

day 3
sunday
edition

the AES DAILY

SERVING THE 131ST AES CONVENTION • october 20-23, 2011 jacob k. javits convention center new york, ny

Analog Tools Still Rule On The Floor

By Strother Bullins

Though “in the box” (ITB), fully digital audio production is increasingly the rule rather than the exception, the creative professionals attending the Convention are clearly seeking out analog hardware, built to (and, in many cases, beyond) the now-classic standards of the 1960s, ‘70s and ‘80s, as these types of products largely populate our exhibition floor. Many originally predicted that the digital audio workstation would render analog gear obsolete. This has not been the case, especially in the realm of music production.

For example, look no further than the massive investment of pro audio manufacturers in developing the next generations of analog mixers, which can be classified within the “compact analog” cat-

analog on page 38



Back by popular demand, yesterday the P&E Wing presented a second iteration of “Sonic Imprints: Songs That Changed My Life” that explored the sounds that have inspired and shaped careers of influencers in the field. The event featured a diverse, New York-centric, group of panelists including producers/engineers (from left): Al Schmitt, Maureen Droney (senior executive director P&E Wing), Chris Lord-Alge, Phil Ramone, Ken “Duro” Ifill, Steve Lillywhite and Ann Mincieli. For full story, see page 4.

AES State Of Mind

By Clive Young

While the AES Convention has always attracted audio professionals from around the country—and increasingly, the world—when the show lands in New York City, it naturally draws more visitors from the East Coast. That, in turn, is a benefit for both exhibitors looking to reach specific markets that call the Big Apple home, and regional audio pros who want to take advantage of the show’s proximity. The end result is a win-win situation for everyone involved.

“AES is a good way for us to meet different types of dealers and customers that we don’t normally meet, as we have five different product lines and five different customer groups, so it’s a very diverse picture for us,” said Christian Poulsen, CEO, DPA Microphones

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Pedersen Takes AES Reins

By Steve Harvey

AES president-elect Jan Abildgaard Pedersen, senior manager at Bang & Olufsen in Denmark and a specialist in DSP and acoustic technology, takes the reins at a time of uncertainty, both in the world economy and the society itself. But with membership at an all-time high, Pedersen is very optimistic about the future.

In Europe, the annual convention has lost exhibitors to other, more narrowly focused events over recent years, though attendance to the technical program has been good for the annual convention. “I think there

were more shows in Europe that were really targeting what we were doing,” he considers. Next year’s 132nd AES Convention in Hungary will focus on the technical program, he announces, while universities, small startup companies and major companies’ R&D departments will be encouraged to show tabletop and room demonstrations, “at a very low price.”

Here in the United States, Pedersen is very actively seeking the support of members and exhibitors to help reinvigorate the organization, starting with an exhibi-

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AES president-elect Jan Abildgaard Pedersen

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Lunchtime Keynotes



Saturday's Lunchtime Keynote Jane Ira Bloom

The Lunchtime Keynote address is set for 1:15-2:15 p.m. at the Javits Center **SUNDAY, OCT. 23—SKIP PIZZI, THE FUTURE OF BROADCASTING IN A CONNECTED WORLD:** Have rumors of broadcasting's demise been greatly exaggerated? An insightful technologist brings a fresh perspective to industry predictions of the impending death of broadcast, and the Internet's rise as the preferred distribution method for audio and video.

AMS Neve Adds To Lunchbox Series

AMS Neve is introducing the Neve 2264ALB, a recreation of the classic 2264A limiter/compressor in Lunchbox format. This is the third in AMS Neve's Lunchbox-ready range and like the others—the 1073LB preamp and its counterpart, the 1073LBEQ—it uses authentic components and circuitry. However, it also embodies a couple of additional features requested by customers during the beta-testing phase. AMS Neve staff is demonstrating it and other Neve outboard products at the Vintage King booth (228), with demos of the company's latest Neve Genesys console at the GC Pro booth (839).

Like its archetype, this new 2264ALB is hand-assembled at Neve's headquarters in the U.K. It uses hand-wound transformers to the original specs, custom-made for AMS Neve and unavailable to any other manufacturer. It also follows the same architecture as, and delivers

identical response to the original, and adds a Signal Presence LED for ease of checking status.



Stereophile magazine editor and distinguished musician, recording engineer and audiophile John Atkinson presented this year's Richard C. Heyser Lecture on Friday at the Javits Center. Titled, "Where Did The Negative Frequencies Go?" the speech covered both audio recording and playback technologies.



Eminence Speaker (Booth 769) has struck up an exclusive license agreement with Evenstar, a wholly owned subsidiary of SLS Audio, to use and sub-license its new D-fend technology within the professional audio and musical instrument markets. D-fend is an all-digital, programmable loudspeaker protection and attenuation circuit designed to solve the problems associated with protecting loudspeakers from excessive power conditions. Shown are Danny Meadows, OEM sales manager (left); and Josh Martin, technology sales manager.



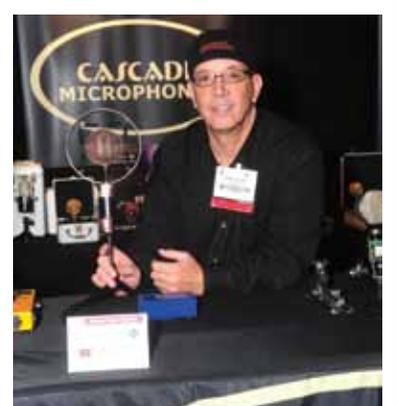
The Vacuum Tube mic pre from Black Box Analog Design sits at the bottom of a rack at Vintage King's booth (228). Pictured are Jeff Leibovich, Vintage King's sales associate for Chicago area demonstrations (left), and Robert Wainscott from Black Box Analog Design.



In Room 1E-02 (and Booth 527) Renkus-Heinz is showcasing the latest model (IC8R-2) in its IC² digitally steerable loudspeaker system. Listening intently is the company's senior VP, Ralph Heinz.



The Yamaha Commercial Audio Systems Rolling Showroom pulled into the Javits Center and parked at T2 in the rear of the exhibit hall. The Showroom, making its second AES appearance, is a 53-foot, double-expanding trailer constructed by Century Industries of Sellersburg, IN. Recently released products such as the Dugan MY-16 card, Rupert Neve Designs RND5045, StageMix 2.0 for M7CL and LS9 digital audio consoles, and MY4-AEC acoustic echo canceller card are on board. Seen here checking out the truck's features are Sheetal Gahdhi (left), manager, creative marketing; and Jose Perez, manager, technical marketing.



Cascade Microphones' Michael Chiriak is showing the new Knucklehead short ribbon microphone at Booth 467. The mic features a Figure-8 symmetrical design, with a frequency response of 30-18k (+/- 3 dB), output impedance of <200 Ohms, and a 3-pin male XLR connector.

Remembering 'Where Music Comes From'

By Steve Harvey

The Grammy SoundTable's "Sonic Imprints: Songs That Changed My Life," a theme so popular last year that it bore repeating, featured a panel comprising Ken "Duro" Iffill, Steve Lillywhite, Ann Mincieli, Phil Ramone and Al Schmitt, with Chris Lord-Alge moderating, discussing the music that resonated with them and set them on their career paths.

Lillywhite kicked off with U2's "Vertigo," on which he worked, mixing with no automation on Sting's mobile SSL E Series desk. "It was a performance, like the old days," he said.

It was The Beatles that set engineer Mincieli on a path to build Manhattan's latest high-end facility, where she has collected much of the equipment with which they recorded. Her "retro-futuristic" work with Alicia Keys often involves live musicians playing takes all the way through a song, she shared: "We try to remember where music comes from."

A conflict in the control room landed Al Schmitt his life-changing gig, taking over the engineer's seat on the first album—by Henry Mancini—to be awarded Record of the Year by the Recording Academy. "It's a great way

to change your life," he said of the 1958 direct-to-two-track project.

Phil Ramone, too, benefited from studio politics when "Everybody's Talking," sung by Harry Nilsson, was re-recorded for the film, *Midnight Cowboy*. "The word 'producer' in front of your name will change your life," he observed.

Hearing A Tribe Called Quest for the first time made Duro want to become an engineer. "I wasn't even sure if I could do it," he admitted.

Just remember to be humble, commented Lord-Alge. "Who's on the front cover? We're not."



TASCAM's (Booth 421) SS Series of solid-state recorders was all the rage at its booth yesterday. The company also is featuring its new DR-40 4-track portable recorder. In this photo, TASCAM's Dan Montecalvo is shown with the SS Series.



Wohler Technologies (Booth 569) is now serving as a reseller and distributor for SoundField, the U.K.-based company known for developing and manufacturing mics and upmix solutions for recording and processing in stereophonic and multichannel surround formats. Wohler will offer SoundField's full product line in all North, Central and South American countries with the exception of Colombia. Pictured are Jeff McNall (left), Wohler's director, product line management (audio & video); and Pieter Schillebeeckx, SoundField's head of research & development.

Today's Tech Tour

Technical Tours are made available on a first-come, first-served basis. Tickets can be purchased during normal registration hours at the convention center.

9 A.M.-NOON SOUNDSCAPES AT MARIMEKKO

Can sound help you shop? Muzak this is not! Famed Sound Environment artist Charlie Morrow has created his signature sound space to enliven and enhance customers' purchasing experience at this just-opened store from Finland.



At Booth 521 Shure's Bill Ostry (left) and Jim Schanz proclaim the virtues of the Axient Wireless Maintenance Network. Shure is also unveiling the PSM1000 personal monitor system, a dual-channel, networkable, professional monitoring system. The PSM 1000 system builds on the audio and RF performance of Shure's PSM900 personal monitor system, while adding numerous advanced features.

VisiSonics Launches Nex-Gen Acoustic Arrays

The first public demonstration of VisiSonics' Digital Audio Arrays is taking place at Booth 758. These next-generation products provide sound capture and analysis at a fraction of current costs, while not compromising on quality.

VisiSonics Digital Array Microphones (VDAM) perform 24-bit digitization in an integrated module. VDM features a patent-pending interconnection architecture that allows several microphones to be interconnected in a serial chain over a compact digital bus to a small controller unit. This unit supports up to four VDM chains and connects through a single USB2.0 cable to a PC. VDM software provides the ability to stream recordings to disk. The gain and sampling rate (up to 48 kHz) are digitally settable. The provided drivers support standard applications.



VisiSonics' Digital Array Microphones (VDAM)



In Saturday's Platinum Panel, 'The Studio As An Instrument,' a group of maverick engineer/producers gathered with moderators Janice Brown and Justin Colletti. The participants discussed the creative recording and mixing techniques they've developed and how those have led to great success. Shown during the panel session are, from left, moderators Janice Brown and Justin Colletti, and engineer/producers Damian Taylor, Chris Shaw, Dave Fridmann and Peter Katis.



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DiGiCo Unveils NANO, MINI I/O Racks

DiGiCo is launching the latest in its series of I/O rack modules at Booth 530, making the company's audio systems even more flexible. The new MINI and NANO racks offer a wide range of input and output options for any DiGiCo SD audio system.

Multiple DiGiCo mixing consoles can be positioned in an "Optocore" 2G opti-

cal loop, ideally suited to complex live or broadcast productions where multiple consoles need to share and sub-mix I/O. A perfect example of how this can work in the real world is a scenario of FOH, monitors and a live broadcast feed.

Where the MINI and NANO racks come into their own is that, instead of all the I/O connections having to be



DiGiCo's NANO rack

in one place, they can be distributed throughout a venue at the most convenient points.

Today's Educational Events

SUNDAY, OCT. 23

Alex Case Untangles the Comb Filter, 9:30 a.m.-11 a.m.:

Describing, defining, visualizing and quantifying this ever-present, always important audio element, Case will provide a more complete understanding of its ubiquitous ability to help students track and mix with confidence.

A Career in Game Audio, 11 a.m.-12:30 p.m.:

An overview of the skills required to matriculate into the game audio industry. The unique roles audio team members play in game audio design; content creation; technology development and, implementation of audio assets will be reviewed.

Second Meeting of the Student Delegate Assembly, 1 p.m.-2:30 p.m.:

Winners of the AES Student Recording Competition will be announced. Election for a new SDA officer.



Cloud Microphones (Booth 253) is now shipping its single-channel Cloudlifter model CL-1 Mic Activator. The CL-1 uses any 24-48V phantom-powered device to safely supply up to 25 dB of initial gain to any passive, low-output ribbon or dynamic microphone. Pictured is company founder Rodger Cloud.



Grace Design is at Booth 355 introducing its m102 compressor. The single-channel m102 sports a design that was derived from the m101 preamp. Front-panel controls include +/- 10 dB of input and output level on rotary pots that allows for fine-tuning of gain settings. Pictured is company president Michael Grace.

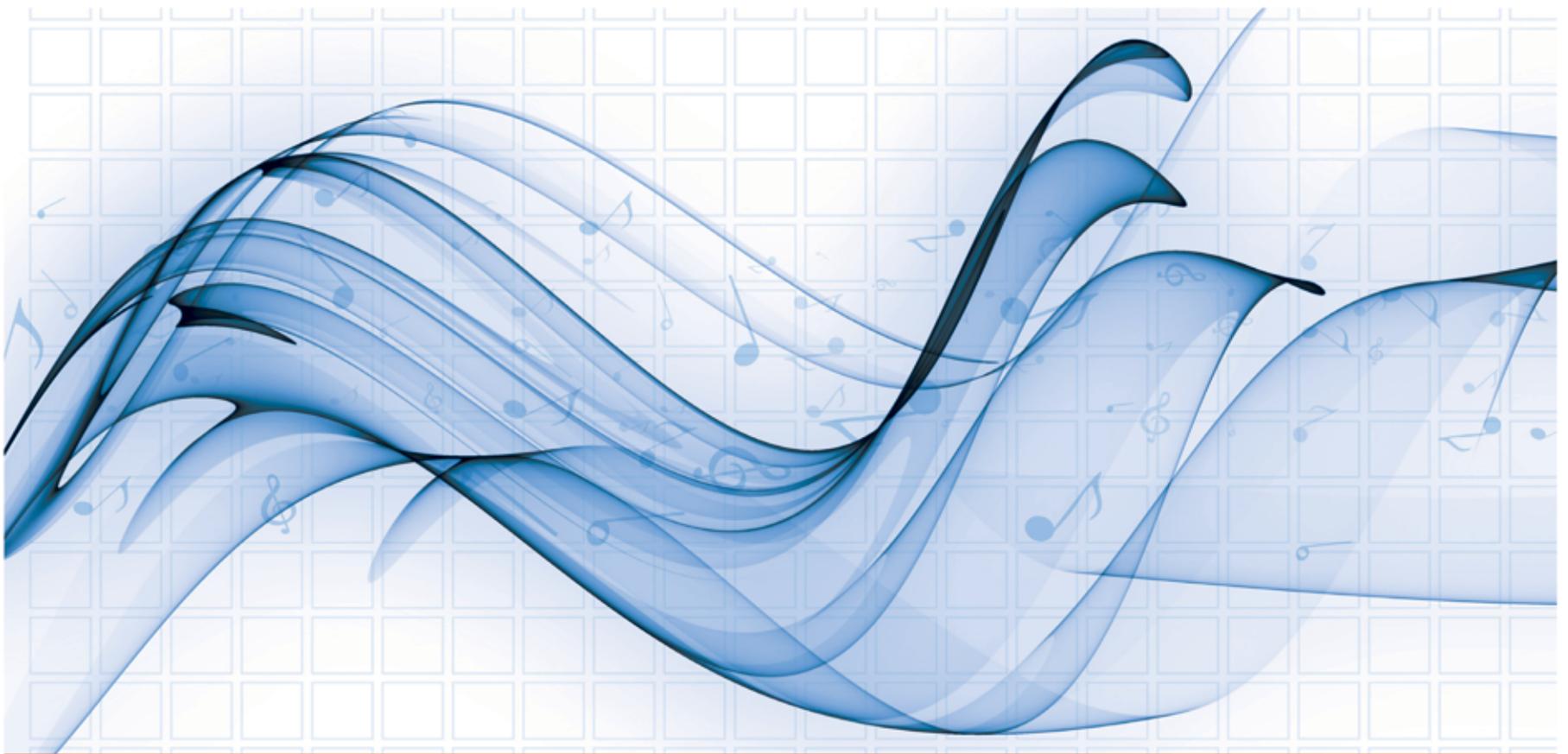
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Featured Poster Session: October 22, 9:30 am
Challenges in 2.4 GHz Wireless Audio Streaming

- Providing high-quality, uninterrupted audio streaming in the 2.4 GHz ISM band

TI Tool Swap:

- Exchange non-TI DSP hardware tools for the latest C5000™ ultra-low-power DSP USB-based audio development kits

In the TI booth:

Pro audio in a box reference design

- 120-dB SNR D/A Hi-Fidelity headphone amplifier: Complete audio signal chain features TI's highest end DACs, USB streaming controller, headphone amp, digital volume control, MCU and DIT+ Mux devices.

USB audio class

- Software framework using TI's C553x ultra-low-power DSPs to develop reliable audio systems such as headsets, speakers and voice recorders and USB speakerphones for VoIP programs (e.g. Skype™)

Bluetooth® hands-free audio streaming

- Featuring TI's CC2560 (PAN 1315 module) and C5515 ultra-low-power DSPs

MP3 Player

- Demonstrates audio framework for MP3 recorder/player featuring the C5515

PurePath™ Wireless audio PC setup

- Streaming uncompressed CD-quality audio via a PC's USB interface to a wireless headset & L/R wireless speakers

Today's Historical Events



Historical Events chair Harry Hirsch

A TRIBUTE TO WALTER SEAR, Sunday, Oct. 23, 9:30 a.m.-11 a.m.: Presenter, Noah Simon. Since his death in April 2010, Walter Sear's world-famous Sear Sound recording studio has continued to thrive as a champion of analog fidelity. This panel

will address Sear's incomparable life and legendary accomplishments from audio engineering and music composition, to his experimentation with theremins and synthesizers.

CLASSICAL RECORDING IN AMERICA—FROM ONE MICROPHONE TO 24 TRACKS, Sunday, Oct. 23, 2:30 p.m.-4 p.m.: Presented by Thomas Fine. An exploration of the history of recording techniques and equipment from the 1954 heyday of monophonic full-range high fidelity. Beginning with a single mic, evolving to early stereo's "golden age of recording" and the increasing complexity of the late 1960s and early '70s, when Columbia and EMI won Grammys for classical recordings made with as many as 32 mics and 24 tracks. Highlighted by a rare, comparative listening session featuring Grammy-winning recordings of Ravel's *Daphnis et Chloe* recorded over three decades.



Demonstrating the company's mc²66 optical compressor and other gear at the Lawo booth (553) are Michael Mueller (left), Herbert Lemke (right) and Philippe Guichard (standing).

CharterOak Shows H1000 Condenser

CharterOak is showing its new H1000 large-diaphragm condenser at Booth 763. The H1000 is a modern, side-address, dual-diaphragm, tube microphone fitted with a custom capsule, Lundahl output transformer, hand-selected JJ ECC83, bass roll-off and a -10 dB pad. The H1000 with its mid-range focus and balanced bass and smooth top end, is intended to be an alternative to the U47 and its various recent clones.

CEDAR Unveils Studio Suite Plug-Ins

Available as a range of RTAS and AudioSuite plug-ins for the Mac and PC, the CEDAR (Booth 558) Studio suite comprises advanced processes that aim to allow users to eliminate a wide range of common problems and improve audio sound quality. Each CEDAR Studio process has been selected from the company's CEDAR Cambridge flagship.

The Adaptive Limiter employs a new algorithm developed by CEDAR. Offering peak and oversampling modes, it calculates a continuously varying EQ profile that constrains the peak level of the output

while retaining the integrity of the input. Declip allows users to identify and remove most instances of clipping in a single pass. DNS One has a new multi-mono interface (DNS CS) that allows users to control hundreds of channels of noise suppression (any mix of software and hardware) from a single Pro Tools host, and Debuzz promises to remove unwanted signal components across the entire audio spectrum, and, according to CEDAR, is capable of removing all manner of buzzes and hums with fundamentals as high as 500 Hz.



CEDAR's DNS One

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Moog Music Debuts Ladder Filter

Moog Music (Booth 245) has released The Ladder, a professional 500 Series Dynamic Ladder Filter based on Bob Moog's original ladder filter design. The Ladder is Moog Music's first 500 series module for the pro audio market and is designed to add depth, flexibility and classic Moog vibe to sound sources.

The Ladder packs all the punch, fullness and analog euphoria of the original Moog Filter, but adds key component and feature upgrades required for professional studio use. From classic Moog filtering to modern sweetening, the Ladder is an articulate, sound-sculpting tool.



The Ladder

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DownBeat March 2010

"From the recording perspective, [the AT4080] may well be one of the top mics I've ever heard. If you need an amazing large ribbon mic for your studio, look no further than the AT4080. If you're after a ribbon mic that will make your guitars scream onstage, get yourself an AT4081."

FOH Magazine June 2010

EXPERIENCE MORE .: INSPIRED SOUND .:

"The 4080 is a marvelous microphone."

MIX August 2010

"I'm loving the AT4080 and AT4081 – enough so that I purchased the review units."

Tape Op July/August 2010

"This is the first really new kind of microphone I have seen in a long time . . . It's neutral and clean but yet mellow, and that's a very useful tool to have in your mic locker."

Recording January 2011

"These ribbons aren't sissies! These ribbons will rock and take sonic abuse, opening up a new world of appropriate ribbon mic applications."

Pro Audio Review July 2010

"[With] smoother-than-life high end, the [AT4080] sound comes over as very natural, with plenty of depth and mid-range detail."

Sound On Sound August 2010

"The prices seem to define them as mid-level ribbons, but their performances clearly have them nipping at the heels of all the top-shelf ribbons."

Pro Sound News August 2010

"Remarkable ribbons ... Highly recommended."

Electronic Musician June 2010



Believe everything you hear. Audio-Technica's first-ever ribbon microphones, the AT4080 and AT4081 deliver silky smooth, classic sound along with remarkable durability and phantom-powered active electronics. Wherever your passion for music takes you, experience more. audio-technica.com

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Yamaha Shows Acoustic Echo Canceller Card

Yamaha Commercial Audio Systems Rolling Showroom will showcase the new MY4-AEC (Acoustic Echo Canceller) card at Booth T2. A new high-performance conference system solution utilizing Yamaha AEC technology, the four-channel MY4-AEC has a maximum echo cancellation time (tail length) of 400 ms. The card has a matrix mixer that is able to mix four different locations for reference inputs, enabling features for remote conferencing applications when using Yamaha digital mixing engines DME24N and DME64N in single or multi-point meeting situations.

Using the new MY4-AEC card with a DME product enables A/V contractors to maximize corporate boardroom and meeting room control functions in



Yamaha's MY4-AEC (Acoustic Echo Canceller) card

one or more locations with no compromise in sound quality.

The MY4-AEC card offers a four-channel noise reduction function that removes background noise from air handlers, projector fans, etc. providing a clear, precise sound. The card

also has a four-channel feedback suppressor with 42-band notch filters that aid in eliminating feedback from PA systems. Each band will analyze suppression points automatically. The user can select the balance of echo reduction level and sound quality and can select early delay of distance between loudspeakers and microphones to maximize the echo suppression effect.

Both two-channel AES/EBU inputs and outputs have sampling rate converters enabling easy connection to various digital products with different sampling rates. Acoustic Echo Cancellation processing can be fed from these inputs or any of the available I/O on the DME units. The MY4-AEC card functions at 48kHz and is compatible with

a 96kHz-sampling rate when specific events require high-quality audio (channel capacity is reduced to two channels). The card features high-definition sound with a frequency range of 20Hz-20kHz.

With Yamaha DME Designer, the customer can easily edit the parameters of the Acoustic Echo Canceller. DME Designer V4.0 will also be shown at AES with several new functions including Partial Recall.

Studer Expands Vista 5 M2 Console Line

Harman's Studer (Booth T1) is extending its popular Vista 5 M2 range of digital broadcast and production consoles to include a 22-fader option, realizing the lowest cost Vista ever to be made available and accompanying it with a new low-cost Compact Stagebox.

Like its bigger brothers the 32 and 42 fader versions, the new model is optionally equipped with new TFT metering, capable of displaying signal levels from mono through to 5.1 channels on each input, with a configurable lower area which can be used to display bus assignments, surround images or the unique "History Mode," where a scrolling audio waveform displays signal anomalies and highlights them for up to 50 seconds to allow the engineer to identify where the event occurred.

Metering for "layer 2" signals can also be viewed, while the Control Bay screen can be used to provide configurable user pages with up to 40 meters. When the TFT meter bridge is fitted, the external GC screen becomes an integral part of the chassis.

The Vista 5 family has found its home in all kinds of broadcast and theatre production facilities around the world. Existing Vista 5 owners will be pleased to learn that their console may be easily upgraded to the M2 version to be ready for the optional meter bridge, which is a simple add-on to the console chassis.

To provide a cost-effective package with the 22-fader console, Studer is also introducing the optional Compact Stagebox, which offers a high density of I/O connections in only 4U of rack



Studer's Vista 5 M2 22 console

space. The modular unit is fully configurable but is offered with a standard configuration of 32 mic/line inputs and 16 line outputs. Optionally, the Compact Stagebox can be equipped with an additional 16 mic/line input module instead of the output module, then providing 48 inputs. Alternatively, up to three output modules resulting in 48 outputs may be fitted.

P&E Wing Hosts 4th Manufacturer Breakfast

The fourth Recording Academy Producers & Engineers Wing (Booth 647) Manufacturer Breakfast was held on Saturday, October 22, during the 131st Audio Engineering Society Convention. This group of industry leaders, dedicated to the advancement of sound quality and to the overall growth of the professional audio industry, meets to share ideas and discuss issues with the goal of raising awareness about the importance of high-quality audio and the professionals who create it.

The Manufacturer Breakfast was created as a means for leading engineers and producers to have a direct dialogue with the professional audio manufacturing sector. Emphasizing the P&E Wing's ongoing commitment to the advancement of high-quality audio, this unique forum also addresses advocacy issues including copyright enforcement and performance royalties for artists, musicians and record producers. Previous meetings have identified areas of focus as education, advocacy and best practices. Initiatives currently underway include a working group studying how to best communicate what high quality audio means to both the music industry and to consumers, and collaboration with the International Music Software Trade Association (IMSTA) on a campaign titled "Buy the Software You Use." Among companies represented at the meeting were Audio-Technica, Avid, Celemony/Melodyne, Focusrite Novation Inc., Fraunhofer IIS, Iron Mountain Entertainment Services, JBL Professional by Harman, Manley Labs, Prism Media Products, Shure, Solid State Logic, Sonnox, Yamaha and Waves Audio.

"It has been very productive to sit down with these companies, which are so vital to our industry," states P&E Wing Sr. Executive Director Maureen Droney. "We discuss how we can collectively raise awareness about overall audio quality as well as address other important issues affecting music creators and the products that they use."

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Genelec Offers New Monitor, Subwoofer Solutions

Genelec (Booth 729) is displaying its 6010A bi-amplified loudspeaker system and matching 5040A active subwoofer in a striking new finish, dark "Mystic" black. The 6010A is Genelec's smallest speaker system to date, measuring 7 1/8 inches x 4 3/4 inches x 4 1/2 inches (height with Iso-Pod 7 11/16 inches). The system has been designed for computer sound systems, workstations, Master Control Rooms, and other close proximity listening applications requiring a low-profile monitoring solution. It can even be plugged directly into personal music players for enhanced acoustic enjoyment. However, size is no handicap to performance as the 6010A two-way active monitoring system incorporates Genelec's acoustic design innovations to minimize all forms of distortion.

Designed as an active loudspeaker, the 6010A contains proprietary drivers, advanced power amplifiers perfectly matched to the drivers, active crossover filters and protection circuitry. The 6010A has a die-cast all-aluminum Minimum Diffraction Enclosure (MDE), which features large internal volumes, softly curved edges and outstanding mechanical strength. As a result, the imaging accuracy and low frequency extension from such a compact enclosure is truly astounding.

The 6010A also incorporates Genelec's advanced Directivity Control Waveguide (DCW), which provides an amazingly smooth on- and off-axis response, while the long, curved reflex



Genelec's 5040A active subwoofer in 'Mystic Black' finish

port ends in a wide flare for excellent bass articulation.

Each monitor features a three-inch bass driver along with a 3/4-inch high frequency driver loaded into a Genelec advanced Directivity Control Waveguide. The free field frequency response is 74 Hz-18 kHz (± 2.5 dB). Maximum peak SPL output per pair with music material is 102 dB. Bass and treble drivers are each powered by 12-Watt amplifiers.

The 6010A is magnetically shielded for use in environments where video monitors are in close proximity. Additionally, the 6010A has a hard-wearing painted outer surface.

Poland's Royal Castle Upgrades With Renkus-Heinz

Two Iconyx digitally steerable loudspeaker systems and a building-wide digital audio network have been provided for Poland's most historic building by M. Ostrowski Company, system integrator and Renkus-Heinz (Booth 527) distributor for Poland.

Built between 1518-1619 as the residence of Sigismund III Vasa of Poland, Warsaw's Royal Castle has a rich and turbulent history. An imposing Baroque building by the river Vistula, the castle was fought over and repeatedly plundered by the Brandenburgian and Swedish armies. Having been rebuilt several times in the 18th century, it was almost completely destroyed by the Nazis in 1944.

Designing and installing an audio system for this iconic venue demanded the attention of a top technical team. Leading Polish acoustician Tadeusz Fidecki, PhD received a research grant from the Ministry of Science and Education for an experimental project to improve speech intelligibility with acoustical and electroacoustic treatments. Research into the ballroom's and concert hall's acoustics also became the subjects of several master theses at Warsaw Uni-

versity of Technology.

Systems integrators M. Ostrowski Company were called in to provide system design, with a team headed by project and design manager Michal Poplawski and Tomasz Rudzki, scientist at The Fryderyk Chopin University of Music.

A fully digital system was specified because of the long cable runs between the halls, control rooms and main system rack, and the team's desire to provide versatile routing. Multiple combination panels in each hall make patching-in simple, and two mobile racks provide great flexibility.

To address the acoustics without physically altering or treating the opulent interior, Renkus-Heinz Iconyx IC16R digitally steerable arrays were specified for the ballroom, with two IC8R units covering the concert hall. Each Iconyx system is fed by redundant CobraNet inputs, which also allow an engineer to work with Renkus-Heinz's RHAON networking software via any combination panel. A Yamaha LS9-16 mixing console in each hall is equipped with an MY-16CII CobraNet interface card.

Gefen Spotlights Newest KVM Extender

Gefen's (Booth 338) newest KVM (keyboard, video, mouse) extender, the Gefen ToolBox HDMI KVM ELR Extender, sends high definition HDMI audio/video with USB

2.0 keyboard/mouse, RS-232 control and 100BaseT Ethernet up to 330 feet (100m) over two CAT-5 cables. This allows computers to be easily accessed by today's most cutting-edge

hi-def displays using the HDMI format. The receiver supports two USB devices, enabling users to connect an additional camera, hard drive, printer or scanner at the remote location in addition to any keyboard/mouse connection. Locking power supplies and the wall-mountable enclosure further enhances the system's reliability and overall performance.

Hi-def video supports 1080p full HD resolutions with 3DTV pass-through, making this KVM ELR Extender ideal for forward-thinking post production markets using consumer displays. All hi- and lo-speed USB peripherals are compatible with this extender, including keyboards, mice, printers, phones, scanners, hard drives and more, which are all powered and live when connected remotely.

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NewsFrom

Two Notes

At Booth 842, Two Notes is introducing the Torpedo Live, a low-cost alternative to the acclaimed Torpedo series. The Torpedo line puts forward the sonic advantages of traditional tube/solid state amplifiers, magnified by an ideal sound recording, whatever the conditions, at home, in the studio or on stage.

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The Sonnox Fraunhofer Pro-Codec makes it possible, for the first time, to audition and encode to multiple formats in real-time within a DAW environment. Maximum fidelity is assured, as the Pro-Codec helps create compensated mixes optimized towards specific target codecs for final coding and online distribution.

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"...the Fraunhofer-encoded file felt clearer, more open, less compressed, and closer to my original mix."

Joe Chiccarelli - Tape Op Magazine

Lawo Issues V4.14 Software For mc²

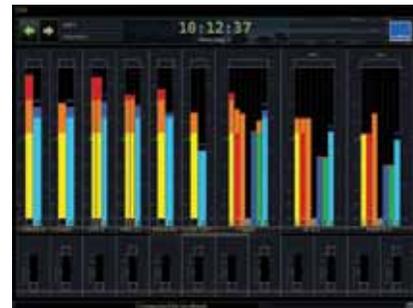
Lawo (Booth 553) is spotlighting the new Version 4.14 software update for the company's acclaimed mc² Series consoles, including the flagship mc²90, mc²66, mc²66 MKII and mc²56. Featuring loudness metering, downmix functionality, full support for the company's Extra Faders option, and more, V4.14 is packed with a brilliant set of

new tools designed to enhance a sound engineer's workflow.

For some time, an ongoing deterioration in the "Loudness war" has been taking place in television broadcasting. The result: TV viewers, time and time again, have to grab the TV remote between programs, in order to modify the audio level to their personal listen-

ing preference. After two years, a new standard in metering has finally been approved: Loudness Metering, a simple but effective principle that provides the objective measurement of loudness for a wide range of audio material, and benefits for nearly every listener.

Version 4.14's Loudness metering functionality is designed to help elimi-



The Lawo V4.14 Loudness Master display

nate jumps in audio loudness between different TV/radio programs or during a single program. The overall sound quality is improved using an average loudness measurement instead of "brick wall" limited peaks as the reference for transmission levels. This new tool for metering and transmission is already mandatory in the U.S., and will become obligatory in Europe next year. With a simple software update, Lawo's mc² series now provide all the tools for metering according to the international Loudness Metering standards of today.

New Pro Tools Plug-Ins At Metric Halo

Metric Halo (Booth 321, with AVID) is introducing several new Pro Tools plug-ins. The new plug-ins provide a comprehensive set of tools offering Metric Halo's signature sound quality at a compelling price. TransientControl, Character and others are available. Swing by Metric Halo's display at the Avid Developer's Pavilion to see the full lineup.

"These new plug-ins will be familiar to users of our interfaces," says Allen Rowand of Metric Halo. "We're porting our +DSP plug-ins (which previously have only been available on our hardware) to another platform for the first time. Our customers now have the option of using our +DSP technology hosted natively in Pro Tools, on Pro Tools DSP expanders, and on the second card in our interfaces. And we haven't just ported the plug-ins, we've added new features as well. We want to give Pro Tools users the core tools they need to make great recordings with our processing."

TransientControl is an innovative dynamics processor, allowing the user to process the transient "attack" and surrounding "sustain" in ways not possible with traditional tools. Character provides the sound of analog mic pres, DIs, and front ends (tube, transformer, etc.) in the digital domain.

ChannelStrip v3 includes a license that covers the Native and DSP accelerated versions.

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Outpost Digital Turns To GC Pro For Expansion Assist

Outpost Digital, a leading New York City audio and video post production company whose clients include Dodge, Champion, ESPN, Cingular, IKEA and others, recently completed a significant expansion of its facilities on Manhattan's lower West Side. Thirteen new post suites were added in newly available space on the same floor as

the company's existing facility, five of which are full-service audio post studios. This substantial expansion required careful consideration of new technologies and products that would keep Outpost on the leading edge but also integrate easily and smoothly with existing equipment that the company planned to install in the new studios.

Outpost found a great resource in Guitar Center Professional (GC Pro, Booth 839).

The team from GC Pro's Manhattan location was able to help Outpost make informed decisions and create a plan that brought the new rooms on line quickly and efficiently, and GC Pro helped them choose equipment



One of the new audio post suites at New York City's Outpost Digital, featuring gear sourced through GC Pro.

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HS-8 Solid State 8-Track Recorder



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- 4-ch recording at 192kHz/24-bit resolution
- Internal stereo mixer for monitoring
- Color touch-screen interface to access settings and tracks



HS-2 Solid State 2-Track Recorder



- Affordable stereo recording and playback to solid state media
- Balanced stereo analog I/O on XLR connector
- Timecode is added through an option card (SY-2)



HS-4000 Solid State 4-Track Recorder



- Solid-state recording using dual Compact Flash card slots for redundancy
- Color TFT touchscreen to change settings and view meters
- Confidence monitoring for listening to audio off the card while recording
- Can function as two independent playback transports, each with flash start



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including an Avid Pro Tools|HD 3 Accel system, Blue Sky MediaDesk 5.1 MKII and Prodesk 2.1 MKIII Active Monitoring systems, Studio Tech StudioComm 78/79 7.1 Surround Controllers and Bryston 3BSST2PRO power amplifiers.

Michael Yorkey, account manager at GC Pro in New York, understood that Outpost's expansion needed the kind of service for which GC Pro has become known. In addition to depth of inventory and great prices, Yorkey arranged additional support services for Outpost, such as complimentary on-site factory calibration of the Blue Sky monitors, and in other cases arranging Skype video calls between vendors and Outpost staffers. Says Yorkey: "We go beyond being a one-stop shop—we have our clients' backs with this kind of vendor support."

RTW: Interface For TM9 Coming

RTW's (Booth 530, Group One) 3G-SDI add-on interface for the TM9 TouchMonitor will be available by the end of 2011.

The new 3G-SDI option can be installed in all previous and future TM9 TouchMonitor units. In addition, new TM9 units can be ordered with the interface option already installed. The SDI interface for the TM9 supports the SD, HD and 3G-SDI formats, thus allowing for easy integration into TV studios, switching rooms and video post-production environments. It complements the existing custom input configuration of TouchMonitor units, which makes analog, AES3 and AES3-id formats available in various combinations, depending on hardware version. The through-port of the 3G-SDI interface forwards the SDI input signal. De-embedded SDI signals may be routed to any existing AES output. With the 3G SDI option fitted, the TouchMonitor TM9 can display up to 32 channels of audio from any combination of inputs.

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A-T Features New 40 Series Stereo Condenser Mic

Audio-Technica (Booth 721) is displaying the AT4050ST Stereo Condenser Microphone, a stereo version of A-T's award-winning AT4050 and one of the newest offerings from A-T's expanding 40 Series microphones. The AT4050ST, developed in direct response to feedback from end users, is a stereo side-address externally polarized (DC bias) condenser microphone with independent cardioid and figure-of-eight elements, configured in a mid-side arrangement with switch-selectable internal matrixing. The AT4050ST offers sound recordists the choice of selecting a left-right stereo output (wide 127 degrees or narrow 90 degrees) via the microphone's internal matrixing system or choosing discrete mid-side signals for later manipulation. It is designed to meet the most critical acoustic requirements of professional recording, broadcast and sound reinforcement. It performs particularly well in the following recording applications: overheads, piano, classical/string ensembles, group vocals, acoustic/bluegrass bands and any other situations requiring an elegant, versatile stereo condenser microphone solution.

As with all of Audio-Technica's 40 Series microphones, the AT4050ST comes standard with an extended



Audio-Technica's AT4050ST stereo condenser microphone

5-year warranty. This product has also been certified by the Music Engineering and Technology Alliance (METAlliance).

The AT4050ST's dual-diaphragm capsule design maintains precise polar pattern definition across the full frequency range of the microphone. Unwanted internal reflections are minimized by the symmetrical housing assembly's open acoustical environment. Transformerless circuitry virtually eliminates low-frequency distortion and provides superior correlation of high-speed transients. The 2-micron-thick vapor-deposited gold diaphragms undergo a five-step aging process so that the optimum characteristics achieved remain constant over years of use.

The microphone includes a 5.0 m (16.5 feet) dual-output cable terminating in a 5-pin XLR-F-type to two standard 3-pin XLR-M-type connectors. The output of the microphone is a 5-pin XLR-M-type connector. The microphone requires 48V phantom power for operation. The microphone is equipped with a switchable 10 dB pad and a switchable 80 Hz high-pass filter.

Freshlyground Has A Winner, With API's Help

South African Afro-fusion band Freshlyground has been making a name for itself since 2002 with several successful albums and a number of notable performances, including a collaboration with Shakira on "Waka Waka (This Time for Africa)," the official song for the FIFA Soccer World Cup 2010. The band's most recent release, *Radio Africa*, continues to gain critical acclaim, winning two SAMA awards—"Best Engineer" and "Best Adult Contemporary Album"—and has recently earned multiple Africa Music Awards nominations, including "Best Album" and "Best Music Video." The album's producer, Fab Dupont, said he and Freshlyground couldn't have done it without an API 1608.

"Overall, it was a lifesaver to have the 1608," said Dupont, "not only because of its tone, but also because of flexible routing, 500 series hosting and the easy way it enabled us to build a great sounding cue system using the auxes. It would have been very hard to pull the session off without it, and it definitely would not have sounded this good."

He said that the group used the 1608 hub for everything on the *Radio Africa* session. The seven-piece band



Fab Dupont with the API 1608

needed more than sixteen preamps so they placed a number of 500 series modules in the 1608's empty slots.

"We were able to centralize almost everything on this board," he said. "Pretty amazing. I've also always loved the 512c pre amp, and having so many of them available in a practical manner was perfect. All of the drums, percussion, bass and keyboards were tracked through it; you can tell from the punchy but controlled tone of the drums, for example. The 500 series slots also allowed us to pop in some processing on the way in without having to deal with patching or other headaches that the chaotic situation could not allow for."

Sound Devices Spotlights New Portable Mixer

Sound Devices is featuring its new compact, portable audio mixer, the MixPre-D, at Booth 139. Designed



Sound Devices' MixPre-D compact, portable audio mixer

for any application where getting great sound is important but size and weight are a concern, Sound Devices MixPre-D is ideal for professionals who are looking for a simple, yet no-compromise portable production mixer.

The introduction of MixPre-D continues Sound Devices' heritage of studio-quality portable mixers, which began with the original MixPre. At the heart of the new MixPre-D are two studio-grade mic/line-switchable inputs with limiters, high-pass filters and selectable phantom power. To accommodate the increasing variety of devices used in audio production today, the MixPre-D has wide output adaptability and serves as a flexible, class-compliant USB audio interface.

The MixPre-D offers numerous analog output options, including mic/line-switchable balanced XLR, dedicated consumer mic-level on a locking TA3 connector (designed specifically for DSLR-type inputs) and an aux-level output on a 3.5-mm connection.

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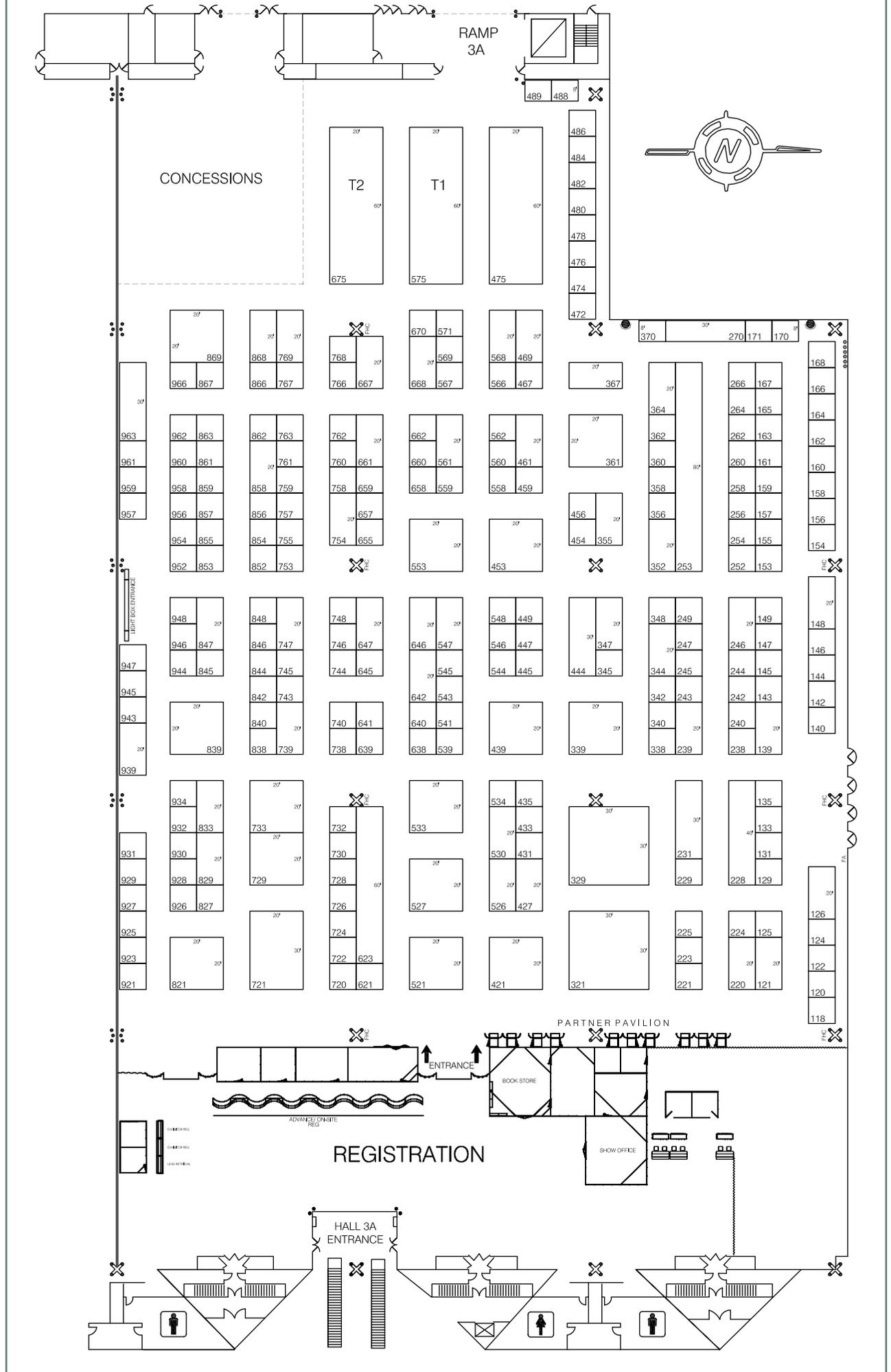
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Benson Goes With Endless Analog CLASP On Solo Project

As songwriter-musician Brendan Benson was brainstorming in the weeks leading up to the tracking sessions for his next solo project, his thoughts kept coming back to the sound of his favorite recordings, which were made using analog tape. Benson is by no means anti-digital, as he has embraced Pro Tools over the last several decades,

based on the ease it has allowed in tracking his demos and solo projects by himself, but he strongly believes in the realistic sound of analog tape that he grew up on. Eventually he discovered the perfect way to bridge the two worlds: Endless Analog's (Booth 228) CLASP (Closed Loop Analog Signal Processor), which uniquely integrates

analog tape machines into the digital audio production workflow.

"When I first heard about the CLASP, I was intrigued, and I said, 'Sure, let's give it a shot, but I'll admit I was leery,'" recalls Benson. "But then Chris Estes [Endless Analog president/founder and CLASP inventor] was generous enough to show my engineer Joe



Joe Costa (left) and Brendan Benson, pictured with Endless Analog's CLASP

Costa and me how it worked and let us hang onto it for a few days. I must say, I was very impressed. It does exactly what it is supposed to, and its stability is rock-solid—it just doesn't screw up.

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Waystation Beefs Up With A-Designs Gear

Over the years, three-time Grammy Award-winning mixer/producer/engineer Dave Way has manned the SSL 6048 console in his private Hollywood Hills studio for a tremendous amount of artists, including Fiona Apple, Sheryl Crow, Pink, Christina Aguilera, Macy Gray, Ringo Starr and John Doe, among many others. Recently, Way has welcomed a new group of "performers" to Waystation: no less than seven products from A-Designs Audio (Booth 224) and its sibling company, Pete's Place Audio.

The addition of this gear comes as part of a change in operational philosophies, Way points out. "I'm in the process of renovating my studio to maximize the way I now work, which is a hybrid approach with an all analog signal path, tape, and super quick recalls," he says. "It really facilitates bouncing back and forth between projects—often two or three in a single day with multiple revisions. I'm really excited because this new setup is gonna fly!"

That list of gear that he purchased included two A-Designs 500 Series modules—an EM-PEQ Pultec-style equalizer and EM-Blue mic pre—as well as a 500HR powered rack and REDDI tube direct box. Way also simultaneously picked up two more 500 Series modules from Pete's Place Audio—an Electrodyne 501 mic pre and BAC-500 compressor—in addition to a Blast Pad microphone filter.



Dave Way

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Mojave Donates Gear To James Burton Foundation

Mojave Audio (Booth 241) recently donated two of the company's most popular microphones to the Shreveport, LA-headquartered James Burton Foundation. Founded by legendary guitarist James Burton—who in addition to being a member of the Rock and Roll Hall of Fame, has performed with musical greats Elvis Presley, Johnny Cash, and Roy Orbison to name but a few—the James Burton Foundation supports music education for those in need through guitar donations and music instruction to schools, hospitals, and community service organizations.

The James Burton Foundation has given thousands of guitars to schools, as well as children's and veteran's hospitals, and continues this effort. The Foundation is now in the process of expanding its music education program, facilities, and partnership outreach through several efforts. These include the James Burton Foundation Museum and Performing Arts Stage, a Higher Education Partnership Outreach program, Music Education, Oral History, and Recording Studios programs, a Foundation video to help best describe the institute's mission, plus a newsletter and various entertainment events.

Mojave Audio's MA-201fet is a large diaphragm, phantom-powered, solid-state condenser microphone with a fixed cardioid pattern. The company's MA-101fet is a small diaphragm, solid-state condenser microphone with interchangeable cardioid and omnidirectional capsules. Together, these two microphones make a compelling choice



James Burton (left) and Mojave Audio's Dusty Wakeman

for a wide range of recording applications. These microphones will be an integral part of the Foundations' new Studio Music Education program.



TELEFUNKEN DRIVES VINTAGE VW MICRO-BUS TO AES—Telefunken Elektroakustik (Booth 861) is driving its vintage VW van to AES, loaded with their entire line of meticulously engineered, handcrafted historic replicas of classic vintage microphones and the company's new R-F-T series of tube condenser microphones. The TEC Award-winning Telefunken line of microphones includes the ELA M251, U47, U48, C12, AK47 MkII, AR-51, CU-29 "Copperhead," ELA M260, ELA M270, ELA M250, and M80 dynamic mic.

Yamaha Audioversity Is A Resounding Success

The second Audioversity Expo held by Yamaha Commercial Audio Systems (Booth T2) in Las Vegas during late August was deemed an unequivocal success by the more than 500 attendees. The specialized event was catered toward audio professionals and those interested in gaining an in-depth knowledge and hands-on experience of all Yamaha Commercial Audio and NEXO products. "It

was clear that Audioversity provided invaluable lessons for many that are still gaining basic digital knowledge, but also those craving more mixing tips and techniques," states Audioversity presenter Monty Lee Wilkes, and front of house engineer for such artists as the Scissor Sisters and the Replacements.

The event featured digital mixer training seminars, panel discussions



At the Audioversity Expo held by Yamaha Commercial Audio Systems in Las Vegas this past August an all-star seminar panel included (from left) Bernie Becker, Stan Miller, Al Siniscal, Monty Lee Wilkes and Robert Bull.

with leading industry professionals like Neil Diamond front of house engineer, Stan Miller and Diamond recording and monitor engineer Bernie Becker, A-1 Audio's Al Siniscal, Martina McBride monitor engineer Robert Bull and Monty Lee Wilkes. "I really liked the Audioversity seminars," notes Becker. "They ran just long enough, and the staff was very conscious to hit the key points that attendees needed."

Attendees were able to witness first hand the power of NEXO and Yamaha speakers through live music demonstrations, hands-on line array rigging demonstrations, audio-networking clinics, and systems solutions offered by the Company. "I have been training Local 720 audio operators for over 20 years, and Yamaha consoles are the principal consoles in town," states Steve James, IATSE Local 720 training manager, Las Vegas, Nevada. "The reason I attended Audioversity was for the networking seminars because that's where we're headed."

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Waves, Abbey Road Set Strategic Partnership

Following closely on the heels of the release of the well-received Waves/Abbey Road—The King’s Microphones plug-in, Waves Audio (Booth 728) and Abbey Road Studios are entering into a long-term strategic partnership. As part of this relationship, Waves’ R&D department will collaborate closely with Abbey Road Studios’ engineers to create an ongoing series of audio plug-ins.

Abbey Road Studios has been home to sessions for countless landmark recordings by artists such as The Beatles, Pink Floyd, The Hollies, Cliff Richard, Kate Bush, Radiohead, Muse, Oasis, Florence and the Machine and Sting. Its engineers have consistently been at the cutting edge of recording technology. Now, as they team up with Waves, the “Abbey Road sound” is



Abbey Road Studios

available to any artist, recording engineer, producer or studio in the world.

Gilad Keren, Waves CEO, states, “Abbey Road Studios is without a doubt the most famous recording complex in the world. We are thrilled to be able to continue our collaboration with them on what is sure to be an outstanding series of audio plug-ins.”

Jonathan Smith, SVP at Abbey

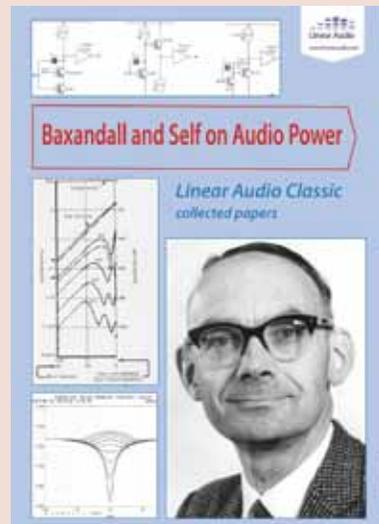
Road Studios, notes: “Since the early 1990s, Waves has been developing groundbreaking plugins for the audio industry. We are very proud to be working closely with Waves in the creation of exciting new products based on Abbey Road Studios’ legendary equipment and expertise.”

Linear Publishes First Classic Collection

Linear Audio (Booth 755) is releasing its first Linear Audio Classic/collected papers. *Baxandall and Self on Audio Power* is a 120-page reprint of classical Wireless World articles on audio power amplification by Self and Baxandall from 1978 to 1994. The collection includes a 35-page previously unpublished personal communication on the subject from Peter Baxandall.

Also being released: the third issue of Linear’s semi-annual tech audio bookzine, *Linear Audio Volume 2*. Volume 2 has 180 pages of advanced articles on ultra-linear and class-AB tube and solid-state power amplifiers, push-pull transimpedance stages, minimalistic I/V converters, loudspeaker correction filters and more.

All article abstracts and author bios are available at www.linearaudio.net.



Linear Audio is publishing *Baxandall and Self on Audio Power*



Focus on functionality — the mc²66 MKII.

Inspired by your needs. Once again, proven efficiency and outstanding functionality is the tradition of Lawo’s mc²series. Made in Rastatt, Germany, the mc²66 MKII is a benchmark of world-class German engineering. One of the best consoles available is now even better. System benefits include the latest touch screen displays, a revised layout, and control computer redundancy you can count on during mission critical projects. Only one thing has not changed: The console’s outstanding audio quality and intuitive operation, which continues to inspire audio engineers in OB trucks, studios, and theatres throughout the world. For more information, visit www.lawo.de



Visit Lawo at the AES 2011

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Networking Audio Systems



MIX With The MASTERS In France

The MIX With The MASTERS (Booth 360) seminar series is a chance for already highly skilled, motivated recording and mixing engineers to come and work closely with A-List record producers, engineers and mixers and improve their skills in music production.

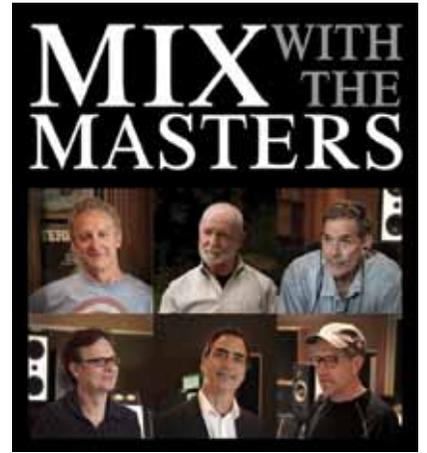
The events take place in the out-

standing La Fabrique Studio, which is the perfect place to learn and relax in the south of France.

Each one-week master class includes, among other activities, a series of discussions about production techniques, mental approach toward mixing, career advices, workshops during which the guest speaker tracks a

band, mixes in front of the attendees, mixes with the different participants and works on and review the attendees' works. The accommodation provided is excellent and a great selection of French food and wine is served throughout the week.

Each session welcomes a maximum of 14 professional engineers from all around the world. In 2011, engineers and producers such as Andy Wallace, Michael H Brauer, Tony Maserati, Tchad Blake, David Kahne and Peter Katis have been conducting seminars at La Fabrique throughout the year. For the seminar schedule, visit www.mixwiththemasters.com.



The MIX With the Masters Seminar series features Michael Brauer, Andy Wallace, Tchad Blake, David Kahne, Tony Maserati and Peter Katis.

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BOOTH NUMBER 129

TASCAM Unveils New 4-Track Recorder

TASCAM's (Booth 421) DR-40 packs adjustable condenser microphones, four track recording, XLR mic inputs and extended battery life into a portable recorder you can take anywhere. It captures up to four tracks from built-in condenser microphones, XLR mic or line inputs. The high-quality internal microphones are adjustable from XY to AB position, helping you to tailor your recording to the sound of the room. A pair of great-sounding TASCAM microphone preamps welcome condenser microphones with phantom power, recording at up to 96kHz/24-bit resolution. It accommodates balanced XLR or 1/4-inch line inputs using locking Neutrik Combo jacks. The DR-40 accepts SD

or SDHC cards up to 32GB, and a 2GB card is included.

Once recorded, play back your takes with EQ and the optional Level Align feature to avoid volume jumps. A stereo reverb effect is also built-in, as well as a speaker and chromatic tuner. Transfer recordings to computer using the USB 2.0 jack. Other features include overdub mode, variable speed playback, limiting and low cut filter, and much more all with TASCAM'S simple-to-use interface. No other recorder makes home or live recording as simple as the TASCAM DR-40.

The TASCAM DR-40 is available now.



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PACSYS Spotlights Simulation Products

PACSYS Limited (Booth 845) is a software company producing programs based on the finite element, boundary element and finite difference methods for numerical solution of vibration and acoustic problems. Its product, PAFEC VibroAcoustics, is used in the audio industry by organizations ranging from loudspeaker manufacturers to small consultancies. Application areas include analysis of cone breakup, cavity modes of cabinets, horn design, diffraction effects of edges, transducer design, radiation from panels, placement of speakers in a small room, determination of load/displacement curves.

Computer hardware costs have been falling as the processing power and storage capacities have been

increasing. At the same time numerical techniques are being refined and commercially available software, such as PAFEC VibroAcoustics, is becoming more user friendly. Patrick Macey, managing director of PACSYS Limited, stated that the cost benefit of using simulation is improving all the time. He went on to explain that FE analysis enables designers to understand the underlying phenomena; for instance, in transducer design, it is an possible to make the diaphragm completely rigid, eliminating cone/dome breakup, or consider radiation into a half space, eliminating enclosure diffraction effects. A better understanding of why the product performs as it does results in better designs and a shorter design cycle.

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that utilize finely tuned delay lines and attenuation pads to optimize each microphone's sound and polar pattern. The result? Incredible sonic detail. Handcrafted in Germany, these are the best live microphones we've ever built!

Touring Gear Series microphones will enhance your performances like never before. Find out why at www.beyerdynamic.com/TouringGear



Sennheiser Works Red Carpet At Emmy Awards

At this year's Creative Arts Emmy Awards show, audio specialist Sennheiser (Booth 533) was tapped to capture the "glamorous" sound bites from the bustling red carpet for one of the entertainment industry's leading crew-centric magazines, Sound & Picture.

For the evening's events, Sound & Picture looked to the new MKH 8060 shotgun microphone, equipped with the MZD 8000 digital output module, to capture the vibrancy of the red carpet. While the digital microphone provided a clean, concrete audio track, they teamed EK 2000 portable receiver with the SKM 2000 XP handheld transmitter, featuring with an e 935 dynamic cardioid microphone module, for the one-on-one celebrity and crew interviews.

The two-hour red carpet event managed hundreds of arrivals with stars like Seth Meyers, Rebecca Romijn and the cast of iCarly promoting various up-coming projects or talking about their Emmy nominations. Daron James, editor of Sound & Picture,

served as producer. "I wanted to use Sennheiser digital wireless equipment because of the reliability of their frequency range," James explains. "When you're working an event like this and you know there is going to be frequency challenges because of the amount of news outlets that will be there covering the action, it's important to have versatility you can rely on."

The 100-foot red carpet was packed end-to-end with over 30 different news sources, all of which were using some form of wireless device for audio communications. James mounted the EK 2000 portable receiver to a fixed position on the camera, while host Lauren Mora utilized the SKM 2000 XP handheld transmitter to talk with the arrivals. "With Sennheiser's easy frequency scan, we were able to find 11 free channels in our bank, which kept us from getting any RF hits during the production," James says. "The e 935 microphone module performed amazingly well and easily cut through the red carpet clutter with its high output."

Audio-Technica Names Edwards To VP Post

Audio-Technica (Booth 721) is appointing Michael Edwards to the position of vice president, Professional Markets, reflecting the company's continued dedication to meeting the needs of all of its professional market segments.

Following the start of his audio career as a successful recording engineer, Edwards



Michael Edwards

joined Audio-Technica in 1994, and has served the company since then in a variety of key roles in sales, marketing, and most recently

as director of Product Management. He is a member of the Audio-Technica Taiwan Board of Directors.

As leader of the company's professional division, Edwards will have considerable responsibility for the way Audio-Technica develops and positions its professional products. He will oversee A-T sales, marketing and product development efforts in the pro audio, M.I., broadcast and installed sound markets.

Gefen Features New 4x1 GefenTV Switcher

Designed for any room where you want to implement 5.1 surround sound audio, this new video switcher/audio decoder from Gefen (Booth 338) provides four HDMI inputs, along with one coax, one optical and one L/R analog audio input. A Blu-ray player, gaming console, set-top box, and CD player can all be connected.

One HDMI output delivers video as 1080p full HD to any hi-def display with support for 3DTV pass-through, and audio as 5.1 surround sound using standard RCA connectors. To perform digital audio decoding, it uses Dolby Pro Logic II technology, offering a quality deliver of digital audio in surround sound format.



GefenTV's 4x1 Switcher for HDMI with Audio Decoding

Users can also select audio from either digital audio or the L/R analog audio inputs. In each case, the audio will be processed and delivered as 5.1 channel audio, enabling high quality surround sound. The system uses RS-232 control and 12V triggers to allow interaction with any home automation system to turn the Amplifier on/off. It comes with an IR remote or front-panel selector buttons for easy access and control.

P&E Wing Updates Recorded Music Best Practices Guide

The Recording Academy Producers & Engineers Wing (Booth 647) is issuing an updated version of the "Recommendations For Delivery of Recorded Music Projects." This best practices guide provides methodologies that ensure music can be completely, reliably recoverable and protected from damage, obsolescence and loss. The newly added sections include best practices of naming and delivering stem files, updated delivery tables that reflect current media technology, and language regarding crediting of those engaged in the recording process.

This document began its evolution in 2000 when a Nashville-based Producers & Engineers Wing committee consisting of producers, engineers and record company executives—in conjunction with the AES Technical Committee on Studio Practices and Production and the AES Nashville Section—joined forces to address issues surrounding the short and long term viability of the creative tools used in the recording process. The committee reached consensus in July of

2002 and made the Recommendations available to the public for all audio professionals to use a reference in preserving their work.

Designed as a living document, the Recommendations have been periodically reviewed to reflect currently available media and technologies for recording, storage techniques, hardware and formats. The most recent review was completed under the auspices of the Deliverables Committee co-chairs Jeff Balding, a GRAMMY-nominated producer/engineer, and John Spencer, president of media management company BMS/Chace. It encompasses a new section devoted to best practices for naming and delivering stem files, updated delivery tables that reflect current media technology, and language regarding crediting of those engaged in the recording process. After final review by full committee, the Recommendations will be posted to The Recording Academy Producers & Engineers Wing web site at www.producersandengineers.com.

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AES Booth 534

Genelec's Mäkivirta Named AES Fellow

Dr. Aki V. Mäkivirta, Research and Development Manager for Genelec (Booth 729), has achieved the distinction of being named a Fellow of the Audio Engineering Society (AES). The Society's Fellowship Award is given to a member who has rendered conspicuous service or is recognized as having made a valuable contribution to the advancement in, or dissemination of, knowledge of audio engineering or in the promotion of its application in practice.

"It is a great honor to receive this award," says Dr. Mäkivirta. "I have worked in audio research for many years, so it is gratifying to have that work recognized by my peers. Over the years we have produced some great products, and I am proud to have played a part in that success."

Aki V. Mäkivirta was born in 1960 in Tyrvää, Finland. He received Master of Science, Licentiate of Science, and Doctor of Science degrees from Tampere University of Technology in 1985, 1989 and 1992, respectively, and a degree in pedagogy from Jyväskylä University of Applied Sciences in 2005.

Dr. Mäkivirta joined the Biomedical Engineering Laboratory at the Research Centre of Finland in 1986. In 1990 he joined Nokia Research Centre to develop advanced digital audio processing methods for television products. He came to Genelec in 1995 to develop the DSP monitoring loud-speaker system concept and products.

This product family can be found at <http://www.genelec.com/dsp-products/>, and the newest additions to this family include 8260A Tri-Amplified DSP Monitoring System and 1238CF Tri-Amplified DSP Monitoring System.

Dr. Mäkivirta has published numerous conference papers, journal articles, and book chapters. He holds several

patents related to audio technology. He has been teaching graduate and undergraduate courses in technology, including courses in electroacoustics and digital signal processing.

Dr. Mäkivirta has been



Dr. Aki V. Mäkivirta

an AES member since 1994. He has contributed to the activities of the AES in conferences and conventions, and as a member of the Finnish AES Section. He is also an Associate Editor for the Journal of AES.



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DANGEROUS
MUSIC

APOGEE

CUSTOM
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75

acouStaCorp Introduces acouPoP Acoustic Absorber

Bronx-based manufacturer acouStaCorp is launching its newest product, the acouPop, at Booth 662.

Designed using direct customer input from the 2010 AES Convention, acouStaCorp reconfigured its award winning product, the acouStac, into a 6-foot x 4-foot collapsible, portable acoustic panel to provide sound absorption for location-based performances/recording. Targeted markets for this product are film, TV broadcasting, musical soloists/groups, web conferencing and noise control.

The acouPoP is built with 26-ounce DFR wool and its absorption coefficient properties are certified by independent sound lab testing making it unique in the marketplace. Test results are available on the company's website, www.acouStaCorp.com.

The acouPoP sets-up/breaks down in under two minutes—easily expanding/collapsing from/to its road case. The unit stacks for easy storage and transport.



CHECK OUT THE NEW CUSTOM SERIES 75 CONSOLE!

Stop by booth #228 to watch a demo of the Custom Series 75 Console!
Friday & Saturday at 11 am, 2 pm & 4 pm. Sunday at 11 am & 2 pm.
Each demo will run around 15-20 mins.

For Stage And Studio, Hamilton Turns To A-Designs

Over the past two decades, Reggie Hamilton has made his mark as one of Los Angeles' most respected and prolific session and touring bass players. A longtime endorser of the REDDI tube DI box, Hamilton reports that his collection of A-Designs Audio (Booth 224) products has now grown to include numerous 500 Series modules as well.

Following an eleven-month worldwide tour with Italian pop-star Eros Ramazzotti, Hamilton feels he has truly perfected his signal chain for live performance. The "recipe" begins with

his own signature Fender Custom Shop Artist Series Jazz Bass V feeding into a REDDI, then out via its Thru jack to a Fender TBP-1 preamp, MB 1200 power amp, and 810 cabinet. The direct inject signal from the REDDI is simultaneously fed into an A-Designs EM-Gold preamplifier module, out to a Pete's Place BAC-500 compressor, and then on to the FOH console.

"I've really been fascinated with how rich and clean the EM-Gold and BAC-500 combo sounds through the REDDI," Hamilton says enthusiastically. "It sounds so good that I've had a number of front-of-house engineers tell me that they don't have to do anything to my signal. I love that because it means that the audience is hearing what I want them to."

Hamilton reports that he is just as pleased with the results he gets from these modules when recording—both in world-class studios and with his tiny mobile recording setup. "With my



Reggie Hamilton

MacBook Pro, M-Audio monitors, the EM-Gold and BAC-500, I was able to do quite a bit of session work while out on Eros' tour, either in my hotel room or backstage after sound check. The audio quality that I now get with this little modular setup is just ridiculously good. Listening to the tracks, you would never know that they weren't recorded in a dedicated studio. And it all fits into a small suitcase, instead of hundreds of pounds of Anvil cases."

Shippen Favors ATC For New Shania Twain Single

After earning dual degrees in business and recording, Reid Shippen worked his way up from an intern at Quad Studios in Nashville, TN to one of the most sought-after young mix engineers around. In his more than 10 years of experience in the studio, Reid has mixed multiple gold and platinum records and hundreds of charting singles and albums, including six Grammy Award-winners. He has worked with respected artists in a variety of genres, from Death Cab for Cutie, A Fine Frenzy, Minus The Bear, and India.Arie, to the Jonas Brothers, Marc Broussard, Eric Church, Robert Randolph and most recently Shania Twain. This notable discography would not be complete without listing additional artists such as Clay Aiken, Jonny Lang, Flyleaf, Switchfoot, Backstreet Boys, Third Day, MercyMe, and Newsboys. Reid currently resides in Nashville, TN, where he works out of Robot Lemon, his private SSL mix studio that recently received an upgrade to ATC (Booth 220) SCM150Pro monitors.

"After six months of ownership, I'm happy to report that I love my ATCs. They're one of the best mix tools I have and I'm constantly impressed by the detail and the way they translate," says Shippen. "They make the big stuff bang and they make the small stuff easy to pick out. During the mix for Shania Twain's new single ('Today is Your Day'), she was requesting minute tweaks that we could have easily missed on other speakers—they were obvious on the ATCs. I've spent years trying all sorts of gear in what will probably be a never-ending quest to improve the quality of my work. After living with these ATC SCM150Pro monitors, I'm happy to say I've stopped looking for better speakers."

API 1608 Earns End-User Raves On Foo Fighters' Wasting Light

Proof that analog audio is a powerful force in the digital age, the Foo Fighters' recent, chart-topping, analog effort, *Wasting Light*, was recorded and mixed completely on a 32-channel API (Booth 821) 1608 console in frontman Dave Grohl's untreated garage and spare room. Although many consoles would have fit Grohl's spacing and input requirements, the API 1608 and its 16-channel expander stood out as the perfect mix of uncompromising professionalism, flexible topology and functional size.



(From left, foreground) Engineer James Brown and producer Butch Vig have only praise for API's 1608 console after employing it on the Foo Fighters' acclaimed *Wasting Light* album. The band in question is lurking in the background behind Brown and Vig.

"The API sound is great for rock," says *Wasting Light* producer Butch Vig. "It's not subtle and it's not soft. When you turn the gain up on an EQ, you can really hear it. It's musical. We drove the 1608 and colored the album with the pleasing sound of its subtle distortion."

"I've always loved the API sound," says engineer James Brown. "I grew up as an engineer on a pair of API consoles back at RAK Studios in England. Heading into the project, I was glad to have the API sound as a known quantity. Also, I knew it would withstand the heavy workload day in and day out."

According to Vig and Brown, Grohl deliberately avoided any digital recording, mixing or mastering for reasons in addition to the sound quality. He desired an honest shift in production techniques. Grohl wanted to avoid the urge to "tweak and shift and polish" and to no longer rely on editing to fix any less-than-great takes, which meant a revival of the all-tape-based production techniques the Foo Fighters had used in its early years. They described their recording process as "challenging, yet inspiring."

Although the original plan was to mix the final recordings on an automated console at a large studio, the band had become accustomed to the lively mixes Brown was generating on the 1608 throughout the tracking process. "After four or five mixes on the other console, Dave said, 'Yeah, these mixes sound good, but they don't sound like the garage anymore,'" says Vig. "So we left the commercial studio behind and returned to the garage and our API 1608."

Jünger Audio Expands *AP Audio Processor Line

Audio Loudness and dynamics specialist Jünger Audio is launching two powerful new additions to its range of Level Magic processors. These new units form part of an expanding family of products that began with the launch of the Award-winning T*AP TV Audio Processor at NAB 2010.

The first unit, the D*AP LM2, is a two-channel Digital Audio Processor incorporating Version II of Jünger Audio's acclaimed Level Magic algorithm, which is compliant with all current broadcast audio loudness recommendations including ITU, EBU R128 and ATSC A/85. Designed as a successor to Jünger Audio's groundbreaking D06 unit, the D*AP LM2 offers a powerful combination of dynamics and loudness control, making it suitable for a wide range of applications including television, radio, music production and PA.

The D*AP LM2 is capable of handling both analogue and digital (AES/EBU) audio and features an automatic input switchover with parallel output formats. Jünger Audio's Adaptive Dynamics come as standard, allowing customers to incorporate additional processing blocks such as filters, compressors, expanders and the recently introduced proprietary Spectral Signature processor. This remarkable proprietary technology gives TV and radio broadcasters the ability to create a signature mask as a template so that they can recreate the same atmosphere and dynamics on subsequent audio content.

Jünger Audio's second new product, and the third in the new *AP family, is the D*AP LM4, a four-channel Digital Audio Processor that also incorporates Level Magic II.

D*AP LM4 is aimed at television broadcasters and video production and post production companies that need to control audio loudness while creating and editing broadcast content.

Similar in concept to the hugely popular Jünger Audio B46 processor, which it will ultimately replace, the D*AP LM4 also features onboard AES/EBU digital I/O, along with optional 3G/HD/SD-SDI I/O or analogue I/O. This combination of formats is likely to open up many new markets for the unit, particularly among customers who are only working in the analog domain.

RTW Shows Enhanced TouchMonitor Firmware

RTW (Booth 530, Group One) is showcasing the latest firmware Version 2 (V2) featuring numerous enhancements and optimizations for its successful TouchMonitor series.

The TouchMonitor is RTW's response to growing demands to adhere to loudness requirements in modern production, post-production and broadcast environments. With its high-quality seven-inch or nine-inch touchscreens and intuitive user interface, the TouchMonitor breaks new ground in professional audio analysis, enabling superior accuracy, performance, efficiency and flexibility.

A major enhancement to the V2 firmware is the innovative LRA instrument. It intuitively depicts the Loudness Range (LRA) descriptor specified in EBU R128, elegantly combining the two

most critical loudness-metering parameters. This instrument is a key addition to the TouchMonitor's already extensive loudness implementation.

As many of the current loudness instruments for production are highly complex, requiring in-depth user knowledge, there is an increasing demand among broadcast and radio users for tools that are easier to use. These tools must allow for viewing and evaluating critical loudness parameters intuitively, often without technical expertise. This way, even non-engineers can use them to quickly assess production loudness. RTW's new LRA instrument provides an extremely fast overview of the loudness features of any program segments. For this purpose, it combines integrated loudness metering, as specified in EBU R128 regulations, with LRA metering, thus allowing for the accurate representation of short-time loudness variances.

In addition to the LRA instrument, the TouchMonitor V2 firmware offers many more enhancements. These include the new classic PPM-instrument view derived from legendary RTW peak meters featuring gas-plasma displays and the moving-coil instrument that implements various types of pointer instruments (including an M/S combo display) on the screen. Another new feature is the global keyboard, a customizable keypad that can be used for issuing global start/stop/reset messages. It also allows for controlling the TouchMonitor using the integrated GPIO interface.

Dangerous Has A Memorable Liaison

To survive in this modern day audio jungle, the contemporary studio must be flexible and agile; a facility that can adapt to any workflow, effortlessly. Tracking, mixing and mastering services oftentimes must be performed under one roof, utilizing every piece of outboard gear available.

Dangerous Music's (Booth 329) Dangerous Liaison realizes this dream by providing unprecedented access to your outboard equipment. Connect up to six of your favorite units to the Liaison (more if you daisy chain, leverage a patchbay or add a Dangerous Master). Instantly audition any device or combination, change the order, dial in some parallel processing and then store these customized signal paths as presets to use again, on demand, anytime. True hard-wire bypass relays remove the gear entirely from the signal path; this includes outboard that lacks an integrated bypass or true hard-wire bypass. Mastering grade components switch instantly and silently, providing true A/B comparisons without coloration or latency. Pre and post-processing monitor outputs make it simple to audition between the original source and the treated product.

Dangerous Music Equipment is the indispensable ingredient to any digital audio recording environment. Whether you're tracking, mixing, mastering, or all three, and need the best equipment on the planet for summing, monitoring, mastering, metering/talkback, or D/A conversion, this is the gear for you. Designed with mastering-quality standards and a practical aesthetic, the Dangerous Music Equipment line is bringing digital audio workstation recording to a new level.

With A GC Pro Assist, O'Mahony Makes Move To Neve Genesys

Guitar Center Professional (GC Pro, Booth 839), the outside sales division of Guitar Center that focuses on the needs of professional users, has supplied GRAMMY-nominated mixer and producer John O'Mahony with a 16-channel AMS Neve Genesys mixing console outfitted with Encore fader automation. O'Mahony, who works out of his own room at the legendary Electric Lady Studios in New York, is known for his work with artists such as Coldplay, Metric, Alberta Cross, Kashmir and The Cribs. GC Pro is the exclusive U.S. sales channel for the innovative Genesys, a custom-crafted, expandable analog recording console that incorporates digital workstation control.

"When I set about building a smaller setup for myself and owning my own console, I looked around and thought, what's close to what I love, and what has all the functions that I need?" says O'Mahony. The Genesys proved to be the perfect companion to Pro Tools and the ideal candidate for his new studio. "It's so forward-thinking in terms of its setup, with DAW control. It's all there in one package. And it has Encore moving faders, an option that I had installed. I had spent quite a bit of time working on the Neve 88R, which is the big brother of the Genesys. With Genesys I'm able to



GRAMMY-nominated mixer and producer John O'Mahony, with his 16-channel AMS Neve Genesys, sourced through GC Pro.

automate the analog side of things the way that I was accustomed to on the 88R and on Flying Faders, which was the automation system I grew up on."

O'Mahony initially contacted Account Manager Niyi Adekan, based at GC Pro's West 14th Street office in Manhattan, for a demo of the Genesys. "I took a song I mixed on a different console, and I did a quick mix of it on the Genesys at GC Pro. I felt, apart from the time-consuming details, I had sonically beaten the other mix in almost a matter of minutes. The Genesys had what I was really hoping for, which is the stereo bus of the 88R; from an audio standpoint it sounds the same to me. It sounded so much better than the console I'd originally mixed that song on."

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Waves, Phil Manchester Launch New Audio Forensics Package

Waves Audio (Booth 728), in association with international covert audio specialist Phil Manchester, announces the release of the Phil Manchester/Waves Audio Forensics Package. A collection of nine audio plug-ins chosen especially for their precision in covert audio investigation, this package is ideally suited for law enforcement agencies.

Covert audio evidence, made possible by Waves plug-ins, was an indispensable part of the prosecution's case against Parviz Khan and four others convicted in an infamous 2007 plot to kill a British Muslim soldier. "Waves Audio tools are used to identify, restore and evidentially provide critical audio for bringing to justice those responsible for high level criminality," states Phil Manchester. "Thanks to Waves, I was able to succeed where other law enforcement agencies had failed."



Waves Audio's Phil Manchester/Waves Audio Forensic Package

The Phil Manchester/Waves Audio Forensics Package includes: W43 Noise Reduction Plugin; X-Noise; X-Crackle; X-Hum; X-Click; C1 Compressor/Expander; Q10 Paraphonic Equalizer; PAZ Frequency Analyzer; L1 Ultra-maximizer.

With over 20 years of technical experience as an international covert audio specialist, Phil Manchester is

the originator of the West Midlands Police Forensic Audio Laboratory and currently the only full time covert audio specialist in the U.K. Working with law enforcement and military agencies, Manchester has conducted audio forensics on more than 750 major criminal investigations involving national security, counter-terrorism, murder, kidnap, international drug smuggling and other serious criminal offenses. One of 30 technical specialists serving on the Audio Engineering Society's Technical Committee on Audio Forensics, he has served as a forensic audio consultant to U.K. Police Forces, Serious Organized Crime Agencies, government agencies, international police forces and other law enforcement agencies, as well as associated forensic audio and speech specialists.

BIAS Showcases Peak Studio With Peak Pro 7

Take your audio project to the next level with BIAS's (Berkley Intergrated Audio Software, Booth 753) Peak Studio. This immensely powerful bundle includes Peak Pro 7—the latest version of the industry standard audio editing, processing, and mastering application exclusively for Mac OS X (including Lion)—plus the highly acclaimed SoundSoap and SoundSoap Pro restoration plug-ins, Master Perfection Suite, SoundSaver archiving utility, and more. Peak Pro Studio is simply the most comprehensive editing, restoration, mastering, final stage processing, and delivery tool available.

Says Jason E. Davies, VP of business development for BIAS, Inc.: "With the inclusion of special editions of our high-end plug-in suites at no additional charge, DDP export, and more, we've more than doubled the

product's value while maintaining the same price—more bang, same buck."

Peak Pro 7 includes a new de-clipping tool for repairing audio files. "Clipped" recordings are corrected using advanced re-synthesis and spectral repair DSP algorithms from BIAS that produce jaw-dropping results. Peak Pro 7 also integrates editions of the highly acclaimed SoundSoap Pro 2 and Master Perfection Suite plug-ins, plus a new wide-band peak limiter. The additional signal processing tools make Peak Pro 7 the most comprehensive audio editing and processing application for Mac OS X in its class. Other enhancements include support for MP3 VBR (Variable Bit Rate) and compressed WAVE files, Japanese CD-TEXT, Pro Tools playback keyboard shortcuts, and other improvements. Unlike previous editions, Peak Pro 7

includes DDP (Disc Description Protocol) Export - providing support for this popular pre-master delivery format at no additional charge.

Peak Studio also includes a new application from BIAS called SoundSaver—a powerful utility optimized for the analog archiving workflow. Whether transferring from analog tapes or vinyl LPs, SoundSaver streamlines the process and produces professional results. SoundSaver also supports the Core Audio Format (CAF), allowing users to record beyond the traditional 2 GB file size limit of other file formats—ideal for capturing long performances, especially at higher bit depths and sample rates.

ZenPro Showcases 'Clipalator' Gear

Worldwide gear seller ZenPro Audio will be showcasing its "Clipalator" gear reference sessions in Booth 760. The Clipalator is the world's only fair and repeatable studio equipment comparison which showcases gear side by side under the same conditions, and processed using the same audio every time. Featuring compressors, equalizers, preamps, reverbs, microphones and specialty gear, stop by and strap on a pair of headphones and experience it for yourself. With hundreds of items fully featured with audio and video demos, we can assure you, there is nothing else like it to deliver real info before you purchase.

Owned and operated by Warren Dent, ZenPro Audio ships studio gear worldwide from South Carolina, USA. The #1 goal is making it possible for you to spend money wisely without opinion and marketing hype, but rather with your ears. With so many items on the market, it gets harder day by day to know what you might prefer. Too many choices in gear can be a bad thing, unless you can discern how each sounds. We support you with info, you support us with purchases. We call that "win win."

Stop by to meet Warren Dent, and visit ZenPro online at www.zenproaudio.com.

AnaMod Shows Signal Processors Line

AnaMod (Booth 229) is demonstrating its entire line of signal processors, created using the AnaMod Process, which uses precise mathematical models to synthesize analog hardware. Unlike digital plug-ins or processor-based outboard gear, there is no latency, and no A/D or D/A conversions to compromise the sound. On display are the ATS-1 Analog Tape Simulator, which models the behavior of specific tape machines and tape formulations using analog hardware, and the AM660 and AM670 Limiters, which are recreations of the classic Fairchild limiters.

Also on display is the Realios product line (distributed by AnaMod), including the TLCompressor, which uses a tungsten lamp as the gain reduction element, the A9033 Mic Preamp, which derives its gain strictly from transformers, and the A9031 Mic Preamp, an exact copy of the vintage Dick Swettenham Helios design as modified and used by Lenny Kravitz and Henry Hirsch.

AnaMod was founded in 2006 by two industry veterans, Dave Amels (Bomb Factory, Voce), and Greg Gualtieri (Pendulum Audio). Its mission: to design, manufacture, and market audio equipment based on an entirely new concept. The same patented mathematical modeling procedures used by Dave Amels to create digital plug-ins for Bomb Factory have been applied to the creation of AnaMod's analog products. Analog audio products designed by this method use the AnaMod process in their creation, are entirely analog, and do not process audio in the digital domain.

MIRA Mobile Relies On Calrec Sigma Console

Outdoor broadcasting (OB) giant MIRA Mobile Television, the largest mobile-facilities provider in the western U.S., incorporated a Calrec (Booth 453) Sigma audio console into its newest remote truck, which went into service earlier this year. The 64 dual-fader console controls the audio in MIRA's 53-foot-long, HD expando truck, the fourth truck in MIRA's fleet to be equipped with a Calrec console.

The new truck, the M11HD, is a powerful vehicle with a proven rapid-deployment design that will focus on covering regional and national sporting events in the Western U.S. and Canada. The Sigma audio desk with Bluefin, which includes 5.1 surround sound capability, will allow MIRA to have an expanded number of audio embedders and de-embedders with 28 channels of EVS. Sigma also gives MIRA the flexibility to expand beyond these specifica-

tions as needed. Because of the console's density, MIRA can support a much larger, complicated mix that includes 5.1 in a relatively small footprint, which is especially important in the OB environment where space is at a premium.

"Our customer base has come to expect the quality that comes from a Calrec console. The fact that we have them installed in our OB units is one factor that generates return customers and helps to grow new business," said Ed Wlasiuk, MIRA engineer in charge of M11HD. "Whether we are doing a corporate event, 5.1 surround at the Olympics, or a college basketball game, the Calrec Sigma gives us the tools we need to handle shows of any size with ease. The customer and user acceptance of our previous OB units installed with Calrec consoles has been so exceptional that it's hard to even consider other options."

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Culture Vulture Solo Joins Thermionic Culture Line

Thermionic Culture's (Booth 253) Culture Vulture Solo is a new development of the Vulture featuring more of a focus on use with guitar and bass DI/amplifier front-end applications; but the unit also retains all the useful features for line-level applications that previous models, including



Thermionic Culture's Culture Vulture Solo

the Limited edition Culture Vulture.

The Culture Vulture Solo is a single-channel unit in a 2U 19-inch rack

chassis. It features the ability to switch, via the front panel or a dedicated footswitch, between the Clean and Dirty channels.

The Clean channel is an active channel that provides up to 35 dB variable gain to an instrument level signal with a flat but warm-sounding frequency response. The

Dirty channel has the Vultures Drive, Distortion type, Bias controls found on a standard Culture Vulture.

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On the eve of the Convention, Rupert Neve Designs (Booth 231) announced that one of New York's foremost mastering facilities, Masterdisk, will take delivery of the first two Rupert Neve Designs Portico II Master Buss Processor (MBP) units when they go into production at the beginning of October. At the RND booth yesterday, the RND 5088 analog mixer was in the spotlight, and Joshua Thomas was there to apprise attendees of the board's many virtues.

AnaMod Demos Realios Equalizer

AnaMod LLC is at Booth 229 showing the A9052 equalizer, a companion 500 series equalizer module to its A9031 Olympic-style microphone preamp. The A9052 is a faithful recreation of the Olympic recording desk equalizers with the addition of wider dynamic range and output drive capability.

The equalizer can handle signals roughly 6 dB greater than would normally be allowed in the 500 series due to a step-down input transformer and step-up output transformer. It features the original Olympic 3 transistor gain makeup circuit as well as a new Class-A output drive circuit.

AnaMod LLC's co-founder, Dave Amels states, "The frequencies and curve shapes of EQ are amazingly useful and musical. It's apparent that the designers of the Olympic desks really knew what they wanted."

The A9052 equalizer will be available Q1, 2012 at a price to be determined.

Clive's Live Picks

By Clive Young

Sometimes the AES Convention has a reputation as "a recording show," but don't believe it! On the exhibit floor are dozens of pro audio manufacturers presenting their top-shelf live sound gear, including a number of new products being introduced this weekend.

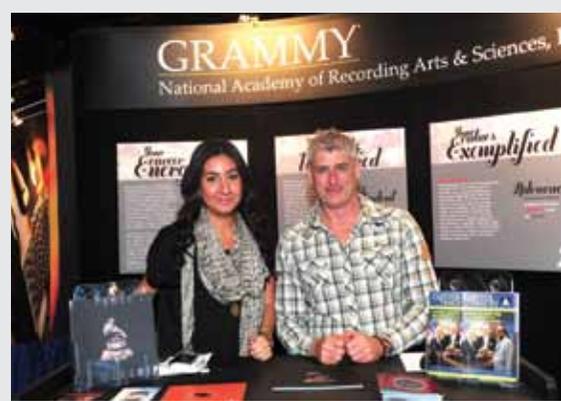
What's an AES show without a cool new mixing console? DiGiCo (Booth 530) is showing off its new SD10-24, which sports all the features and functionality of the SD10 in a smaller footprint. Measuring just under a meter in width, the desk sports 96 channels, 25 100mm touch-sensitive faders, the same large 15-inch, touch-sensitive screen as the SD10, up to 40 Smart Key Macros on 10 LCD keys, and more features than we can do justice to in one paragraph.

Renkus-Heinz (Demo Room 1A02) is showing off its self-powered IC² digitally steerable line-array loudspeaker systems, including the IC8R-II update, which combines a new Triple Tweeter high-frequency array coax with the equally new RHAON (Renkus-Heinz Audio Operations Network) v1.8 beam steering module. Ralph Heinz, sr. vice president and loudspeaker designer, explains all this while illustrating the system's detail with a wide variety of 5.1 surround tracks. And they have popcorn!

The Yamaha Truck (T2, back of the Exhibit Floor) is showing the new Dan Dugan-MY16 card for current model

Yamaha digital mixers and processors, including Yamaha 01V96, DM1000, 02R96, DM2000, M7CL, LS9, DSP5D, PM5D and DME24/64N. The card provides up to 16 channels of automatic mic mixing per card at 48 kHz and can run at 96 kHz with eight channels of operation.

Next door, in the Harman Truck (T1, back of the Exhibit Floor), is a ton of intriguing pro audio gear, including AKG's new DMS 70 Digital Wireless microphone system. The DMS 70 operates in the 2.4 GHz ISM band, a worldwide license-free frequency range, and includes AES 128-bit encryption, OFDM (Orthogonal Frequency-Division Multiplexing) modulation and digital controlled antenna diversity.



The Recording Academy Producers & Engineers Wing (Booth 647) is at AES with a full slate of activities and news, including a partnership with Iron Mountain Incorporated Entertainment

Services, its popular GRAMMY SoundTables (moderated this year by GRAMMY-winning engineer Chris Lord-Alge), an updated version of the 'Recommendations For Delivery of Recorded Music Projects' best practices guide and more. Captured in a rare calm moment at the booth are Daniela Acuña (left), project coordinator, New York chapter, and Rob Acatino, senior director, membership and marketing.



Extending TI's Burr-Brown Audio line, Texas Instruments Incorporated (TI, Booth 847) is introducing a family of JFET-input op amps featuring ultra-low noise and distortion to maximize audio system quality and performance. Gathered at the TI booth to talk up this and other of TI's latest innovations are, from left: Mike Centorino, Daffyd Roche, Jon Beall and Earling Simenson.



Five Towns College is at Booth 340 touting a wide and exciting variety of programs, including a Bachelor of Music (Mus.B.) jazz/commercial music program and Bachelor of Professional Studies (BPS) in Business Management. At the booth, Nieves Maldonado (left) and Dan Edwards are ready to discourse on these and other of the College's many offerings.

Today's Events: PMC Masters of Audio

All events in Demo Room 1E06

10-11 a.m.

STUDENT RECORDING CRITIQUES

11:30 a.m.-1 p.m.

MORTEN LINDBERG: BREAKING THE RULES; SURROUND SOUND RECORDING, PART 2

"Surround Sound is a sculpture, where stereo can be described as a flat canvas." Lindberg will continue to share his experience in creating the best possible surround recording while "breaking the traditional rules." He is a nine-time Grammy-nominated/winning balance engineer and recording producer with vocals, choirs and strings as his core area of expertise.

1:30-2:30 p.m.

PRISM SOUND: 'NO ORDINARY AUDIO TEST INSTRUMENT'

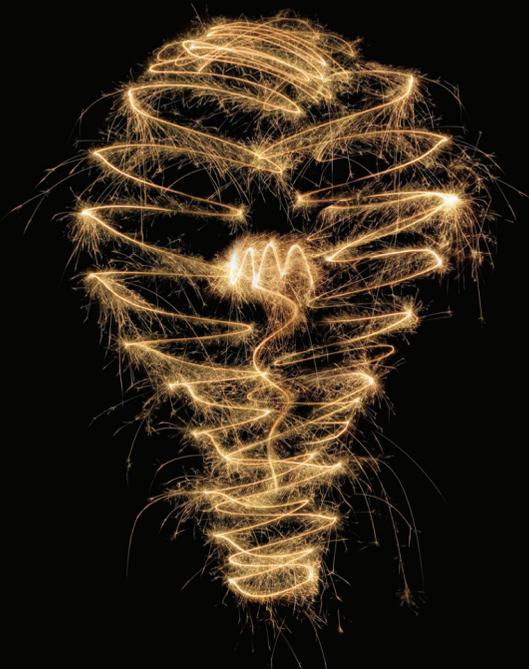
Prism Sound's Simon Woollard and Doug Ordon, together with Qualis Audio founder Dr. Richard Cabot will be demonstrating and discussing the need for loudness measurement in both stereo and surround environments using the Prism Sound dScope and the Qualis Audio Sentinel surround sound audio monitor. As the BS.1770 standard for measurement attains widespread use, so does the need to test loudness meters for conformance to the latest standard.

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'Best Of Show' Awards Named

By the PAR Editorial Staff

Presented by ProSoundNetwork.com (*Pro Audio Review* and *Pro Sound News*), this inaugural "Best of Show" award series celebrates the most impressive new products that debuted on the exhibition floor. The winners were compiled via nominations from PAR and PSN contributors and editors.

This year's winners are, in alphabetical order, API 1608 Console Automation, Antelope Audio Eclipse AD|DA Converter, Avid Pro Tools 10, DPA d:fine Headset Microphone, Eminence D-fend Loudspeaker Protection Circuit, Eventide Omnipressor Native, Grace Design m102/m502 Optical Compressors, Harrison 950m Analog Console, Radial MC3 Monitor Controller, Pelonis Sound & Acoustics Signature Series Model 42 Studio Monitor, Renkus-Heinz IC2 Line Array Loudspeaker Systems, Massey Plug-Ins MQ2 Equalizer, NUGEN Audio Stereoizer Manipulation Plug-In, sE Electronics Egg Powered Studio Monitor, TC Electronic LM6 Native Room Loudness Meter.

Telefunken Spotlights New TRI-MONO System

Telefunken Elektroakustik (Booth 963) is introducing the new ELA M 260 TRI-MONO System, comprised of three matched ELA M 260 small-diaphragm tube microphones, a custom M 963 TRI-MONO three-channel power supply, and adaptor spheres to emulate the omni effect of the original "Decca Tree" configuration introduced in the 1950s.

Telefunken's TRI-MONO system presents a very affordable modern equivalent of the time-honored method of recording with a strictly spaced mic array, commonly used for orchestral recording.



Telefunken's M 963 TRI-MONO three-channel power supply, part of the new ELAM M 260 TRI-MONO System



Stagetec, the U.S. arm of the German Mediagroup that specializes in audio systems primarily for the live theater and broadcast market, is at Booth 344. At the booth on Saturday, company president Rusty Waite (left) and VP John Williamson offered informed insight into the Crescendo unit being exhibited there along with a variety of other forward-looking Stagetec gear.



DPA (Booth 733) is launching a new headworn mic range, the d:fine mic, so named to reflect its accurate audio definition and natural sonic characteristics. The earpieces are made from a sprung material used to manufacture hearing aids, making them extremely comfortable to wear and exploiting DPA's experience of manufacturing hearing aid components. Shown at the DPA booth are, from left: Jarrod Renaud, Morten Stove, Bryce Boyntov and Gary Baldassari.



Rohde & Schwarz, an independent group of companies specializing in electronics, is a leading solution supplier in the fields of test and measurement, broadcasting, radio monitoring and radiolocation, as well as secure communications. Larry Sayer, shown here with the UPP 800 and UPV units, is on board at Booth 833 with all the pertinent info on the various R&S products on display this year.

Millennia Features HV-35 Mic Amplifier

Millennia Music & Media Systems is at Booth 345 showing its single-slot, HV-35 mic amp. It will work in any API-compatible rack.

The HV-35 features a front-panel instrument input, DC-coupled ribbon mic with 10 dB gain boost setting, 80 Hz roll-off filter, 48V phantom, 15 dB Pad and Polarity flip. The gain control is continuously variable.



Millennia Media's HV-35 mic amp



Sonnox (Booth 657) is unveiling yet another important advance—compatibility of Oxford plug-ins with Avid's new Pro Tools|HDX system being launched at AES. Avid's new AAX (Avid Audio eXtension) advanced plug-in format offers improved workflows and sound parity when sharing sessions between DSP-accelerated and native-based Pro Tools systems. The AAX plug-ins are in the spotlight at the Sonnox booth, as Matt Motono (left) and Jose Sala will attest.



At Booth 131, Women's Audio Mission (WAM) is showcasing Sound Channel (www.soundchannel.org), a unique spin on audio production training that provides the first gender-balanced, college-tested online training materials, created by award-winning industry experts. The women of WAM were spreading the news at the Convention on Saturday. From left are: Laura Dean, Hillary Burkman, Jenny Thornburg and Terri Winston.

Scovill, Natale Dish FOH Mix Approaches

By Clive Young

One of the most intriguing live sound events at the AES Convention this year was the meeting of FOH minds as two legendary concert engineers took the stage to talk about their careers, views and lessons learned while manning the mixing desk. Both men spoke from wide-ranging, hard-won experience, as Robert Scovill has mixed for the likes of Tom Petty and the Heartbreakers, Matchbox Twenty, Def Leopard, Rush, Prince and a host of others, while Dave Natale has manned the desk for the Rolling Stones, Fleetwood Mac, Tina Turner and Lenny Kravitz, among a long list of names.

Among the highpoints was when they were asked what their approaches to mixing were. Scovill proffered, "It's the classic question—'How do you get a bass drum sound?' and my response is always the same: What kind of music is it? Are there certain things that work for rock music? Absolutely. Do I do them over and over again when I'm mixing rock? Absolutely. If I'm mixing jazz, be it traditional jazz or contemporary jazz, no, because it's an entirely different construction set. With jazz, I don't even start with the drums; I start with the standup bases, because that's where the swing is."

Natale countered, "I mix for personal enjoyment. I make the drums sound the way I want them to sound, and that's how they sound."



Robert Scovill (left) and Dave Natale

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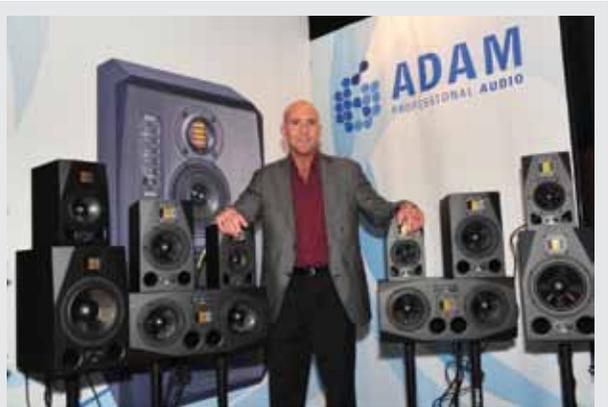
tor meeting prior to this convention. The group meeting "was very productive," he reports. "They clearly care about us."

After the convention, the board of governors will stay for an extra day of future planning meetings, too. "It's important to me that everybody sees the new opportunities and works towards the same goal."

Collaboration is key to Pedersen's plans, including working with other, related organizations. "I would like to initiate some kind of program where it becomes easier to show the presence of the AES at institutions and universities," he shares.

"I want to push transparency and trust among people as hard as I can," vows Pedersen.

While it may no longer be business as usual, he concludes, "We have something nobody else has; it's just a matter of utilizing it. I'm confident we can do it."



ADAM Audio is launching its A77X monitor for the U.S. market at Booth 367. It features the company's X-ART tweeter, new woofers and amplifiers, and completely redesigned speaker cabinets. The A77X's two seven-inch woofers feature 1.5-inch large voice coils and amplifiers. Both are capable of high maximum sound pressure levels and deep lower register reproduction. Pictured is president Robert Caputo.



The folks at Direct Sound Headphones (Booth 129) are in New York City attending the 131st AES Convention while their hometown St. Louis Cardinals battle it out with the Texas Rangers in the World Series. Direct Sound's John Gesko, shown here, has nonetheless maintained his focus on Convention matters, informing attendees of all they need to know to appreciate the Direct Sound no-bleed Hearing Protection studio headphones.



At Booth 539, ACO Pacific's Noland Lewis displays the company's PS9200 Kit. The company's full range of Noise Mitigation monitoring solutions is featured at the booth.



On Friday, 'Legends Of Nashville Sound,' one of the 131st AES Convention's Special Events, presented excerpts from the AES Nashville Section's continuing 'Legends In The Round' series of historical events. The featured events were 'The RCA Years,' 'The Monument Studios Years,' 'The Woodland Years,' and 'The Jack 'Cowboy' Clement Years,' covering the early '50s through the '80s. Presenting were (top left) Bil VornDick, Wes Bulla, (bottom left) Jim Kaiser and Mike Poston.



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(Booth 733). "Our booth has been very busy, which has been a pleasant surprise, as my feeling is that it is busier than it's been in previous years...and that there's more people."

Vinnie Macri, training and certification manager for intercom technologies specialists Clear-Com (Booth 431), concurred, noting that for his company, "The New York marketplace is always good for [gauging] East Coast response for our dealers, our partners in the area and our integrators in the area. Also, the East Coast is where all the broadcast decisions are made, plus there's the performing arts community—particularly the Broadway community—and all of those people are here. At AES, there are a lot of AV consultants as well; they specify our products into their performing arts spaces and AV projects, so no question, it's an important show for us to be at."

While the exhibit floor always seems to be filled with people who've

attended the show for years, sometimes decades, it's always some visitors' first AES Convention and they fully intend to make the most of it. For instance, take veteran live sound pro Phil Reigh of regional sound company Phil Reigh Sound in Bellwood, PA: "I'm looking at a few things while I'm here. I'm interested in AVB technology, so I want to find out a little more about it. I'm also looking for a digital desk I can use as a FOH/monitor console, things like that. We left Pennsylvania at 5 this morning, just got in here and when they close the doors at 6 and have to throw us out, we'll hop in the truck and head back home."

At the end of today, many exhibitors here at the Jacob Javits Center will do the same thing—start packing up so that they, too, can head home and turn three days of convention excitement into solid business. Come next October, they'll be able to do it all over again, when the AES Convention returns to the West Coast, landing once again at the Moscone Center in San Francisco.

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egory. The API 1608, a wildly successful compact analog music production console, now has its own inboard automation system, unveiled at this convention. Similarly, Harrison is displaying, for the first time, its 950m compact analog music production console (reviewed with high marks in the AES/October 2011 issue of *Pro Audio Review*, available at Booth 829). Select others include the Solid State Logic's wide range of analog mixing solutions; the popular Toft ATB Series; the new Trident Series 82; and Rupert Neve Designs' flagship 5088 discrete analog console.

Meanwhile, hybrid analog/digital systems are increasingly centered around product lines from manufacturers such as Dangerous Music; real-deal analog tape is back in the machine room thanks to the innovative minds at Endless Analog; and the list goes on. My point is, for those that counted out analog technology, you were only counting zeroes and ones.



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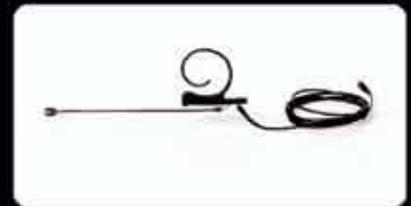
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