative Exhibitor Seminars and the acclaimed AES Technical Program, the 119th AES Convention was an invaluable resource for thousands of audio professionals.

119th AES CONVENTION SHOW FACTS

- 20,260 attendees
- 455 exhibiting companies
- Over 30 exhibitor seminars
- 25 tutorial seminars
- Four days of outstanding programs:
Papers, Workshops, Technical Tours and Special Events
- Attendees come from **all 50 U.S. states** and over **74 countries** worldwide!

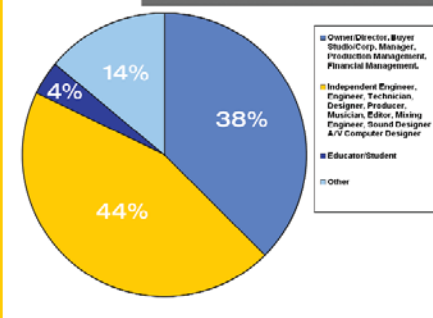


QUALIFIED ATTENDEES BY GROUP



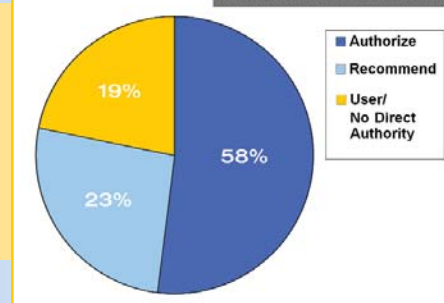
Commercial and Project Recording Studios, as users of Pro Audio Equipment, remain the largest identifiable segment of qualified attendees, the results show that AES's outreach has increased in alternative areas to reflect less traditional trade segments that now are looking to the AES and its Exhibitors to supply converging technologies.

QUALIFIED BUYERS BY TITLE



More than 38% of qualified attendees have the title of Owner/Director, Studio/Corp, Manager, Management, Buyer and an additional 44% represent the elite, creative arm of audio. These titles indicate that the AES attracts the high-ranking, very influential people within our industry. Students and Education represent audio's bright future and Others our entrepreneurs.

QUALIFIED ATTENDEES BY PURCHASING POWER



More than 80% of qualified attendees either purchase or recommend purchasing decisions for audio equipment. This means that almost everybody who walks by or into your booth is a potential customer. Attendees' purchasing authority is included in barcode information on each badge with a P (Purchase), an R (recommend) or a T (User).

Sponsorship for bags, banners, lanyards, and many more are available to AES Exhibitors. Please email 121st_sponsorships@aes.org for more information.

EXHIBITION FEES:

BOOTH TYPE DESCRIPTIONS

Standard booth: An aisle located on front side of the booth. Includes a draped back wall 8 feet high and two draped side rails 36 inches high.

Corner booth: An aisle located on the front and side of the booth. Includes a draped back wall 8 feet high and one draped side rail 36 inches high.

Peninsula booth: An aisle located on the front and 2 sides of the booth configuration

Island booth: An aisle located on all four sides of booth configuration.

EXHIBIT FLOOR

Size	Standard	1 Corner	Peninsula	Island
10' x 10'	\$2,500	\$2,700	—	—
10' x 20'	\$5,000	\$5,400	—	—
10' x 30'	\$7,500	\$8,100	—	—
10' x 40'	\$10,000	\$10,800	—	—
10' x 50'	\$12,500	\$13,500	—	—
20' x 20'	—	—	\$11,600	\$12,400
20' x 30'	—	—	\$17,400	\$18,600
20' x 40'	—	—	—	\$24,800
20' x 50'	—	—	—	\$31,000
20' x 60'	—	—	—	\$37,200
20' x 70'	—	—	—	\$43,400
30' x 30'	—	—	—	\$27,900
30' x 40'	—	—	—	\$37,200
40' x 40'	—	—	—	\$49,600
40' x 50'	—	—	—	\$62,000
50' x 60'	—	—	—	\$93,000

DEMO ROOMS

Rm #	Sq. ft.	Size in ft.	Ceiling Ht.	Price
203	273	21' x 13'	9'	\$5,460.00
208	285	19' x 15'	15'	\$5,700.00
210	285	19' x 15'	15'	\$5,700.00
214	325	25' x 13'	9'	\$6,500.00
216	208	16' x 13'	9'	\$4,160.00
218	325	25' x 13'	9'	\$6,500.00
220	646	34' x 19'	15'	\$12,920.00
222	748	34' x 22'	15'	\$14,960.00
224	748	34' x 22'	15'	\$14,960.00
226	748	34' x 22'	15'	\$14,960.00
228	572	26' x 22'	9'	\$11,440.00
230	572	26' x 22'	9'	\$11,440.00
232	650	26' x 25'	9'	\$13,000.00
234	546	26' x 21'	9'	\$10,920.00
236	928	32' x 29'	9'6"	\$18,560.00
238	896	32' x 28'	9'6"	\$17,920.00

All room sizes have been rounded down to nearest foot. All room sizes and specifications are provided by the Moscone Convention Center. AES does not attest to the accuracy of these specifications, nor does AES accept responsibility or liability for any inaccuracies in these rooms.

CONTACT ADDRESSES:

Space Application and Payment

Chris Plunkett / Donna Vivero
Audio Engineering Society, Inc.
60 East 42nd Street, New York, NY 10165 U.S.A.
Tel: +1 (212) 661-8528 Fax: +1 (212) 682-0477
121st_exhibits@aes.org

AES Bank:

JPMorgan Chase
60 East 42nd Street
New York, NY 10165 USA
Account No.: 195-1-126703
ABA Number: 021000021
Swift Code: CHASUS33

121st AES Convention

October 6-9, 2006

Targeted Move-In Days:
October 2, 3, 4, 5, 2006

Show Days:
October 6, 7, 8, 2006

Move-Out Days:
October 9, 10, 2006

Seniority Assignment
Deadline: April 28, 2006



Please return application and deposit to:



Audio Engineering Society

Convention Services
Rm. 2520
60 East 42nd Street
New York, NY 10165, USA

Tel: +1 212-661-8528
Fax: +1 212-682-0477

Recent AES Exhibitors

A

A Designs
A & G Soluzioni Digital
AATON s.a.
Abbey Road Studios
Aberdeen Recording Studios
Ableton
ACO Pacific, Inc.
Acoustic Systems
Acoustical Solutions, Inc.
Acoustics First Corporation
ADAM Audio GmbH
Adamson Systems Engineering
ADK Microphones
Adobe Systems, Inc.
AEA
AES Standards
AFC Industries, Inc.
AKG Acoustics
AKM Semiconductor
Alcons Audio
Alcorn McBride Inc.
Allen + Heath USA
Advanced Micro Devices (AMD)
American Recorder Technologies
AMI/TAB-Funkwerk
AMS Neve PLC
Anadigm
Analog Devices, Inc.
APB-DynaSonics, Inc.
Apex
Aphex Systems, Ltd.
API—ATI Group Distribution,
Smart AV
Apogee Electronics Corp.
Apple Computer, Inc.
Applied Microphone Technology
APRS
APT—Audio Processing
Technology Ltd.
The Art Institutes
Arturia
Ashly Audio, Inc.
ATC Loudspeaker Technology
ATI—Audio Technologies, Inc.
Atlas Pro Audio
ATR Magnetics
ATR Services, Inc.
ATSG Advanced Technical
Services Group
Audient
Audient Consoles
Audio Accessories, Inc.
Audio Developments
Audio Engineering Associates
AXI Distribution
Audio Graph
Audio History Library
Audio, Ltd./MacArthur Group
Audio Media Europe
Audio Precision
Audio-Technica U.S., Inc.
Audiomatica SRL
Audiotics Flight Case Systems
Auidix Corporation
Auralex Acoustics
Aurora Audio
Australian Monitor
Avalon Design
Avenson Audio
Aviom, Inc.
Axia, A Telos Company

B

B & H Photo Video & Pro Audio
Bag End Loudspeakers
Bang & Olufsen ICEpower a/s
Bass Player
Belden CDT—Electronics Division
Benchmark Media Systems, Inc.
Berklee College of Music
Berkley Integrated Audio
Software, Inc.
Blackbird Studio & Audio Rentals
BLUE Microphones
Blue Sky/Group One
Brainstorm Electronics, Inc.
Brauner USA
Bricasti Design Ltd.
BridgeCo
Broadcast Engineering Magazine
Briel & Kjaer North America
Bryston Ltd.
BSS Audio
BSWA Technology Co., Ltd.
BTX
Buzz Audio

C

Cable Factory
Cadac Electronics plc
Cakewalk
Calrec Audio Ltd.
CB Electronics
CEDAR Audio Limited

Celestion / Group One Ltd.
Centrance, Inc.
Chandler Limited
CharterOak Acoustic Devices
Church Sound Magazine
Church Sound Magazine
Cirrus Logic Inc.
Clear-Com Communication Systems
Clearsonic Mfg., Inc.
Cliff Electronic Components, Inc.
Climax Technologies
Club Systems International
CM Labs
CMP Information, Inc.
Coleman Audio LLC
Coles Microphones
Community Professional
Loudspeakers
Consolidated Audio Technology
Cooper Sound Systems
Core Sound
Cogswell College
Crane Song Ltd.
Creative Network Design
Crown International
Custom Electronics, Inc.
Cycling '74

D

D.A.S. Audio, S.A.
D.A.S. Audio of America, Inc.
D.W. Fearn
DACs Ltd
Daking & Co/TransAudio Group
Dale Pro Audio
Dan Dugan Sound Design
Dangerous Music, Inc.
dbx Professional Products
dCS
Desch Audio GmbH
The Desk Doctor
DiGiCo UK Limited
Digidesign
Digidesign Development Partners
Digifon
Digigram
Digital Audio Denmark
ATR Magnetics
Digital Media Arts at Touro College
Disc Makers
DK—Technologies America
Dolby Laboratories, Inc.
Doremi Labs
Dorrough Electronics, Inc.
DPA Microphones, Inc.
Drawer USA
DTS
Dynaudio Acoustics

E

E.A.R./Independent Audio
E-mu Systems
E.A.R., Inc.
Antelope Audio
Earthworks Inc.
Eastern Acoustic Works, Inc.
Edirol
Electro—Harmonix
Electronic Musician
EM Acoustics
EMM Labs Inc.
Empirical Labs, Inc.
Enco Systems, Inc.
EQ Magazine
Equi-Tech
eSession.com Ltd.
ETA Systems
Euphonix, Inc.
Event Electronics
Evident, Inc.
Expression College for Digital Arts

F

FairlightAU Pty Ltd.
FiberPlex, Inc.
Five Towns College
Focal Press/Elsevier
Focal Professional North America
Focusrite Audio Engineering Ltd.
Focusrite
Fostex America
Francis Manzella Design Ltd.
Fraunhofer Institut for Integrated
Circuits
Friend-Chip
Front of House Magazine
Frontier Design Group
Furman Sound, Inc.
Future Music Magazine
Future Rhythm
FXpansion Audio UK Ltd.

G

G.R.A.S. Sound + Vibration
Gamble DCX Consoles
Garritan

GC Pro
Gefen Inc.
Genelec, Inc.
Genex Audio, Inc.
Geoffrey Daking & Co., Inc.
George Massenburg
Laboratories (GML)
Gepeco International, Inc.
GLOBE REC INST/VIRTUAL
MIXING CO
Glyph Technologies
GML, LLC
Gold Line/TEF
Gordon Instruments
Gotham Audio Cable North America
Gotham Audio LLC
Gotham Sound and Communications
Grace Design
Great River Electronics
Griffin Audio USA LLC
Grimm Audio
Groove Tubes LLC
Group One Ltd.
Guitar Center
Guitar One Magazine
Guitar Player
Guitar World Magazine

H

H.E.A.R.—Hearing Education &
Awareness for Rockers
Hacousto International/
Sonic Systems, Inc.
Harman Becker Automotive Systems
Harrison by GLW, Inc.
Hear Technologies
Hell
HHB
HM Electronics, Inc.
Holophone
Horch GbR
Hosa Technology, Inc.
House Ear Institute
HPV Technologies LLC
Huge Universe—Live Sound!
International Magazine

I

I3 S.r.l.
IAC America
IK Multimedia
Imas Publishing/Audio Media
Independent Audio
Infirnum Technologies Ltd
InnerTUBE Audio
InnovASON
Innovative Electronic Designs, Inc.
Intel Corporation
Intelligent Acoustics
Inter-M Americas, Inc.
International Music Software Trade
Association (IMSTA)
IZ Technology Corporation
iZotope

J

JBL Professional
Joe Desmond and Associates (JDA)
Joemeek/PMI Audio Group
The John Hardy Co.
John Lennon Songwriting Contest
Educational Tour Bus
Josephson Engineering
JRF Magnetic Sciences
JSX—A Home Director Company
JTS Professional

K

Keyboard Magazine
Kilo International
Klein + Hummel
Klippel GmbH
Korby Audio Technologies, Inc.
KV2 Audio

L

L-Acoustics
LA Audio
Lab Gruppen
Lake Technology Corp
Las Vegas Pro Audio/TransAudio
Group
Laser Turntable, Ltd.
Latch Lake Music
Lavy Engineering
Lawo North America Corp.
Lectrosonics, Inc.
Legendary Audio
Level Control Systems
Lexicon Professional
Line 6
Lipinski Sound Corporation
Listen, Inc.
Little Labs
Logitek Electronic Systems, Inc.
Lundahl Transformers AB
Lynx Studio Technology, Inc.

M

Mackie, Eastern Acoustic Works, SIA
M-Audio
M & K Sound
SKW Development—"MacFOH"
Manley Laboratories, Inc.
Marian Digital Audio Electronics
Marian Digital Audio Engineering
Marquette Audio Labs/Mercury
Recording Equipment Co.
Martin Audio Ltd.
Martinsound, Inc.
Matrox Graphics
MC2 Audio Ltd./Group One
McCauley Sound, Inc.
McDSP
Media Specialty Resources/
Studio Panel
Media Vision USA
Mercury Recording Equipment
Merging Technologies
Meyer Sound Laboratories, Inc.
Mic Mate/Independent Audio
Mice Technologies, Inc.
Microboards Technology, LLC
Microtech Gefell GmbH
Millennia Media, Inc.
millimeter Magazine
Mix
Mobile Desktop Solutions, Inc.
MAGMA
Mogami Cable
Monster
Moog Music Inc.
MOTU
mSoft Inc.
Muse Research, Inc.
The Museum of Sound Recording
Music Maker Publications
The Music People! Inc.
Music Player Network
Music & Sales P.E. GmbH
MusicCares
Musikelektronik Geithain GmbH
MXL Microphones
Mytek Digital

N

NABS, Inc.
Nady Systems, Inc.
Nagra USA, Inc.
National Hearing Conservation
Association
National Instruments
Native Instruments
Nautilus Master Technology
NetCIRA
Networksound, Inc.
Neumann
Neural Audio Corp.
Neutrik USA, Inc.
Nexo USA, Inc.
NHT Pro Audio
Noren Products, Inc.
Norris-Whitney Communications
North American Pro Audio
Novation Digital Music Systems Ltd.
Novation
National Systems Contractors
Association
NSCA—National Systems
Contractors Association
NTI Americas Inc.
NWAAs Labs

O

OKM Microphones
Open Labs, Inc.
Open Radio Software LLC
Optocore
Orban/CRL Systems
Otari Inc.

P

Pearl Microphones
Pelonius Sound and Acoustics, Inc.
Pendulum Audio, Inc.
Performance Devices
Philips IPFS—Protech
Phoenix Audio/Independent Audio
Planting Processes
PLITRON Manufacturing, Inc.
Plus24
PMC Monitors
PMI Audio Group
Post Magazine
Posthorn Recordings
Powercom
PowerPhysics
Powersoft Audio USA, Inc.
PRAM Technologies
Precision Laboratories, Inc.
PreSonus Audio Electronics
Primedia Business
Primera Technology Inc.

Princeton Digital
Prism Media Products, Inc
Pro Show
Pro Sound News
Pro Sound Web
Proac USA—Modern Audio
Professional Audio Design, Inc.
Professional Sound Services, Inc.
PSPaudioware.com s.c.
Pulsus Technologies Inc.

Q

Quantec Pro Audio
Quantegy Recording Solutions, LLC
Quested Monitoring Systems Ltd.

R

R&D Team
RFPRO/Optocore
Radial Engineering (A Div. of CableT)k
Radio Magazine
Rane Corporation
RealTraps
The Recording Academy
The Recording Studio
Insurance Program
Redco Audio, Inc.
Remix
Renkus-Heinz, Inc.
ResoAudioionics
Resolution
Resolution Audio
Rip-Tie, Inc.
RMGI North America
RODE Microphones LLC
Rohde & Schwarz, Inc.
Roland System Solutions
Roll Music Studios
Rosendahl
Ross Video Limited
Royer Labs
RPG Diffuser Systems, Inc.
Rupert Neve Designs

S

SaatTech
Sabine, Inc.
Sabra-Som/Transaudio Group
Sabra-som/PAK Global
SADIE Inc.
SAE Institute of Technology
Schoeps Microphones
SE Electronics
SEK'D
Seltron Components/Sellmark
Sencore, Inc.
Senneheiser Electronics Corp.
Sequoia Digital
Serato Audio Research
Shadow Hill Industries
Shaxon Industries, Inc.
Shure Incorporated
Signex
SKW Development—"MacFOH"
SLS Loudspeakers
Smart AV PTY LTD
Smart AV
Solid State Logic
Solutions Radio
Sommer Cable
Sonic Distribution USA LLC
Sonic Studio LLC
Sonifex
Sonomic
Sonopak
Sony Electronics, Inc.
Sound & Communications Magazine
Sound Devices, LLC
Sound Ideas
Sound on Sound
Sound & Video Contractor Magazine
Soundcraft
Soundlux Microphones
Soundfield USA Microphones/
TransAudio Group
Soundforce
Soundminer, Inc.
Sound Toys
Soundwave Research
Laboratories Inc
Source Elements
Society of Professional Audio
Recording Services
Speck Electronics
Spectrasonics
SPL Electronics GmbH
SRS Labs, Inc.
StarDraw
Steinberg Media Technologies
Sterling Modular Systems
Sterling USA
Studio Network Solutions
Studio Projects/PMI Audio Group
Studio Technologies, Inc.
StudioPanel

Submersible Music, Inc.
Summit Audio, Inc.
Sunrise E. & E. Inc.
Supacam
Switchcraft, Inc.
Symetrix, Inc.
Syncheck.com
Synthax, Inc.
Systems Contractor News
Systems for Improved Acoustic
Performance BV

T

Taylor Hohendahl Engineering
Tannoy
Tape Op Magazine
TASCAM
Taylor Guitars
TC Electronic Inc.
TC-Helicon
TCS Audio
TeachLogic, Inc.
Tekserve Corporation
Telefunken North America/
R-F1 Funkwerk
TerraSonde
Testa Communications
Texas Instruments
THAT Corporation
Thermionic Culture
Thomson Course Technology PTR
THX Ltd.
Timax Audio Imaging/
Outboard Electronics, Ltd.
Timeless Communications, Inc.
TL Audio
TOA Electronics, Inc.
Toft Audio Designs/PMI Audio
Group
Tonelux, Inc.
Total Production U.S.
Trans Audio Group
TransAmerica
Transmission Lines Marketing
& Distribution
Trantec
Trantec Wireless
Trident—Oram Pro Audio
Trinnov Audio
Tube-Tech
Turbosound
Tymphony Corporation

U

Ultrasonics of America LLC
Under Cover
Universal Audio, Inc.

V

Vancouver Film School
Vestax
Video Systems Magazine
Vintage King
Vintech Audio
Violet Design & JZ Microphones
Virtual Katy Ltd

W

Walters-Storky Design Group
Ward-Bek Systems Ltd.
Wave Distribution
Wavefront Semiconductor
Waves Inc.
Weiss Engineering
West Penn Wire
Whirlwind
Wireworks Corporation
WK Audio
Wohler Technologies, Inc.
Wolfson Microelectronics PLC
Women's Audio Mission
Wunder Audio

X

Xedit Corporation
(Servoreleer Systems)
Xilica Audio Design
XTA Electronics/Group One Ltd

Y

Yamaha Corporation of America
Yamaha Digital Musical Instruments
Yamaha mLAN Licensing Office

Z

Z-Systems, Inc.
Zaxcom Audio
Zenph Studios, Inc.
Zonal Media Ltd

Cancellation Policy

**50% DEPOSIT FOR EACH
BOOTH OR DEMONSTRATION
ROOM IS REQUIRED FOR
VALIDATION OF SPACE
APPLICATION.**

Deposits are refundable before July 6, 2006, provided that a 10% cancellation fee will be imposed to cover AES administrative expenses. Any reduction in exhibit space shall incur a 10% fee to cover AES administrative expenses. Exhibitors are subject to a cancellation charge as follows:

50% cancellation charge of the entire exhibition space price after July 6th, 2006 and on or before August 6th, 2006.

75% cancellation charge of the entire exhibition space price after August 6th, 2006 and on or before September 6th, 2006.

100% cancellation charge of the entire exhibition space price after September 6th, 2006.

It is understood that the space application will not bind the AES until your space contract is signed by you, the exhibitor, and the AES, and the original is in receipt of the AES.

The AES reserves the final and exclusive right to assign exhibit space. For height and line of sight regulations, sound level regulations, as well as other regulations, please contact AES.

Noise Levels for All Exhibits

The maximum A-Weighted Sound Pressure Level permitted for any of the Exhibits, measured at any exterior boundary of the Exhibit, shall not exceed 80dB.

The foregoing specifications notwithstanding, no exhibit or demonstration shall be conducted in any manner or at a sound pressure level such that, in the opinion of the Convention Chairman, creates undue disturbance to the Convention or its participants.