

day3

sunday edition

the AES DAILY

SERVING THE 135TH AES CONVENTION • october 17-20, 2013 jacob k. javits convention center new york, ny

Celebrating Phil Ramone

By Kelleigh Welch

In his 50-year career as a record producer and engineer, Phil Ramone worked with some of the music industry's greatest performers, including Ray Charles, Frank Sinatra, Paul Simon and Billy Joel. Ramone, a 14-time Grammy Award Winner, including "Producer of the Year, Non-Classical" in 1980, passed away in late March at the age of 79, leaving behind a legacy that audio professionals will continue to celebrate for years to come.

To commemorate Ramone's life and his contributions to the recording industry, this year's Grammy Soundtables, presented by The Recording Academy's Producers & Engineers Wing, was titled "What Would Ramone Do?," and featured a panel of Ramone's friends and colleagues, who shared stories, videos and insight on their experiences working with Ramone.

"It's amazing how much my dad influenced people through music," commented Ramone's son, B.J. Ramone. "I feel so honored to be here with people I consider family."

Throughout the hour and a half event, the panel, consisting of Jim



On Saturday, The Recording Academy Producers & Engineers Wing held its GRAMMY SoundTables presentation paying tribute to the late, legendary Phil Ramone. A 14-time GRAMMY-winning producer, engineer and technologist, the event featured a series of presentations collectively called 'What Would Ramone Do?' Hosted by Ramone's son BJ Ramone and GRAMMY-winning engineer Elliot Scheiner, the event delved into how Ramone influenced and touched the careers and lives of everyone he interacted with—continually offering advice and real-world experience, while making everyone a better person in the process. Shown from left,standing: Mark Ethier, Jimmy Jam, Jill Dell'Abate, BJ Ramone, Maureen Droney, Bob Moses, Rob Mathes, Elliot Scheiner. From left, seated, are: Peter Chaikin, Jim Boyer, Al Schmitt, Leslie Ann Jones, Bob Ludwig.

Boyer, Peter Chaikin, Jill Dell'Abate, Mark Ethier, Frank Filipetti, Jimmy Jam, Leslie Ann Jones, Bob Ludwig, Rob Mathes, BJ Ramone, Elliot Scheiner and Al Schmitt, spoke to a

packed house about the knowledge and expertise Ramone had when it came to producing music, and how he helped shape the industry.

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Making the Most of AES

By Clive Young

As AES rolls into its last day, it would be natural to think that things are winding down, but that would be a big mistake. There's tons going on—enough that you'd swear the convention was just getting started.

Some of the most dramatic stories of the show will come to light during two early morning programs: The ins and outs of audio for reality TV will be explored when Brian McCarty, Bob Bronow and Josh Earl discuss "Sound for *Deadliest Catch*—Reality is Hard Work" (Room 1E11; 10:30 a.m.). Meanwhile, next door will be "An Interview with Dave Natale" (Room 1E12, 11 a.m.), as the FOH engineer for The Rolling Stones, Fleetwood Mac, Lenny Kravitz, Tina Turner, Mötley Crüe and countless others divulges how he gets his trademark classic rock sound.

With so many educational offerings on hand, we asked AES Education Committee Chairman John Krivit for some of the day's top picks: "See Alex Case's tutorial on reverb, 'FXpertise: Reverb' (Room 1E13; 9 a.m.). He is probably the greatest audio educator in the Western Hemisphere, and you can quote me on that. He will take you to such a high level of understanding, it's thrilling, exciting and you feel like you've learned

Mastering Mentoring

By Strother Bullins

In our increasingly insular recording environments, the skills needed to be a pro-level mastering engineer are still best learned via formal education and mentoring. Arguably there is no practice within the art of music production that demands more responsibility, and undoubtedly, responsibility is a learned trait.

Encouraging these educational and mentor experiences, the 135th AES Convention has provided a variety of mastering-associated Workshops and Tutorials. Most notable was yesterday's "How Are We Learning Mastering: Teaching Mastering: The Next Wave," where Jonathan Wyner of Berklee College of Music pondered, "What does 'Experienced Mastering Engineer' mean?" Joined by respected mastering engineers Scott Hull and Mike Wells,



Scott Hull at yesterday's workshop.

the trio discussed their own practices, the importance of education, the skills and philosophy they impart to their chosen apprentices, and why such collaborative practices remain essential to the craft.

"Should I just go out and start doing it?" posed Wyner. "Well, there certainly are those renaissance men and women, but education is where people go to receive the

initial direction they need. I don't believe someone is born with the ability to be a mastering engineer, and wielding a device is part of the discipline, but only a small portion for a host of reasons."

Hull agreed, offering his views of a modern mastering engineer's minimum requirements. "It will be someone that has completed, or nearly completed, a four-year audio program," he said. "They should have some studio etiquette, too." Spring-

boarding into a mastering career will be impeded by "misplaced egos and misplaced expectations. I still have to be in a room with you," he added.

Along the same lines as Malcolm Gladwell's "10,000 hours" theory, Wyner emphasized practice. "The best example [of preparation] involves ear training," he explained. "It's not something we can [teach] online, or even over 15 weeks of instruction. It takes a lifetime. If you asked any mastering engineer walking around the show, I believe they would say they were still developing their own ears. This also points to the need for a broader education."

For more insight into the art of mastering, check out today's "Mastering Our Future Music" Workshop, hosted by Rob Toulson along with mastering engineers Mandy Parnell, Michael Romanowski and Jonathan Shakhovskoy; and "Platinum Mastering: The State of Mastering, moderated by Bob Ludwig.



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Two new ultra-compact condenser microphones designed to easily capture detailed, high-definition audio with camcorders and DSLR cameras. Developed with highly directional supercardioid/lobar polar patterns, both the VP83 and VP83F with integrated flash recording and playback functionality provide superior off-axis rejection and deliver natural audio reproduction. Additionally, each model utilizes an integrated, custom-designed Rycote® Lyre® shock mount, exclusively developed with Rycote® for robust isolation from vibration and mechanical noise.





Bryan Bradley, GM, Loudspeaker Group, Harman Professional, with Gerrit Duran, director, Duran Audio. On Friday Harman announced its acquisition of Duran Audio.

Harman Acquires Duran Audio

Harman has acquired privately held Duran Audio BV. The acquisition provides Harman with access to innovative electro-acoustic and software-based directivity control technologies including the successful AXYS Intellivox line of "steerable" columns. The AXYS products and core technologies will become an integrated part of the HARMAN Professional audio product line.

"Today's acquisition of Duran Audio BV bolsters Harman's stated commitment to advance our technology leadership through both R&D and acquisitions," said Dinesh C. Paliwal, Harman's chairman, president and CEO. "Over the years, Duran Audio has established a distinct and loyal customer base built on innovative technology. By leveraging Duran's unique product lines with Harman's global footprint and product synergies, our business is optimally positioned to serve new customers around the world with expanded audio solutions."

Echoing this viewpoint, Gerrit Duran, founder of Duran Audio noted, "Our focus has always been on innovation. Over the years we have developed a range of solutions for some of the most difficult problems facing sound system designers, architects and acoustic engineers. Today's acquisition by Harman presents many wonderful opportunities to push the R&D boundaries even further and to deliver some truly unique technologies to a wider customer base."

The addition of Duran Audio to HARMAN's portfolio of commercial audio and lighting technology companies underscores Harman's strategy to complement continued growth through targeted acquisitions in adjacent technology and product areas across all geographic and vertical markets.

AES Pres-Elect Olive Set to Tackle 'Market Realities'

By Kelleigh Welch

The digital revolution, which regularly introduces new methods to distribute and consume audio content, and the wiliness to adapt to these changes, is one of the biggest challenges the Audio Engineering Society faces moving forward, says AES incoming president Sean Olive. With more and more listeners getting their audio from digital players, mobile devices and online, Olive said it is imperative that engineers embrace these technological advancements.

"We need to embrace and adapt to the market realities that exist today, and find opportunities to serve those interests, and our membership, in ways that no other society can do better

than AES," Olive said. "The growth and strength of the AES in the future will depend on our ability to embrace technological and market forces that impact the audio industry. Given that we are mostly a volunteer-driven organization, there will be challenges in responding effectively to these forces."

Given his education and work experience, holding a Bachelor's degree in music from the University of Toronto and a Masters and Ph.D in sound recording from McGill University, and working as an audio research scientist at the National Research Council of Canada and as Director of Acoustic Research for Harman International, Olive is confident his background will provide the AES with a balanced perspective of all



Sean Olive

aspects of the audio industry.

"My 20 years of experience at Harman International in professional, consumer, automotive and mobile audio should serve me well in dealing with the diverse group of stakeholders within the AES," he said.

With the 135th AES Convention wrapping up today, Olive acknowledges that many companies are becoming more selective on which exhibitions they should participate in, and said the AES needs to expand its education services.

"AES needs to explore new avenues where audio is produced and reproduced (like cinema, live sound, automotive, game and mobile audio) and leverage its assets and brand. Clearly there is a growing demand for audio knowledge and training that isn't being fulfilled by other organizations."

Olive has also set a goal for his tenure to recruit new members in the BRIC (Brazil, Russia, India and China) counties, and retain current members.

Olive also encourages younger generations to join AES.

"For me, joining the AES as a student was the best career move I ever made," he said. "It gave me instant access to one of the richest audio technical libraries and the opportunity to network with audio professionals locally and internationally. As a professional member, AES has provided me a life-long vehicle to share my research with other like-minded audio scientists, engineers and enthusiasts."



Women's Audio Mission (WAM) is a San Francisco-based non-profit organization dedicated to the advancement of women in music production and the recording arts. WAM provides hands-on training, internships, career training and job placement to women in a world-class recording studio and training facility. WAM's is the only recording studio in the world run entirely by women. Dispensing advice and counsel at the WAM booth (3058) yesterday were, from left, Siera Sinclair, Kelley Coyne, Laura Dean, Noelle Duncan and the organization's executive director, Terri Winston.



James Capparelle and Christian Poulsen of DPA Microphones (Booth 2551) pose with the 2011C, part of DPA's 2000 Series. The line also includes the 2006 Omnidirectional. Both of these microphones are rooted in the design technology of DPA's classic miniature capsules.



Sony's (Booth 2526) new PCM-D100 high-resolution audio recorder is ideal for a wide range of applications, including live music events, theatrical performances, and electronic news gathering. The recorder,

which replaces Sony's previous PCM-D50 model, supports the latest high-resolution codecs and formats, including 192kHz/24bit PCM and DSD. Shown here with a PCM-D100 unit is Sony's Karl Kusmaul.

Remastering Peggy Lee

By Kelleigh Welch

Continuing its celebration of audio production history, the AES Historical Committee organized a series of lectures highlighted by a presentation on Saturday by Alan Silverman of Arf! Mastering in New York City in which he detailed the restoration of Capital Records' first stereo LP, Peggy Lee's "Jump for Joy," and the in-depth research he went through to learn about what happened in the studio when Lee recorded the album in 1959.

Typical of pop recordings of the time, Ms. Lee recorded her track "Just In Time" with a full band. After acquiring the original recording from Capital Records, Silverman noticed something amiss and played it through a correlation meter. After discovering phase, and asked Capital Records if there was a 3-track version of the song.

"I could tell something wasn't right," Silverman explained. "And the more I listened to it, the more evident



Alan Silverman

it became that something wasn't right."

After some waiting, Capital Records was able to provide a 3-track version, giving Silverman a better idea of the studio set up, with the left channels focusing on the brass instruments, the center channels on the guitar and vocals, and the right channels

focused on the piano and drums. Playing this version through the correlation meter, he realized the correlation was more centered than the previous version.

"The 3-track gave us an idea about what happened in the studio," Silverman said. "We had to remaster from the 3-track. It was a labor of love that was really enjoyable."

The AES Historical programs featured lectures on recording the Big Band, a tribute to Ray Dolby and more. The program wraps up today with a session titled "A Contribution to the History of Field Tape Recording" at 1 p.m. in room 1E14.

Stephen Kohler, senior director of marketing for Shure, displays a pair of the company's new SRH1540 premium closed-back headphones. Featuring an expansive soundstage for clear, extended highs and warm bass, the lightweight headphones extend Shure's established

SRH headphone portfolio, offering a comfortable over the ear design for professional critical mastering and audiophile listening. A design developed with aluminum alloy and carbon fiber construction, as well as Alcantara ear pads, the SRH1540 is built to withstand the rigors of everyday use, while still ensuring maximum sound isolation and comfort for hours of listening.



The musical continuum and its role in music production were in focus at this year's Platinum Producers panel. The panel's collective experience spans decades and has produced hit records in multiple genres, including rock, R&B, hip-hop, jazz, et al. The panel featured, from left: Jeff "The Jedi Master" Jones, Dano "Robopop" Omelio, Dave Tozer, and moderator David Weiss of SonicScoop.

At Booth 3139 Antelope Audio is featuring an array of its gear including the Eclipse 384 (an advanced AD/DA converter and monitoring system), various Isochrone models (10M, Trinity, OCX-V and OCX) and, notably, its TEC Award-nominated Orion32

32-channel AD/DA and Master Clock in a 1U rack. Antelope founder/CEO Igor Levin was omnipresent at the company's booth to enlighten the curious as to the various and sundry virtues of the impressive product lineup on display.



SSL Features MADI-Dante Bridge

Solid State Logic (Booth 2821) is featuring the new MADI-Dante Bridge, a broadcast specification bridge between the industry standard MADI audio format and Dante IP Audio Network. The MADI-Dante Bridge enables SSL C100 HDS and C10 HD Digital Broad-

cast Consoles, or any other standard MADI device, to connect to Dante networks with full redundancy maintained. The release of the MADI-Dante Bridge, SSL's first Dante I/O product, adds substantial weight to the adoption of Dante and Audio Video Bridging (AVB) standards as the industry choice for IP Audio networks.

The MADI-Dante Bridge is a broadcast specification MADI-Dante interface, allowing expandable audio routing between SSL consoles or any MADI device and Dante IP Audio networks. With 64 channels per Bridge (@ 48kHz) and up to 512 channels per 1 GB network link, Dante is fully scalable and capable of providing routing channel counts from tens to thousands and beyond using standard IT infrastructure. Redundant PSU, MADI ports and Dante ports mean the Bridge is built for uninterrupted operation, keeping critical devices and audio paths functioning throughout the broadcast facility. In addition to the inbuilt clock redundancy options in Dante controller, the MADI-Dante Bridge also includes a pair of redundant sync inputs for use as a self-redundant Dante Grand master clock.



Fred Spekeen, newly appointed Global Business Manager for Dynaudio Professional (Booth 2933), celebrated the company's new 'Chosen by Ear' campaign for its Air Series digitally networked monitoring system. The company has released a whitepaper, based around the campaign, by Paul Mack, which is available as a free download from the Dynaudio website.



At Booth 2542, IsoAcoustics' Dave and Paul Morrison pose with the company's new ISO-L8R155 acoustic-isolating monitor stands. The patented isolation technology effectively eliminates the transfer of energy to surrounding surfaces, providing better focus across the frequency spectrum along with enhanced stereo imaging.

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ATR Founder Mike Spitz, 59, Dies

by Kelleigh Welch

Founder and co-owner of ATR Services and ATR Magnetics, Michael D. Spitz, 59, passed away on October 12, 2013 at York Hospital after a long battle with cancer. He is survived by his wife, Bette L. Spitz, his daughter Lauren N. Spitz; his son, Mark B.G. Spitz; his sister, Alyce L. Soffer; and his nephew, David B. Soffer, all of York.

Spitz was a respected audio engineer, working with many music professionals to preserve the quality of sound recording. In 1991, he founded ATR Services, an analog audio product manufacturing company, and in 2005, founded ATR Magnetics. Prior to these companies, Spitz held a position at the Sigma Sound Recording Studios in Philadelphia, PA, and at Ampex.

"Mike had a passion for the music industry, and it showed in the products he was devoted to making and developing, along with his passion for teaching a young generation about tape and the quality it gives to music," said Bette Spitz, who is taking over the company. "Both companies will remain open and will continue to produce tape, and he has a dedicated staff that he had under his wing to make sure to continue on. He made a huge investment in that to make sure tape wouldn't die out."

In lieu of flowers, memorial contributions may be made to the SPCA of York County, 3159 Susquehanna Trail North, York, PA 17406, or to a charity of your choice.



Father of Festival Sound Bill Hanley—the audio wizard responsible for the mammoth Woodstock Festival sound system that remains the prototype for festival sound—shared his wisdom and experience as the keynote speaker of the Seventh annual Boston Area Definitive Audio Student Summit. The regional AES student event hosted on Saturday, October 5, 2013 by the New England Institute of Art was attended by more than 400 college audio students, educators, professionals and enthusiasts from the New England area. More commonly known as BADASS, the yearly event is one of several AES regional student summits around the globe, offering workshops, tutorials, demos and panels to the next generation of audio professionals. Hanley, pictured here with NEIA Audio Production Program Chair Rob Lehmann, offered

details of his storied career as a pioneer of live sound systems, working with the Beatles, Rolling Stones, Beach Boys, Jimi Hendrix and Janis Joplin. According to AES Education Committee Chairman John Krivit, the eighth annual BADASS has been scheduled for Saturday, October 24, 2014.



At Booth 3253, Telefunken Elektroakustik is showing its full line of premium microphones as well as showcasing its latest innovative models and ancillary products. The Telefunken TEC Award-winning line includes the ELA M251E, U47, U48, C12, AK47MkII, AR-51, CU-29 "Copperhead," and the ELA M260 tube mics, as well as the exceptional M80, M81 and the M82 dynamic microphones for live and studio performance. Shown here at the booth on Friday are, from left: Jason Scheuner, sales and artist liaison; Bree Demusz, sales and customer service; Colin Burke, microphone technician; Jeremy Whitney, microphone technician; and Alan Venisocofsky, czar of sales and marketing.



ACO Pacific's (Booth 2634) Noland and Ana Lewis pose with the company's NetSLARM Solution, a sound level alarm and monitor.

Loudness Wars: Cease Fire Soon?

By Strother Bullins

The 135th AES Convention has notably included the provocative subject of loudness in a number of Workshop and Tutorial venues. In yesterday's "Loudness Wars: Leave Those Peaks Alone," a panel of recording industry luminaries including Bob Ludwig and George Massenburg posed how contemporary music production, distribution and consumption habits have influenced countless engineers' applications of excessive dynamics processing and encouraged the practice of data reduction, causing other overall negative effects.

There is a silver lining, offered the panel, as marketplace competition is sparring over quality and European FM radio stations are adopting loudness normalization standards.

Meanwhile, regular AES panelist and respected mastering engineer Bob Katz declared via press release issued at the Convention, "The debilitating loudness war has finally been won. I have just completed loudness measurements of iTunes Radio using iTunes version 11.1.1. iTunes Radio's audio levels are fully regulated, using Apple's Sound Check algorithm."

Katz states that he measured the output level of several iTunes Radio stations, determining the songs played over the span of "several hours" averaged -16.5 LUFS, within better than 2 dB, usually +/- 1.5 dB. "This is a very important development," he offered.

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Millennia's La Grou Set for Lunchtime Keynote

On Sunday, from 12:30 p.m. to 1:30 p.m., Millennia (Booth 3028) president John La Grou will give a brief look at the evolution of audio electronics, a theory of innovation and a sweeping vision for the next forty years of audio production technology. The keynote will be presented in Javits 1E07.

Informed by the growth theories of Moore, Cray, and Kurzweil, La Grou projects the next forty years of professional audio products, production techniques, and delivery formats.

Sunday morning, before the keynote, La Grou will be at Millennia's booth (3028) to answer any questions show attendees may have about Millennia product applications and recording techniques.



John La Grou

Live Sound Track Considers Theater Sound Issue

By Clive Young

Many of the problems and solutions in live sound are universal, applicable in one way or another to any variety of situations, from concert sound to house of worship installations to sports venues. For instance, Sunday has plenty of live sound-centric offerings to take in and enjoy, from an on-stage interview with Dave Natale, go-to FOH engineer for The Rolling Stones, Tina Turner, Lenny Kravitz, Fleetwood Mac and dozens more (Room 1E12; 11 a.m.), to Audio for Corporate Presentations (Room 1E12; 2:30 p.m.), to Miking for PA (Room 1E08; 1 p.m.) and more.

But when the AES Convention is in the presence of Broadway, the best-known theatrical district in the world, it only makes sense for the Live Sound Track to take advantage of that proximity and present insights and knowledge from the city's top theatrical live sound pros.

Such was the case Saturday, as a number of them assembled for the early morning panel, "Design Meets Reality: The A2s and Production Sound Mixer's Challenges, Obstacles and Responsibilities for Loading in and Implementing the Sound Designer's Concept." On hand for the panel were moderator Christopher Evans, Benedum Center; Collie Bustin, Ires-Partners; Paul Garrity, Auerbach and Associates; Dominic Sack, Sound Associates; Scott Leher, Scott Leher Sound Design; Christopher Sloan, production engineer, *The Book of Mormon*.

Topics ranged from venues with

over-engineered house systems to the quickly decreasing career experience and salaries of touring production engineers on theatrical shows, as well as the occasional disaster story.

Continuity of information within a theater was a big topic, with Sloan remarking, "One thing I've found in years of touring is a real information disconnect between the design phase, the construction phase and the implementation. It usually comes to the labor, because people come and go from these jobs and information is lost, plus there's never an awful lot of training that goes on when the system is turn-key. Another thing is maintenance, because a group comes through, blows a bunch of speakers, goes home and next week, a crew comes in, turns it all on and nobody knows or cares that they got blown."

Evans beat the drum for spending the money for experienced engineers, noting, "The touring engineers and house engineers are a good investment. A lot of good road engineers aren't touring anymore and they don't bring that expertise to a show that can save a producer money. I see systems go out on some of these large road shows and they have an engineer fresh out of school, has never toured, is scared to death, can't make a decision—and that is better than 50 percent of productions now."

"Absolutely," concurred Bustin. "If you get a good person this year, you'll have a hard time keeping him because they look at these budgets as fixed entities; they're not looking at giving a bump when an engineer's on his second year, so he'll move on and it becomes less of a career and more something he did for a while."

ShowNews

Go Mobile at AES

The sheer number of events and exhibitors at the 135th Audio Engineering Society Convention can be daunting, but the free "AES Mobile Convention—AES New York 2013" app is here to help. To download it for free today, visit <http://www.aes.org/mobile/>.

Available for iOS devices iPhone, iPad and iPod Touch, as well as Android devices, the app provides the following tools to enhance your event experience: •The Dashboard keeps you organized with up-to-the-minute Exhibitor, Speaker, and Event information; •My Schedule organizes your schedule with one click; •Alerts allow you to receive important real-time communications from the AES; •Keep up with industry news on LinkedIn and Facebook groups; •Built-in Twitter feed to follow and join in on the show chatter; •Rate the sessions you attend and comment on them, too; •Interactively locate companies you want to visit on the Floor Plan Map; •Connect with your colleagues using the Friends feature



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Neutrik USA (Booth 2530) is introducing the new NL2FX speakON connector. The NL2FX replaces the outgoing NL2FC connector and, in the process, introduces several important improvements that will be of considerable importance to audio professionals everywhere. Shown here at the Neutrik booth on Friday is company CEO Werner Bachman, showing off the speakON NL2FX connector.

the **DAILY**
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SCN SYSTEMS SOUND SYMPOSIUM SESSIONS

SUNDAY, OCTOBER 20, 10 a.m.-4 p.m.

10:15 a.m.-11 a.m.

LOUD AND CLEAR: HOW EXPERTISE IN INTELLIGIBILITY MEASUREMENT CAN BUILD YOUR AV INTEGRATION BUSINESS

Confirmed Moderator: John Loufik, Community Professional Loudspeakers

Confirmed Panelists: Sam Berkow, SIA Acoustics; Rob Badenoch, Shen Milsom & Wilke; Kurt Graffy, Arup Acoustics

Increasing adoption of Mass Notification and Emergency Communications (MNEC) standards will trigger a surge in demand for audio expertise as architects address requirements for greater intelligibility in voice evacuation systems.

11:15 a.m.-12:30 p.m.

BIG IN NYC: HOW THE TOP AV INTEGRATORS GET THINGS DONE

Confirmed Moderator: Felix Robinson, AVI-SPL

Confirmed Panelists: Bob McCarthy, Meyer Sound; Jim Smith, Polycom; one more panelist TBD by Felix Robinson

As the center of the media universe, New York is home to early adopters of high-end audio systems. How do these top-level sound systems in clubs, performing arts venues, retail outlets, restaurants, stadiums, houses of worship, and boardrooms represent the cutting-edge of systems implementation?

1 p.m.-2:15 p.m.

AV/IT CONVERGENCE: THE PRACTICALITIES OF NETWORKED AUDIO IN PERMANENT INSTALLATIONS

Confirmed Moderator: Karl Winkler, Lectrosonics

Confirmed Panelists: Lee Minich, Lab X Technologies; Kevin Gross, AVA Networks; Joshua Evans, Lab.gruppen/Tannoy; Stephen Kohler, Shure Incorporated

The basics on digital audio networking in applications large and small. How are things shaping up in the real world?

2:45-4 p.m.

BEYOND BACKGROUND MUSIC: DESIGNING SONICALLY DRIVEN SPACES

Confirmed Panelists: Sam Berkow, SIA Acoustics—SF Jazz Center; David Schwartz, Essential Communications, major NYC retail, music, and hospitality venues; Ben Bausher, Jaffe-Holden Acoustics, performing arts venues nationwide

Confirmed Moderator: Joshua Evans, Lab.gruppen/Tannoy

Once an afterthought, audio and acoustics are taking a more significant role in project design.

Audio-Technica Offers '40 Gets You 50' Rebate

Audio-Technica (Booth 2723) is offering a special bundle that provides two vital links in the audio signal chain for professional studios and home recordists. Through December 31, 2013, any customer purchasing a qualifying Audio-Technica 40 Series studio microphone will have the chance to redeem an offer for a free pair of ATH-M50 professional studio monitor headphones (black version). With this bundle, anyone will have the tools needed for a truly professional studio mic and headphone setup.

Qualifying microphones include the AT4033/CL (classic version of the AT4033), AT4047/SV (silver), AT4047MP (silver, multi-pattern), AT4050 (multi-pattern), AT4050ST (stereo), AT4060 (tube), AT4080 (bidi-directional ribbon) and AT4081 (bidi-directional ribbon, pencil design) microphones. All customers who purchase one of these microphones from an authorized U.S. A-T dealer during the rebate period will be eligible for a free ATH-M50. There is no limit on the number of free ATH-M50 headphones you qualify to receive.

The rebate details can be found online at audio-technica.com. Claims must be received by January 31, 2014,



Audio-Technica's 40 Series microphones and ATH-M50 professional studio monitor headphones bundle

to be valid. For the sake of convenience, real-time tracking, and faster shipping of the ATH-M50, buyers may register online at <https://audio-technicaus.4myrebate.com>. Alternatively, buyers may manually complete and mail in the rebate form with the required documents, which include the original sales receipt/s for the above 40 Series model/s, with the store name, date of purchase, model number/s and price paid clearly legible, along with the original UPC code cut from the carton of each microphone purchased.

ron [k] Wins Lexicon Endorsee Quest 2013

Recently crashing onto the music scene, emerging artist, engineer, and producer Ron Kelly, better known under his pseudonym ron [k], has finally garnered the exposure he's needed to launch his career. Today, Kelly was recognized for his achievements as one of two winners of Lexicon's (T1) "Endorsee Quest 2013." The contest was designed to recognize individuals who have experienced success working with Lexicon. As a winner, Kelly will receive \$1,000 in credit towards the purchase of additional Lexicon gear and will be featured on the Lexiconpro.com homepage.

Gravitating towards the world of engineering at an early age, in 2000 Kelly was first able to upgrade his home studio to the professional level with Lexicon's Lexiverb reverb plug-in for ProTools and the PCM 81. Kelly proudly still loves and uses his PCM81 for intricate/otherworldly effects he crafts for his music. By 2005, his career had led him to enter the post-production world as a re-recording mixer and sound designer where he became well versed with the Lexicon 480L unit, using it on everything from film and television to theatrical trailers and video games. Kelly's recent single "Stripped" will be featured in an



ron [k] was the winner of Lexicon's 'Endorsee Quest 2013'

upcoming film directed by Joel Soisson entitled Cam2Cam.

"I've done shoot outs with other similar high end pro audio reverb/multi-effects processors and not one of them touches the sonic quality that Lexicon produces or the unparalleled technology that is implemented in the design of all their products," says Kelly. "Lexicon pioneered digital reverb. They wrote the book on it, they know what they're doing and they do it better than anyone else!"

For his prize, Kelly has chosen the PCM Total Bundle reverb/effect plug-in. "Whether it's the PCM Total Bundle of plug-ins or Hardware, it will be put to immediate and excellent use for both studio and live effects processing," says Kelly.

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the stage.**

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broadcast.**

**Visit AES Booth #2526 and experience
a new high in resolution.**

You're invited to visit the Sony booth at AES to hear amazing audio quality for yourself. Sony's pro audio line-up includes an impressive array of products designed for field, stage, and broadcast applications. Try out the full line of wired and wireless mic systems, headphones, and field recorders, all designed for professionals.

And don't miss the new PCM-D100 High Resolution Audio (HRA) hand-held recorder that delivers the highest digital sound quality possible with the benefits of digital portability for live music events, theatrical performances, and electronic news gathering. The D100 is part of Sony's newly announced High Resolution Audio initiative that supports virtually every high resolution codec and file format.

sony.com/proaudio



Focusrite Names Wagner to Board

Focusrite Audio Engineering Ltd. (Booth 2930) is appointing Phil Wagner (president of Focusrite Novation Inc., Focusrite's wholly owned U.S. subsidiary) to the company's U.K. Board of Directors. Wagner joins the existing board, which includes Phil Dudderidge, Chairman; Dave Froker, Managing Director; Rob Jenkins, Product Strategy Director; Damian Hawley, Sales Director; Giles Orford, Marketing Director; Tim Dingley, Operations Director; and Mike Wariner, Finance & Commercial Director. This marks the first time that a member of the U.S. subsidiary has been appointed to the Board of Directors, reflecting the integral part that the U.S.-based Focusrite Novation Inc. now plays in the company's overall strategic business plan and international operations over the last several years. As a member of the board, Wagner will now assume a more formal role in helping guide the company's direction.



Phil Dudderidge, chairman, Focusrite Audio Engineering Ltd. (left) welcomes Phil Wagner, president of Focusrite Novation Inc., the company's U.S. subsidiary, as the newest addition to the company's Board of Directors.

Dudderidge, who made the announcement, states, "I am pleased to announce that Phil Wagner, President of Focusrite Novation Inc. (FNI), has been appointed to the Board of

Directors of Focusrite Audio Engineering Ltd. His contributions reflect the importance of the U.S. Market to our business and our recognition of his contribution to our success to date. Since April 2010 when we established FNI, Phil Wagner has led the team that has accounted for a massive growth of sales into the U.S. Dealer Channel. I would like to take this opportunity to publicly thank Phil and his team for their outstanding achievements. Very well done!"

"I am extremely pleased to continue our U. S. growth plan and to participate at the board level. The U.S. team has worked very hard and has achieved phenomenal growth of Focusrite and Novation over the last four years. It is a distinct honor to assume a larger role in the future direction of the Focusrite and Novation brands," stated Wagner. "I look forward to an even closer relationship with the U.K. team as we move forward."



Sony's MDR-7520 studio headphones

Pro Headphones, Recorder in Sony Spotlight

Sony's pro audio products—ranging from digital wireless technology to portable audio recorders to headphones—are on display at Booth 2526. Sony's professional headphones are designed to meet the monitoring needs of front-of-house (FOH) and studio engineers, musicians and other audio professionals working with high-resolution digital audio recording and playback equipment. Many engineers who never used headphones to mix—preferring speakers for a more accurate sound—find that Sony's new headphones give them a new way to work.

Sony's newest models include two new studio headphones (MDR-7520 and MDR-7510) and one in-ear system (MDR-7550). The new headphones are engineered to deliver strength, comfort and practicality to users in recording studio and live sound applications. Designed to accurately monitor the wide dynamic range and extended frequencies delivered by modern digital audio equipment, the new models in the series are precision-manufactured using the highest grade materials such as gold-plated Unimatch 3.5mm/6.3mm adaptors, and perfectly meet the needs of users. The industry-standard MDR-7506 headphones, still widely used by artists and engineers around the world and loved for their superb sound, will be in the Sony exhibit, too.

Rounding out Sony's pro audio line are digital hand-held field recorders—the widely used model PCM-M10, which is now joined by the just announced PCM-D100. Designed to faithfully capture live performances and events, including the most subtle of performance nuances, it can be used for high-quality recording in an array of applications, including live sound, houses of worship and theatrical performance, as well as by journalists in the field.

TASCAM: New Cardioid Mics for DSLR Cameras

TASCAM (Booth 2731) is demonstrating its continued commitment to the Audio for Video market with the release of the TM-2X Stereo X-Y Pattern Mic for DSLR Cameras. Users now have the option to utilize the same cardioid mics made popular on the DR-Series PCM recorders and record straight into their camera of choice.

The TM-2X is fitted with a pair of high-quality X-Y pattern cardioid mics that are able to rotate horizontally 180 degrees. These mics are equipped with

a switchable low-cut filter, a two-stage output level adjustment to adjust for varying cameras input levels, and all of this rests on a floating support structure to eliminate handling noise. For additional noise isolation, the TM-2X ships with an isolation arm to distance the mics from camera lens autofocus noise, and place the mics closer to the audio source being recorded. For outdoor recording, an included furry-windscreen can be attached. The TM-2X and noise-isolation arm attach

to the top of the camera via the standard hot shoe mount. The mics plug into cameras' 3.5mm mic input, and are powered from the standard plug-in power supplied by the DSLR camera.

Videographers across the board should keep the TASCAM TM-2X on hand with their camera at all times. It is an ideal go-to solution to pair high quality audio to high definition video. Plug in the TM-2X and hit record—you will be assured of TASCAM's reputation of quality, versatility and innovation.



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IsoAcoustics® stands are built with a unique, patented isolation technology that allows your speakers and instrument amplifiers to "float" in free space, letting you hear clear, authentic sound. These remarkable stands include tilt adjustments to help achieve the best listening position possible.

I found when using the IsoAcoustics stands under my NS10s that I had an easier time mixing due to a more stable stereo image and clearer bass frequencies.

Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

...I haven't found a situation yet where your stands do not increase by a substantial amount the performance of the loudspeakers they are supporting.

Andre Perrault, Technicolor - Paramount, Los Angeles

I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know...

Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



NEW ISO-L8R430
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Recording Academy P&E Wing Marks Fruitful Year

The Recording Academy Producers & Engineers Wing (Booth 2749) continues to illuminate those who labor behind the scenes to create music by highlighting their achievements and educating about best practices. The P&E Wing provides a forum where all recording professionals—from producers, engineers and studio personnel to retailers, manufacturers and educators—can work together to preserve and grow their industry.

Highlights from the year include:

The launch of the “Quality Sound Matters” initiative and website (www.qualitysoundmatters.com), in partnership with the Consumer Electronics Association (CEA), during GRAMMY Week in February 2013. This initiative educates about and demonstrates the importance of high-quality audio, and the site offers music consumers information about how they can enhance their enjoyment of music by seeking out today’s higher-quality digital file formats and using listening and storage products that help retain the sound of the music as the artists and engineers intended.

The “Give Fans the Credit” initiative, a campaign that aims to help enhance fans’ discovery of new music by ensuring that all music creators are credited for their work on digitally released recordings. This will involve standardization of metadata, and the P&E Wing-led campaign for new standards has continued on several fronts throughout 2013.

Addressing the ongoing problem of hearing loss in our noisy world with the production, in partnership with House Ear Institute, of a flyer and brochure titled “On the Job; Off the Job: Hearing Health Facts for Sound Professionals & Musicians,” which has been distributed at events and trade shows including AES and NAMM and is also available online at <http://www.hei.org/education/health/soundprofessionalhearingloss.html>.

Education in the recording arts: The P&E Wing had a strong presence at the Audio Engineering Society (AES) 50th International Conference, held July 25-27, 2013, at Middle Tennessee State University (MTSU) in Murfreesboro, Tennessee, the first such conference to focus specifically on music education. Production of over 40 networking and professional development events, both nationally and in partnership with regional Recording Academy Chapters.

The annual P&E Wing GRAMMY Week event at The Village Recording Studios in West Los Angeles, held on Feb. 6, 2013, honored two people whose creative and engineering contributions to the music industry are among its greatest. Titled “An Evening of Jazz,” the event saw Academy president/CEO Neil Portnow bestow the prestigious President’s Merit Award on GRAMMY winners Quincy Jones and Al Schmitt.

Gefen Shows New DisplayPort Extenders

Gefen’s (Booth 2631) newest extenders for DisplayPort systems are designed to enhance connectivity and improve performance in any professional environment.

The Gefen ToolBox DisplayPort Extender over CAT-7 delivers 2560x1600 resolutions up to 100 feet

(30m) in distance using two CAT-7 cables. The sender and receiver units are installed at the source side and the extended location by either placing on the desktop or mounting on the wall for flexibility and a clean installation.

The Gefen ToolBox DisplayPort KVM Extender delivers 2560x1600 resolutions with two USB 2.0 peripherals up to 100 feet (30m) in distance using three CAT-7 cables. This product is designed for a complete extension of the digital workstation using a computer with USB keyboard/mouse peripherals. It is ideal for post-production studios and video/audio editing bays.

The Gefen ToolBox DisplayPort



Gefen’s DisplayPort Extender over CAT-7

EDID Detective Plus prevents signal loss when switching between multiple sources or when delivering high-resolution video over distances. Displays use EDID (Extended Display Identification Data) to communicate key information, including video resolutions and timings supported, to the source. If there is a loss of EDID, video may appear degraded or fail completely. The DisplayPort EDID Detective Plus preserves video quality by maintaining the correct EDID information at all times. It is a tiny device that sits between the DVI output on the source and can be used with any other Gefen extension systems for DisplayPort.

‘Van Howes Studios’ Bullish on Genelec Speakers

Genelec (Booth 2639) was the first and only choice for multiplatinum composer and producer Brian Howes and his writing/engineering partner Jason Van Poederooyen (aka JVP) when they

set up their personal recording studio facility last year. Dubbed “Van Howes Studios,” in the Studio City area of Los Angeles, it sports a pair of Genelec 1038B 3-way active monitors and a Genelec 7071A dual-driver active subwoofer.

“I absolutely love these speakers,” says Van Poederooyen, who joined Howes in moving from their native Vancouver to Los Angeles to work. “Now that I really know them, I rely on them more and more. I even find myself mixing on them at low volumes and really trust the results I’m getting.”

Howes echoes all of that, adding, “We spent a lot of time and effort getting the control room here to sound just right, having Jerry Steckling, who was at one time the acoustician at LucasFilm’s Skywalker Sound, dialing in the room acoustics for six months. We then needed a speaker that could match that, and the Genelecs do. We can crank them when the A&R people are here, which helps get them excited about a song—it can literally sound like a nightclub in the control room. And we also can hear the track accurately at low volumes—we don’t need to take a check disc to listen to out in the car anymore. In fact, we’re now always sure that whatever we’re hearing in the studio is what we’ll hear anywhere else.”

Adds Van Poederooyen, “The Genelecs take that uncertainty out of the equation, and that makes a huge difference.” And, says Howes, “They do all that while looking totally cool.”

Chosen by Ear

Chosen by ear, Dynaudio monitors are found in the world’s leading broadcast and production studios.

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"We get seamless connectivity, built-in Dante networking, and of course great sound. RedNet represents the future for recording and interconnectivity."

Jay Henry – Producer/Engineer and Educator, Southwestern College

The Recording Arts and Technology program at Southwestern College in San Diego, California is one of the nation's top audio programs. Prof. Jay Henry purchased two RedNet 5 HD interfaces for his Pro Tools|HD systems and three RedNet 2 interfaces for the program's main recording and satellite mixing rooms. These two studios are completely networked using RedNet, allowing seamless access of audio between rooms and giving students and faculty a high degree of flexibility in how those facilities are used. Henry states, "The best thing sonically about RedNet is the detail and width of the stereo image, which is a direct result of RedNet's next generation A/D - D/A design and premium analog circuitry."

SYSTEM DETAILS: 2 x RedNet 5 (HD Bridge) and 3 x RedNet 2 (16 Channel A-D/D-A)

"Everything is plug and play – we just put a RedNet unit anywhere we have an Ethernet port and we're good to go."

C.J. Drumeller – Audio supervisor, World Revival Church

"I can have a live-recording or work area anywhere in the house I have an Ethernet connection."

Ken Christian – Keyboardist



C.J. Drumeller

C.J. Drumeller supervises audio and other technologies for the World Revival Church in Kansas City, Missouri. Recognizing the benefits of networked audio, Drumeller uses a pair of RedNet 5 units and a RedNet 3 audio interface to help propagate their message. Together with other Dante-enabled products, the church benefits from a fully digital signal path from stage to speaker. "RedNet has made the workflow so much more flexible," he says. "I don't know of any other interface that do what RedNet has done for us."

SYSTEM DETAILS:
2 x RedNet 5 (HD Bridge)
2 x RedNet 3 (32 I/O Digital Interface)



Ken Christian

Accomplished keyboardist and recordist, Ken Christian uses RedNet to route audio between his large collection of synthesizers and other studio gear. Before implementing his three RedNet 3, Christian says his studio was a maze of wires, patch bays and patch cords. "It used to be very complicated, and I'd spend as much time routing as creating. Then I got RedNet, and it's dramatically changed my studio and the way I work. I love it."

SYSTEM DETAILS:
3 x RedNet 3 (32 I/O Digital Interface)

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TC Electronic Upgrades Mastering 6000

Many of the best mastering engineers in the world have relied on TC Electronic's (Booth 2933) Mastering 6000 for years, and most of them have already expanded their system with additional tools. Therefore, the latest incarnation of Mastering 6000 now holds all of the extra algorithms that

TC Electronic has learned that mastering engineers most likely purchase separately anyway.

Like its predecessor, Mastering 6000 includes MDX 5.1, MD 5.1, EQ 5.1, Toolbox 5.1, MD4, MD3, Brickwall Limiter 2 and Matrix 88. In short, all of the multiband dynamics control and

EQ a mastering engineer could ever dream of.

The new version of Mastering 6000 also comes with UnWrap HD for when delivering in surround is required, LM6 Loudness Radar Meter for staying compliant with international broadcast standards, MDW HiRes EQ by George



TC Electronic's Broadcast 6000 environment

Massenburg and VP8 for multichannel pitch correction and modulation.

Broadcast 6000 is optimized for production with broadcast in mind, and it comes fully equipped with a wealth of pristine algorithms such as LM6 Loudness Radar Meter, ALC6 Automatic Loudness Control, UnWrap HD, Dmix, AM6 plus a wide range of dynamics algorithms, EQ and surround tools.

Broadcast 6000 facilitates live program mixing, making it the ideal solution for sports, game shows or concerts. It also includes Toolbox 5.1 with loudspeaker management and calibration functions that turn a stereo room into a fully-fledged 5.1 production suite.

Shure Adds Trocha to Exec Staff

Chester Trocha has joined Shure Incorporated (Booth 2523) as its senior vice president of operations. Trocha joins Shure from Zebra Technologies, a manufacturer of thermal printers, where he was VP of Global Supply Chain for the last seven years.

In his more than 30 years of manufacturing experience, Trocha has successfully developed Operations organizations for public and privately held companies. He has been involved with global manufacturing and distribution; strategic planning; global supply chain; mergers and acquisitions; talent and leadership development; development of a corporate sales and operations planning process; the development, implementation, and expansion of manufacturing requirements planning systems; lean manufacturing; and improvements in product quality.

As senior vice president of operations, he will lead Shure's Operations Division and have full responsibility for all of the Company's global Operations functions, including manufacturing plants, Corporate Quality, process and tool design engineering, global supply chain, product conformance, and global facilities. He will also provide strategic counsel as a member of the Executive Staff.

"SIMPLY AWESOME."

"Lectrosonics gear is built like a Mack truck. We travel the world and in all the time we've been using this gear, I've never, ever had any issues. Lectrosonics' durability is, in my opinion, unsurpassed."

- Lorenzo Banda, Monitor Engineer,

Foreigner

Pictured: Kelly Hansen, Foreigner lead vocalist with the HH transmitter.

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Waves Audio Spotlights Dugan Automixer Plug-In

Waves Audio (Booth 2839) is featuring its new Dugan Automixer plug-in. Developed in association with sound engineering legend Dan Dugan, the Waves Dugan Automixer is a software emulation of the popular Dugan Speech System Automatic Mixing Controllers used the world over. It is MultiTrack SoundGrid- and MultiTrack Native-compatible and works on 32 or 64 channels.

Using Dugan's proprietary voice-activated process, the Waves Dugan Automatic Mixing Controller plugin automatically controls the gains of multiple live microphones in real time, while simultaneously preventing feedback and excessive noise pickup.

The Waves Dugan Automixer is ideal for: broadcast news panels and

discussion programs; television talk shows and game shows; conference sound reinforcement and video trucks; dialogue recording for film and television; multiple wireless mikes on stage; Houses of Worship; boardrooms and civic meeting rooms; community television; teleconferencing; distance learning.



Waves Audio's Dugan Automixer plug-in

New Combo Preamp/Compressor at Radial

Radial Engineering Ltd. (Booth 2573) is expanding the 500 series range of modules with the new PreComp combination preamp and compressor.

The PreComp is a single-wide module, designed to fit the popular 500 series rack format. The design begins with a high performance preamp equipped with Radial's unique Accustate gain control that simultaneously sets the output and sensitivity to maximize signal-to-noise at all levels. This is particularly important when recording in the digital domain where background noise can often be audible during quiet passages. A full-feature compressor follows with adjustable threshold, compression ratio and make-up gain control that automatically transitions from soft-knee to hard-knee as compression increases. A simple slow-fast switch makes it easy to set the PreComp for either percussion instruments or smoother tracks such as vocals.

Once connected to a 500 series power rack, I/O connections automatically route to the XLRs for balanced operation. When used with a Workhorse, connectivity increases with 1/4-inch TRS connectors and D-Subs and the Omniport provides direct patching to the preamp or the compressor, enabling the engineer to use each processor separately.



Radial Engineering's PreComp combination preamp/compressor

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DA-3000

HIGH DEFINITION MASTER RECORDER

The Legend Continues...



TASCAM's DA-3000 is simply the ultimate solid-state recorder for studio, live or archival applications. Record either PCM audio or DSD (Direct Stream Digital). Designed with legendary mic pres and AD/DA Converters based off those made popular in the DV-RA1000HD, the DA-3000 offers "Quality, Versatility and Innovation" in a sleek, modern 1-RU package.

- Stereo Master Recording Up to 192kHz/24-Bit & DSD
- Recording at 2.8MHz or 5.6MHz
- Records to SD/SDHC & Compact Flash Cards
- High Quality AD/DA Converters
- Run in Converter Only Mode for use with your DAW
- Full-Balanced Circuitry & High Performance Power Supply
- TCXO Clock Generator
- Simultaneously Links and Handles Operations of up to 8 Units
- Large Scale LED Meters for Confident Level Settings



Come visit us at AES! Booth #: 2731

www.TASCAM.com

TRIAD-ORBIT Mic Stands Make Global Debut

Modern microphones have outpaced the capabilities of most industry-standard mic stands. TRIAD-ORBIT Advanced Microphone Stand Systems represent a quantum leap in the evolution of the microphone stand. Every industry-standard component, from stand bases to mic clips, was analyzed and reinvented to realize a singular objective: precise

mic placement without compromise. TRIAD-ORBIT microphone stands and components are making their global debut at Booth 2961.

"While modern technology has made great microphones more affordable and accessible, it hasn't made them smaller or lighter," says Marty Harrision, Sr. VP of ACCESS Products Group, par-

ent company of TRIAD-ORBIT. "It's a simple matter of physics; it takes better hardware to securely support a large diaphragm condenser than a handheld dynamic. Great mics are more sensitive and transparent, and minute adjustments in placement are the key to capturing stellar audio. Are your current mic stands up to the task? What's the



TRIAD-ORBIT's Orbit orbital boom

point of investing in better microphones without the right hardware to harness that extra performance?"

Enter TRIAD-ORBIT Advanced Microphone Stand Systems. TRIAD-ORBIT mic stands offer the most accurate, adjustable and secure platform for microphones ever made. Every T-O component is designed and purpose-built to solve old problems and provide new solutions. The T-O system is comprised of four breakthrough concepts: TRIAD Articulating Tripod Mic Stands, ORBIT Orbital Booms, MICRO Orbital Mic Adaptors and IO Quick-Change Couplers. Incorporating these T-O components into custom mic stand systems, users will realize a whole new level of precision and performance.



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Broadcast, touring, installation, and industrial users trust Neutrik opticalCON for their rugged fiber optic needs. opticalCON's built-in shutters, easy LC integration with active devices, unique strain relief system, and full accessory line combine to create a complete connectivity solution.

Earthworks Giveaway

Earthworks (Booth 2739) is holding a dual giveaway in their booth throughout the AES Convention. Visitors to the booth will have the chance to win either an M30 measurement microphone (valued at \$949) or the new 521 ZDT 500 series pre-amp (valued at \$1349).

Simply go to Booth 2739, get your badge scanned by an Earthworks representative and select which prize you would like to enter for a chance to win. Winners will be notified within one week following the show.

Attendees can also double their chances of winning by tweeting during the show: 'I want to win the @EarthworksAudio M30 measurement mic at @AESOrg #AES13 at booth 2739 #earthworksaes' or 'I want to win the @EarthworksAudio 521 ZDT 500 series preamp at @AESOrg #AES13 at booth 2739 #earthworksaes'.



Earthworks' M30 measurement microphone (left) and 521 ZDT 500 series preamp

Calrec Launches Callisto Broadcast Console

At Booth 2939 Calrec Audio is launching Callisto, a brand new audio console for live broadcasters. Callisto is designed for broadcast professionals who need to produce creative and engrossing broadcast audio easily, but may not require as many resources as the company's Apollo and Artemis consoles.

Callisto's mechanical design is refined, with a lean construction that keeps components and materials to a minimum. Disciplined power distribution means the console is around 30 percent more efficient than a comparable Artemis Light. Callisto's closest stable mate. Service access is from the front of the console, and the entire control surface can be replaced by removing just 12 screws.

When designing the new console, Calrec focused on ensuring that Callisto's highly intuitive GUI would be suitable for a broad range of operator levels. Users control the console via a 17-inch multitouch screen inspired by familiar tablet technology, with a straightforward interface that uses established finger gestures to navigate the system. The crisp, high-resolution display provides elegant controls and clear presentation of information.



Calrec Audio's Callisto broadcast console

Designed for live broadcast applications and with a focus on intuitive operation, Callisto simplifies even complex workflow tasks, such as creating mix-minus feeds, with common procedures that are just one tap away.

Callisto's other large displays are fully configurable to display bus, output, and loudness meters, and feature dedicated metering, routing, and processing information per fader.

The physical control surface is available in fixed 32- and 44-fader configurations with a new streamlined layout. Each channel strip has only the most essential mechanical controls, featuring a fader, two flexible control cells, and a dedicated gain pot.

Blackbird Academy Moves Forward with API 1608

An API (Booth 2539) 1608 analog console will serve aspiring sound engineers at the newly created Blackbird Academy recording school in Nashville, Tennessee. The school is based at the prestigious Blackbird Studio and will draw on their history, expertise, and industry connections to offer three educational curricula, totaling over 720 hours of horizon-expanding coursework. Class sizes will be small and will feature extensive hands-on lab time, including time in two of Blackbird's eight recording studios, now reserved exclusively for educational use. The classroom space was created by interior designers Robert and Cortney Novogratz of the HGTV television show, Home by Novogratz.

"We chose the API 1608 for a number of reasons," says John McBride, co-owner and co-operator of Blackbird Studio with his wife, country superstar Martina McBride. "The 1608 is easy to use, it has a great sound, and it's an excellent tool to teach students signal flow. We already have a couple of 1608s at Blackbird, and we're very



An API 1608 analog console will serve aspiring sound engineers at the newly created Blackbird Academy recording school in Nashville

happy with them. Moving forward with the Academy, we wouldn't have it any other way!"

Mark Rubel and Kevin Becka are co-directing Blackbird Academy, which has already kicked off with a three-day summer camp designed for high school students. The Academy's debut Studio Engineering Program began on September 30 and will run for about 24 weeks.

Avid Intros Dugan-VN16 Option Card for Live Systems

Avid (Booth 2921) is introducing a key new option card for Avid live systems, further building on the most tightly integrated live sound platform in the industry. Designed to help live sound professionals meet the most demanding and complex workflow challenges, Dugan-VN16 offers a modular, integrated solution that improves audio quality and simplifies mixing for multi-mic applications.

"Avid's industry-leading live sound solutions are built on the most open and tightly integrated platform," says Chris Gahagan, senior vice president of products and services at Avid. "The Dugan-VN16 option card expands Avid live systems to include patented automixing technology, representing a reliable, easy-to-configure solution that allows live sound professionals to deliver higher-quality mixes, faster than ever."

Developed and manufactured by Dan Dugan Sound Design, the Dugan-VN16 option card provides Avid live

system users with industry leading dialog automixing functionality in a convenient and integrated solution. Dugan-VN16 simplifies mixing and improves audio quality in situations where multiple speech microphones are used, including broadcast events, conferences, house of worship services, theater performances, and more.

The Dugan-VN16 option card greatly improves operational efficiency by automatically adjusting microphone levels faster than what would be possible using manual workflows. Unlike a noise gate, which can introduce distracting sonic artifacts, Dugan-VN16 utilizes real-time voice activation to automatically lower the volume of unused live speech microphones and raise volume when presenters begin speaking. Sound engineers can greatly reduce feedback, comb filtering, and background noise without having to manually adjust levels.

"We're proud to partner with Avid, an industry leader in live sound," states Dan Dugan, CEO of Dan Dugan Sound Design. "By integrating our patented automixing technology into Avid live systems, we're allowing owners to deliver higher-quality mixes and expand their businesses to include an even broader range of live events."



The Dugan-VN16 option card for Avid live systems

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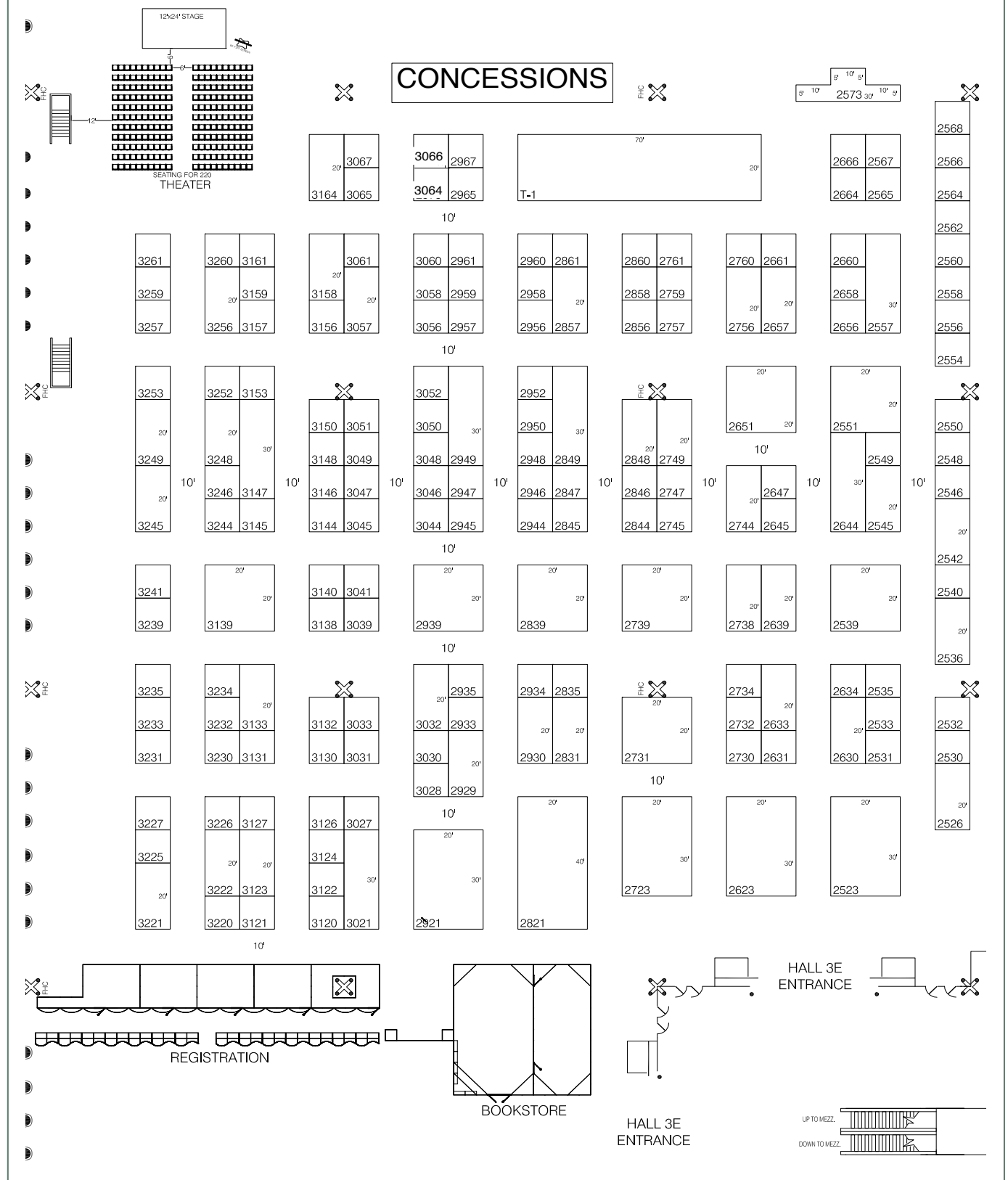
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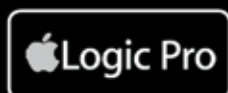
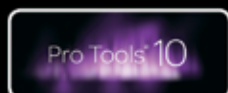


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Cloud Unveils 44-A Active Ribbon Mic

Cloud Microphones (Booth 3031) resurrects the spirit of the classic RCA Type 44 ribbon mic with the Cloud 44-A active ribbon microphone. Within the mic, the ribbon remains true to the original 44, handcrafted to the exact specifications first prescribed in the 1930s by RCA; however, everything else has been upgraded using state of the art materials, manufacturing processes and technology. Powered by Cloud's award-winning ultra-clean Cloudlifter circuitry, the 44-A is an active ribbon mic with personality from the past plus all the robustness and clarity required for even the most demanding recording tasks."

The Cloud 44-A is the first (and only!) active ribbon microphone with switchable Voice/Music response



Cloud's 44-A active ribbon microphone

curves, allowing fine control over proximity effect. The full range "Music" setting is the default for most applications, capturing nuanced source material with precise detail. Singers and VO artists can use the "Voice" setting to instantly tame plosives and undesirable low end associated with being close to the microphone, or for reducing intense low frequencies when using the mic to capture an instrument at close range where rumble or vibration noise may be present. Some vocalists and instrumentalists with higher ranges may prefer the fuller response that getting right up to the mic delivers, having the option of the proximity filter provides two distinct voicings, inviting the natural sound of a ribbon microphone to be used on a wide variety of new sources.

A-T Gear Integral to New Dream Theater Project

Audio-Technica (Booth 2723) is an integral part of the recording setup for progressive metal superstars Dream Theater as the band records its highly anticipated upcoming self-titled twelfth studio set, which was scheduled for release on September 24 from Roadrunner Records.

The band's engineer on this album and past projects, Richard Chycki (whose credits also include Rush, Aerosmith, Needtobreathe, Our Lady Peace and others), has been a longtime fan of Audio-Technica microphones. He says, "I regularly use several models of Audio-Technica mics for their sound quality as well as their innovative design, consistency and reliability," he says. "And I've used them for years, starting with a pair of AT4050's or AT4060's for the ambient portion of recordings. Regardless of the mic design, there was always a distinct open quality to all the Audio-Technica mics I've used, and they've performed very well in all applications. For the new Dream Theater album, by pairing the right mic with the source, we captured some pretty amazing audio with a minimum of outboard trickery. For instance, the AT5040 [Studio Vocal Microphone], with its amazing sensitivity and ultra-low noise floor, was an

absolute joy to use, on acoustic guitar in particular. We also used AT4080 ribbon microphones as part of the main guitar tone."

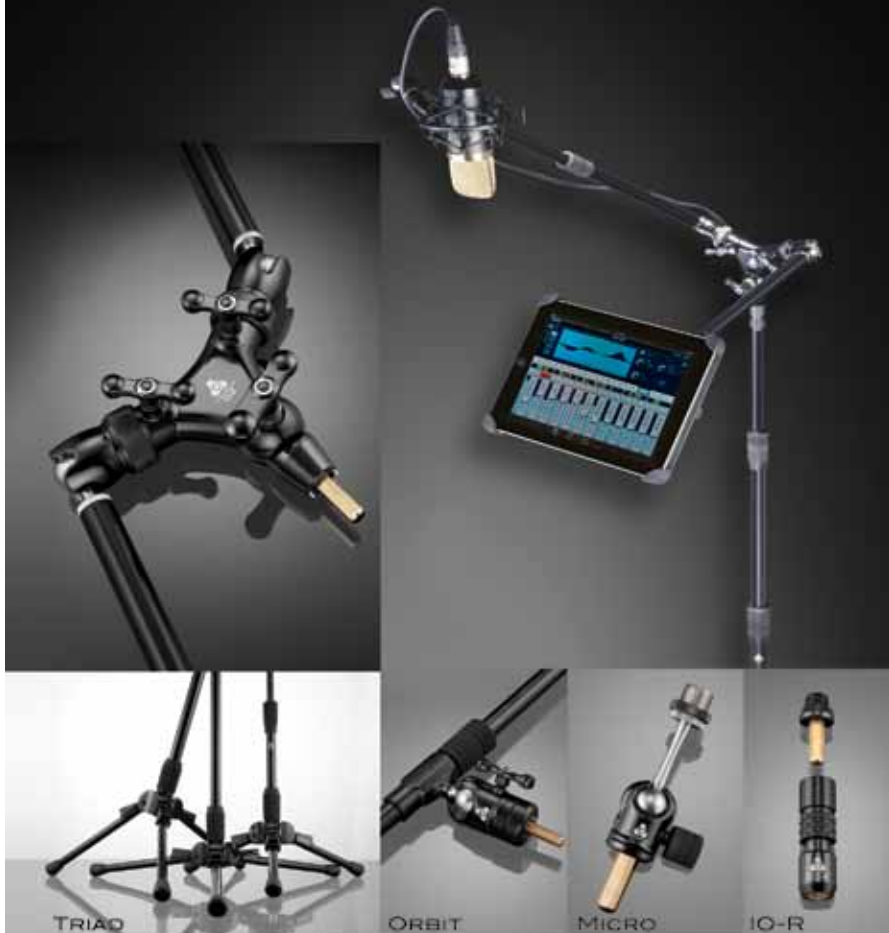
The full A-T mic list for the project included AT5040 Studio Vocal Microphones on all acoustic guitars and some vocal tracking; AT4080 Phantom-Powered Bidirectional Ribbon Microphones for electric guitars, rear ambience for drums and the strings room (in a Blumlein pair); AT4081



Audio Technica's AT4080 ribbon microphone

Phantom-powered Bidirectional Ribbon Microphones as spot mics for cellos and a string session; and AT4047/SV Cardioid Condenser Microphones as a spot mic for contrabass and a string session, as well as for "B-cabinet" electric guitars.

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PA Issues elysia museq Plug-in, 4 New Bundles

Plugin Alliance LLC is issuing elysia museq, an eagerly-awaited software reincarnation of Plugin Alliance partner brand elysia's (Booth 3126) award-winning flagship museq equalizer—together with four new bundles.

Since its original release in eye-catching rack-mounting hardware form back in 2009 elysia's museq has more than lived up to its tagline: The Musical Equalizer. For this ear-opening EQ promptly walked away with coveted industry awards befitting its musical name and nature from those in the know on both sides of the pond. Why? Well, put simply, this awesome analog equalizer is a combination of premium sound-shaping capabilities with optimally-matched parameters and the highest quality components—100 percent discrete analog technology circuit design, permanent class-A mode signal processing using single transistors, and much more besides—enabling users to speedily achieve amazing-sounding musical results with the greatest of ease. Unsurprisingly, of course, audio and build quality such as this

comes at a premium price.

But thanks to Plugin Alliance, elysia museq is being offered at a pocket-friendly price point. Moreover, the impressive features found on the original hardware are all present and accounted for here, including the outstanding resonant high-pass and lowpass filters (switchable to high and low shelf types) and the Warm mode sound shaper (to bring transparency, coloration, or both to the mix).

Meanwhile, Plugin Alliance has also unleashed ALL Bundle-V2, an updated 'Über-Collection' of all its native plug-ins—including elysia museq—available in all Mac OS X and Windows formats with three tempting 0 percent finance schemes.

Prospective purchasers can choose to spread spending that saving over three, six, or 12 monthly installments—interest-free and with no background checks—via Plugin Alliance's proprietary online store system that always calculates the best personal price possible according to how many Plugin Alliance plug-ins are already owned.



elysia's museq plug-in

Ethan & Doug Build a Better RealTrap

RealTraps (Booth 3226) are real membrane bass traps that also absorb mid and high frequencies. This makes them a total solution for recording studios, listening rooms, home theaters, restaurants, auditoriums—anywhere economical yet very high performance acoustic treatment is required.

RealTraps is owned and operated by Ethan Winer and Doug Ferrara, who have been friends for more than thirty years. Ethan Winer is well known throughout the audio industry for his magazine articles in *Electronic Musician*, *Mix*, *PC Magazine*, *EQ*, *Keyboard*, *Recording*, *Audio Media*, *Strings*, *The Strad*, *R-e/p*, and others. He has produced many classical music CDs for Music Minus One, including a recording of his own cello concerto, and also written, produced, and recorded music for clients including Blue Cross, Pitney-Bowes, Stanley Tools, Aetna Life and Casualty, and the Connecticut Lottery.

Doug Ferrara is an audio engineer who in the 1960s played bass with The Fifth Estate, the “one hit wonder” known for its pop music cover of “Ding Dong! The Witch is Dead.” An accomplished musician and arranger, he has owned a professional recording studio for many years where he produces CDs for both local and nationally known musicians. Besides audio and recording, Doug holds an advanced degree in engineering from Rensselaer Polytechnic, and is a member of the New York Academy of Sciences. Previously he was a systems engineer for Motorola.

James Lindenschmidt, general manager of RealTraps, handles the day-to-day operations of RealTraps outside of the factory, including all customer service, acoustics consultation, and marketing.

In 1994 Doug spent \$2500 (1994 dollars) to treat his control room with a popular brand of acoustic products. Unfortunately, they helped very little—even after all that expense, the response still varied wildly throughout the room, making it difficult to mix and judge the balance of bass instruments. An avid consumerist, Ethan became annoyed as he watched lightweight foam treatment become popular and sell for outrageous prices—especially since most of these products are ineffective at low frequencies. When Doug finally decided to build some real bass traps for his studio in the summer of 2002, these two good friends got together and designed a better bass trap. A portable bass trap that doesn’t kill all the mids and highs like foam and plain fiberglass. A real bass trap that actually works well at bass frequencies. And the rest, as they say, is history.

Lennon Bus Keeps On Rolling with Neutrik Support

This summer it was all about making the creative connection between young musicians, multimedia production, and live performance on the Vans Warped Tour. For 16 years in a row, the John Lennon Educational Tour Bus (a non-profit 501 [c] [3] organization) has offered fans across the nation the chance to experience this high energy music extravaganza in a whole new way. As the world’s greatest non-profit professional mobile recording studio, it was only natural it be supported by the industry’s leading manufacturer of connectivity solutions, Neutrik (Booth 2530).

The Vans Warped Tour is the nation’s top touring music festival focused on presenting the creative efforts of emerging artists. The Lennon Bus made stops along the west coast including Seattle WA, Portland, OR, the San Francisco Bay area, and Southern CA. The Neutrik name was a prominent part of the entire tour’s promotion encompassing print, online, and the second annual AP Cover Stars Live Chats. The live stream events were hosted by Warped Tour founder Kevin Lyman, and brought the action of the festival to countless music fans across the world.

Attendees were encouraged to download the official free Neutrik branded Lennon Bus app to tweet their questions to their favorite cover stars and have them answered live. Eight different bands took part in the Q&A, including Kellin Quinn of Sleeping with Sirens, Christopher Drew of Never-ShoutNever, and Dan Campbell of The Wonder Years.

Peter Milbery, President of Neutrik



Neutrik president Peter Milbery (left) and Brian Rothschild, executive director of the John Lennon Educational Tour Bus and John Lennon Songwriting Contest

USA, Inc., reflected on the company’s participation in the John Lennon Educational Tour Bus and the Warped Tour 2013. “The combined John Lennon/Warped Tour provides an exceptional opportunity for music enthusiasts of all ages to get a first-hand look at what it takes to compose, perform, and produce today’s music. Exposure to the arts is essential to the long-term viability of every tour operator and equipment manufacturer because these activities serve as a vital link to the next generation of talent. It is well known that when students have a positive experience with equipment during their formative years, they are likely to maintain that brand association. As the leading provider of connectivity solutions to the music and sound industry, I believe our participation in this endeavor is extremely beneficial.”

“The Lennon Bus is honored to partner with Neutrik and share the mission of providing young students with

the opportunity to learn about creating music and videos at no cost,” said Brian Rothschild, executive director of the John Lennon Educational Tour Bus and John Lennon Songwriting Contest.

Johnson Captures Classic Sound with Sony C-800G

Singer/songwriter George Johnson loves recording music. Spending six years in Los Angeles and 15 years in Nashville recording, Johnson’s music reflects a variety of styles and influences from country to rock to blues.

Producing his own demos over the years, Johnson is no stranger to the Sony (Booth 2526) brand. For his recent project, “George Johnson featuring The Jordanares & Memphis Horns,” he realized he needed something different; a new microphone to capture and produce high quality sound and give him a better overall final product.

So Johnson chose Sony’s classic C-800G microphone to record his newest album. It delivered everything he was looking for: improved sound reproduction quality, high sensitivity and low noise and most important, a new tool for expressing himself.

“When I was about to begin the album, I went to a gear rental place in my building,” he says. “They allowed me to test a bunch of microphones to

pick for the lead vocals. Their collection was incredible and I got to demo some of the best vintage and new microphones. Yet every single time I picked the C-800G, there was simply no comparison.”

The Sony mic, which has electronically selectable directivity (either omni-directional or cardioid) can be used for various recording applications. The microphone stands out for its built-in cooling system that reduces both noise and distortion. This feature ensures that the best quality sound is being recorded without interference.

For Johnson, it just performs, whether he’s recording vocals in studios or doing instrument tracks.

“The mic captures the full dynamic range when you have to sing up close on a verse,” he says. “But it also allows you to turn around and blast full chorus with no distortion and still get a pure, solid tone. I really love the way the C800 sounds on my voice and captures my vocals.”



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AnaMod Highlights Signal Processor Line

AnaMod is at Booth 2944 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.

Products on display include 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, and the XF Tube Transformer and Tube Simulator. 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, the A9031 Mic Preamp, an exact copy of the vintage Dick Swettenham Helios design, as modified and used by Lenny Kravitz and Henry Hirsch, and the new A9052 EQ.

The A9052 provides extremely musical high and low shelving bands, two mid/low frequency bands of equalization as well as a two position high-pass filter.

P&E Wing Touts 'Lost In Translation' Events

The Recording Academy Producers & Engineers Wing (Booth 2749) has been keeping busy in 2013 with a number of Academy Chapter events, several of which have involved a presentation entitled "Lost in Translation" by GRAMMY-winning engineer Andrew Scheps. These lectures have provided an engaging, revelatory and humorous presentation of current audio format comparisons. Set in high-end listening environments, the multimedia demonstration showcases the auditory differences of master recordings played back in different formats such as vinyl, CD, MP3, AAC and online streaming models. The lectures are held as part of the P&E Wing and CEA Audio Division's ongoing "Quality Sound Matters" ini-

tiative, which educates about and demonstrates the importance of high-quality audio. The most recent presentation was held at Google's headquarters in Mountain View, California, on September 9. Previous stops include Tucson on August 2; New York on June 26; New Orleans on May 1; Wimberley, Texas, on April 27; and Nashville on April 25.

Scheps has engineered and mixed for some of the biggest acts in the business, including Adele, Green Day, Linkin Park, Metallica, Red Hot Chili Peppers and U2. He is a two-time GRAMMY winner for his work on the Red Hot Chili Peppers' Stadium Arcadium and Adele's 21 albums and was named the 2012 International Record-

ing Engineer of the Year by the UK's Music Producers Guild.

Maureen Droney, P&E Wing senior executive director, states: "Lost in Translation" is an entertaining yet simple and practical exploration of the various formats delivering music to consumers today. Our 'Quality Sound Matters' initiative and related projects are helping provide the knowledge base for a new and developing era, so engineers, producers, artists and home listeners alike can have informed ears in regards to audio quality. We thank Andrew and all of our P&E Wing luminaries for helping us explore these concepts and educate minds and ears around the country with these recent events."

iZotope RX Wins Engineering Emmy

iZotope Inc. (Booth 2921) has been honored by the National Academy for Television Arts and Sciences with an Emmy Award for Outstanding Achievement in Engineering Development for RX Audio Repair Technology. The Engineering Emmy is presented to an individual, company or organization for engineering developments so significant that they materially affect the transmission, recording or reception of television.

"We are incredibly proud to be recognized by the Academy for the development of iZotope RX," says Mark Ethier, CEO of iZotope, Inc. "iZotope's customers have helped shape RX

into what is today—their feedback has been invaluable as we've refined RX's workflows and strengthened its processing power. We are excited to be recognized as a game-changer in the television and broadcast industries and are sincerely humbled by this award."

For audio professionals in the television industry, RX is now the standard for rescuing audio from the cutting room floor. With remedies for noise, clipping, hum, buzz, crackles, unwanted reverb and more, iZotope's RX visual audio repair technology is the fastest, easiest way to repair and restore audio. RX makes it possible to clean up dialogue that has been spoiled by weather conditions, microphone

issues, equipment buzz, and sudden noises like dog barks, sirens and much more.

A highlight of RX is its powerful spectrogram, which exposes details that are hidden in a standard audio waveform. By revealing a rich visual display of audio frequency over time, RX allows engineers to detect and isolate problems with innovative selection tools. In addition, RX features intelligent, cutting-edge modules that are carefully designed to tackle specific audio problems. Whether used as a standalone software application, or as plug-ins within industry standard editors, RX integrates seamlessly with any post-production workflow.

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NUGEN Introduces MXF Option for LMB Processor

NUGEN Audio (Booth 2858) is introducing a new MXF file-handling option for the company's powerful Loudness Management Batch (LMB) processor. LMB is an offline loudness analysis and correction tool for OS X and Windows environments that delivers network-based, automated loudness-processing for large numbers of audio and video files without requiring user intervention. The new option introduces native MXF audio handling that enables LMB to perform automated analysis and correction of audio in an MXF container while preserving all other data within the file.

A highly versatile tool for post-production, film, and broadcast, LMB is typically used as part of a content-management workflow, as a stage of QC to check compliance of incoming content from third parties, or as a routine way of double-checking content when editors are using other loudness tools in the studio.

Based on NUGEN Audio's loudness monitoring and correction engine, LMB performs faster-than-real-time processing on batches of files, saving time and preventing human error. For streamlined processing of video, LMB automatically examines video files to analyze audio content without changing the original files. LMB's drag-and-drop interface and Watched Folders automate the process of checking and conforming files to multiple broadcast criteria, and optional command-line operation allows for full integration into existing asset management systems and procedures.

With the new MXF option, LMB can now analyze and correct OP-Atom and OP-1a operating patterns containing PCM and D10-encoded PCM audio data without first converting the MXF files to WAV format. With the ability to correct and deliver loudness-compliant audio in the original MXF format, the solution saves time and effort.

Gefen Touts New GAVA 3.0 Features

At Booth 2631, Gefen is demonstrating its next generation GAVA (Gefen A/V Automation) 3.0 system, allowing two-way integration between lighting and A/V systems. GAVA connects all audio/video and lighting devices in a home or commercial environment using IP. It offers a viable alternative to complex automation systems requiring specialized programming skills to integrate and operate. By using the built-in wizard, integrators can select their equipment, enter connection details and be up in running in just a few minutes. GAVA centralizes all AV devices and lighting systems into a single web-based interface that can be accessed at any time using a smartphone, tablet or computer.

"One of the best new features that I'm really excited about is the ability to program an event trigger that allows integrators to use a Lutron keypad, switch or dimmer to automate an AV event," says Gefen automation product manager Orrin Charm. "We will show a wireless wall keypad programmed to perform as a TV on/off switch that will control the TV and other components as easily as turning on a light. Plus, any action in the A/V system, such as inserting a disc, turning on a projector or opening an AirPlay stream can instigate

a Lutron lighting scene to dim the lights, close shades or turn on other devices. Now any event that a connected device communicates to GAVA can be captured and used as a control trigger."

Additional new features include Sonos integration, so integrators will be able to implement and manage audio zones by adding a wireless Sonos

Zone Player wherever needed. IP camera and thermostat integration will also be shown for the first time. Integration with BlueBolt Power Management devices means GAVA can reduce idle system power consumption to only a few watts, rather than hundreds of watts consumed by traditional integrated systems in standby mode.




Gefen's GAVA System Processor

Granelli Showcases G5790 Right-Angle Mic

The G5790 is a real SM57 modified to turn 90 degrees. Granelli Audio Labs (Booth 2554) uses brand new Shure SM57s and inserts a custom-made aluminum part with an acoustically engineered internal sound path. The result is a microphone that maintains the SM57's renowned durability and familiar tone while increasing functionality.

The G5790 gives engineers more options when miking crowded drum kits, allowing them to choose a position that minimizes unwanted bleed and does not obstruct the drummer. It also creates a neater appearance and takes up much less space on stage when miking speaker cabinets, percussion, and a number of other sources.


Inside the handle of the SM57 is a small acoustic chamber that affects the tone of the microphone. Our patented design manages to change the shape of this chamber without increasing the air volume. That is critical to keeping the sound that engineers know and trust. Granelli did not adjust the frequency response, alter the pickup pattern, or change any other components inside the microphone.



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Darcy Proper, Wisseloord Studios—Hilversum, The Netherlands;

Douglas Sax, The Mastering Lab—Ojai, CA; Tim Young, Metropolis Mastering—London;

Ten years ago top mastering studios generally mastered and created final production masters for only the Compact Disc. Now we commonly create production masters for CDs, Downloads, files for streaming, special “Mastered for iTunes” downloads, and high resolution files for vinyl disk cutting, HDtracks, and Pure Audio Blu-ray masters.

Our Platinum Panelists will talk about the ramifications of State-of-Mastering in 2013 and what the future may hold. Moderator: Bob Ludwig, Gateway Mastering Studios, Inc., Portland, ME

12:30 p.m.-1:30 p.m.

LUNCHTIME KEYNOTE: STUDIO OF THE FUTURE: 2020-2050

PRESENTER: John La Grou, Millennia Music & Media Systems

A brief look at the evolution of audio electronics, a theory of innovation, and a sweeping vision for the next forty years of audio production technology.

1:30 p.m.-3 p.m.

YEAR OF THE ENGINEER

PRESENTER: YOUNG GURU, ROC NATION—BROOKLYN, NY

Revered as “The Sound of New York,” Young Guru possesses over a decade of experience in sound engineering and production for the acclaimed Roc-A-Fella Records and Def Jam Recordings. Through his lecture and demo series, #eraoftheengineer, Guru examines the recent emergence of a new generation of do-it-yourself engineers, analyzing and demonstrating what it means for the culture at large.

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live soundtrack | events

11 a.m.-12:30 p.m.

NETWORK AUDIO SESSION N5 X192/AES67: HOW THE NEW NETWORKED AUDIO INTEROPERABILITY STANDARD WAS DESIGNED

Chair: Greg Shay, The Telos Alliance—Cleveland, OH

Panelists: Kevin Gross, AVA Networks—Boulder, CO; Stefan Heinzmann, Heinzmann—Konstanz, Germany; Andreas Hildebrand, ALC NetworX—Munich, Germany; Gints Linis, University of Latvia—IMCS—Riga, Latvia

This panel will present the background of a number of the decisions that were made and embodied into AES67. It will describe the problems that were targeted to be solved, as best as they were understood. What were some of the difficult tradeoffs?

Networked audio will be new for some users, while some of the roots of the networked audio experience of the members of X192 go back 20 years. Given a proverbial clean slate by the AES, come listen to the reasons why the choices in AES67 were made.

11 a.m.-1 p.m.

LIVE SOUND SEMINAR SESSION LS12: AN INTERVIEW WITH DAVE NATALE

Panelists: Keith Clark, ProSound Web; Dave Natale

Dave Natale is a veteran of over 30 years mixing front of house for the biggest names in concert touring, having spent much of that time working for Clair Brothers Audio (now Clair Global). Dave will discuss his career, knowledge gained along the way, and what all FOH mixers should know and strive for. A Q&A will follow the interview. Keith Clark is the Editor of ProSoundWeb and has been involved in the pro audio publishing field for more than 20 years.

1 p.m.-3 p.m.

WORKSHOP SESSION W29: MIKING FOR PA

Chair: Eddy B. Brixen, EBB-consult/DPA Microphones—Smorum, Denmark

Panelists: Giacomo De Caterini, Casal Bauer/Accademia di Santa Cecilia—Rome, Italy; Henrik Kjelin, Complete Vocal Institute—Copenhagen, Denmark; Cathrine Sadolin, Complete Vocal Institute—Copenhagen, Denmark; Nevin Steinberg, Nevin Steinberg Sound Design—New York, NY

This workshop takes you through some of the important issues and decisions when selecting the microphone with regards to peak level capacity, sensitivity, directivity, frequency response, sensitivity, etc. Getting balance, getting definition, getting the right timbre or “sound”—and still avoiding acoustical feedback, that’s the thing. Recognized engineers and sound designers will generously share their experiences from their work on the stages. Warning: Some of the attendees may pick up ideas that will change their habits forever...

2 p.m.-4 p.m.

PAPER SESSION P18: PERCEPTION—PART 2

P18-1 Negative Formant Space, “O Superman,” and Meaning (Paper: 9014)

P18-2 The Effects of Interaural Level Differences Caused by Interference between Lead and Lag on Summing Localization (Paper: 9015)

2:30 p.m.-4:30 p.m.

LIVE SOUND SEMINAR SESSION LS13

AUDIO FOR CORPORATE PRESENTATIONS

Chair: Michael (Bink) Knowles, Freelance Engineer—Oakland, CA

Panelists: Bruce Cameron, House to Half Inc.—Carmel, NY; Lee Kalish, Positive Feedback—Kingston, NY

Sound for corporate events can be lucrative but it can also be very demanding. Complex matrixing or other unusual solutions may be required in signal routing to loudspeaker zones, recording devices, distant participants and web streaming. Amplifying lavalier mics strongly into a loudspeaker system is its own art. Client relations are of top importance. We will talk about how these factors shape our differing approaches to corporate sound systems. Audience questions are encouraged.

WORKSHOP SESSION W31: BEAM STEERING LOUDSPEAKERS AND LINE ARRAYS

Chair: Peter Mapp, Peter Mapp Associates—Colchester, Essex, UK

Panelists: Stefan Feistel, AFMG Technologies GmbH—Berlin, Germany; Ralph Heinz, Renkus-Heinz, Inc.—Foothill Ranch, CA; Philippe Robineau, Tannoy—Coatbridge, Scotland, UK; Evert Start, Duran Audio—Zaltbommel, Netherlands; Ambrose Thompson, Martin Audio—High Wycombe, UK

Beam Steered Line Arrays have been commercially available for more than 15 years. Although originally intended for and restricted to speech applications, in the last few years, full range music systems have also started to enter the market. This tutorial will discuss the technology behind the systems, their application, and potential limitations. The workshop will include a number of case histories and aims to get anyone not familiar with the technology up to speed as well as providing experienced users with some answers to long standing questions.

PMC 'masters of audio' | sessions

SUNDAY, OCTOBER 20

10 a.m.-11 a.m.

CHRIS TABRON: BEYONCE, 'SOS, THE REGGAE MIX'

Having worked with the likes of Beyonce, Robin Thicke, Santigold, John Legend, Shiny Toy Guns and Mike Posner, Chris will present the latest single he mixed for Beyonce, as well as a cross selection of his versatile work while explaining his approach.

11:30 a.m.-12:30 p.m.

A JOE FERLA RETROSPECTIVE WITH SPARS

Joe Ferla, a five-time Grammy Award recipient and renowned engineer to some of the best musicians in the industry, will be presenting tracks for listening from his extensive discography. After each track is played he will answer any questions

regarding the track such as how he recorded the artist, which mics he used on what instrument, etc. Songs from artists such as Roberta Flack (that started his career off), David Sanborn, John Scofield, Eliane Elias, Dave Douglas, Christian McBride, Charlie Hunter and others will be featured in this unique listening experience.

12:45 p.m.-2 p.m.

ISTANDARD PRODUCERS PRESENTS 'BLAP' CELEBRITY BEAT CYPHER F/ILLMIND X ROCKWILDER X JIMI KENDRIX

iStandard producers team up with PMC Audio and platinum producer !llmind (producer for Kanye West, 2Chainz, Eminem, 50 Cent & More) to bring you the BLAP Celebrity Beat Cypher. Often done at iStandard 'Beat Camp' at SAE in various cities, powered by PMC Audio, BLAP is a round robin type producer showcase where your favorite Hip Hop Producers play music from their catalog as well as

new beats exclusive to the audience. Also confirmed are multi Grammy Award winning/ multi-platinum producer Rockwilder (producer for Jay-Z, 50 Cent, Pink, Missy, Redman and others) and Jimi Kendrix, multi-platinum producer for 50 Cent, Ja Rule, Jay-Z, Tupac and others.

2 p.m.-3 p.m.

PMC @ THE MOVIES

As the leading provider of high resolution monitors in the composer and movie scoring market, PMC will present the original 5.1 music tracks from movies like Turbo, Pacific Rim, Game of Thrones, Wreck it Ralph, X-Men and many more! Imagine what a movie would sound like without the great music!

3 p.m.-4 p.m.

STUDENT CRITIQUE SESSIONS

Students! Bring your stereo or surround projects to these non-competitive listening sessions and a panel will give you valuable feedback and comments on your work! Students should sign-up for time slots at the first SDA meeting, on a first come, first served basis. Bring your stereo or 5.1 work on CD, DVD, memory-stick, or hard disc, as clearly labeled 44.1 KHz WAVE or AIFF files. Finalists in the Recording Competition are excluded from participating in this event to allow the many non-finalists an opportunity for feedback on their hard work. The Student Recording Critiques are generously sponsored by PMC, and you get to hear your work on some amazing loudspeakers! Moderator: Ian Corbett, Kansas City Kansas Community College, Kansas City, KS.

student and career development | events

SUNDAY, OCTOBER 20

Noon—1:30 p.m.

STUDENT DELEGATE ASSEMBLY—PART 2

Moderator: Colin Pfund, University of Hartford—West Hartford, CT

Panelists:

Marija Kovacina, School of Electrical Engineering and Computer Sciences—Belgrade, Serbia
Andrea Pepper

Simon-Claudius Wystrach, York, North Yorkshire, UK

Magdalena Plewa, Gdansk University of Technology—Gdansk, Poland

Kyle P. Snyder, Ohio University, School of Media Arts & Studies—Athens, OH

At this meeting the SDA will elect a new vice chair. One vote will be cast by the designated representative from each recognized AES student section in the North and Latin American Regions. Judges' comments and awards will be presented for the Recording Competitions and Design Competitions. Plans for future student activities at local, regional, and international levels will be summarized.

3p.m.—4 p.m.

P.M.C STUDENT RECORDING CRITIQUES

Moderator: Ian Corbett, Kansas City Kansas Community College—Kansas City, KS

Students! Bring your stereo or surround projects to these non-competitive listening sessions and a panel will give you valuable feedback and comments on your work! Students should sign-up for time slots at the first SDA meeting, on a first come, first served basis. Bring your stereo or 5.1 work on CD, DVD, memory-stick, or hard disc, as clearly labeled 44.1 KHz WAVE or AIFF files. Finalists in the Recording Competition are excluded from participating in this event to allow the many non-finalists an opportunity for feedback on their hard work. The Student Recording Critiques are generously sponsored by PMC, and you get to hear your work on some amazing loudspeakers!

FOR MORE INFORMATION, VISIT THE AES WEBSITE AT [HTTP://WWW.AES.ORG/](http://www.aes.org/events/135/students/)
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Focusrite RedNet Enhances Church's Streaming Initiative

Thanks to its extensive streaming initiative, the World Revival Church in Kansas City, Missouri, has spread its message to hundreds of thousands of people from the far corners of the world. In its current form since 2001, the ministry of Pastor Steve and Kathy Gray has grown to comprise the World Revival Church, Libby Lane Early Childhood Center, the World Revival Network, the World Revival Church Academy and the World Revival School of Ministry. Recently helping the church keep its outreach global and its message clear is RedNet, Focusrite's (Booth 2930) flagship range of mod-

ular Ethernet-networked audio interfaces that harnesses the power of Audinate's industry standard Dante digital audio networking system to bring studio quality sound to any modern audio application.

C.J. Drumeller, who supervises



C.J. Drumeller, audio/technology supervisor at Kansas City's World Revival Church, which has been using RedNet 5 and RedNet 3 units from Focusrite (visible in red).

audio and other technologies for the church has been using a pair of RedNet 5 and a RedNet 3 audio interfaces to help propagate their message, forming a fully digital high quality audio reproduction and recording system. These were added as the finishing touches

to a larger audio system upgrade that in the last several months saw Drumeller and Pastor Steve Gray oversee the installation of a new RoomMatch loudspeaker system from Bose Professional Systems Division and a new Yamaha CL5 digital FOH console in the main sanctuary, giving the church a fully digital signal path from stage to speaker. As a forward thinking Audio Professional, Drumeller recognized the Church's need for networked audio, so the choice of the Yamaha console, which includes support for the Dante networking solution, was crucial. That would allow the use of the

fully Dante-enabled RedNet interfaces to be critical links in the new all-digital signal chain.

"RedNet has made the workflow so much more flexible," he says. "I don't know of any other interface that does what RedNet has done for us."

TASCAM Spotlights UH-7000

TASCAM is at Booth 2731 exhibiting a reference model of the upcoming UH-7000 Standalone Mic Pre-amp/USB Audio Interface, currently in development. Price and official launch date are yet to be announced but this high-grade piece is sure to impress anyone. Based off of the design and circuitry of TEAC's High Definition DACS and Audio Components, this UH-7000 will definitely offer an impressive sound quality not heard in home recording before.

Basic Features: High quality audio circuitry tested and evaluated for months before final selection; two ultra high performing mic pre-amps designed in an instrumentation amplifier structure; high-stability power supply unit and high-precision TCXO; standalone mode allows the unit to be used as a mic preamp without the need for a PC; included on the UH-7000 is an on-board DSP mixer with independent mixing and monitoring along with DSP effects (reverb, compressor and dynamic effects).

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ShowNews

TODAY'S GAME AUDIO TRACK SESSIONS

9 a.m.-11 a.m.
GAME AUDIO SESSION G12
PROFESSIONAL GAME AUDIO—
OPPORTUNITIES IN THE MOBILE
SPACE

Chair: Stephen Harwood, Education
Working Group Chair; IASIG

Presenters: Andrew Aversa, Drexel
University; Impact Soundworks; Jory
K. Prum, studio.jory.org—Fairfax, CA;
Michael Sweet, Berklee College of
Music—Boston, MA; Gina Zdanowicz,
Serial Lab Studios

In addition to sound design, composition, and production supervision, game audio requires skill sets that are rarely encountered elsewhere, including interactive audio programming and implementation. This broad array of work types provides for an equally broad range of career opportunities. Whatever your background and area of specialized expertise might be, there is room for you in this rapidly growing industry. In this session a panel of accomplished industry veterans will discuss how to begin and develop a successful career in game audio with a focus on the new opportunities available in the booming mobile gaming and web apps marketplace. Audience members will take away a comprehensive understanding of the many opportunities available to audio professionals in the video game industry, as well as valuable suggestions and insights into how to land that first gig.

12:30-1:30 p.m.
WORKSHOP SESSION W28
PRACTICAL TECHNIQUES FOR
RECORDING AMBIENCE IN SUR-
ROUND

Chair: Helmut Wittek, SCHOEPS
GmbH—Karlsruhe, Germany

In this workshop microphone recording techniques for ambience in 5.1 Surround are presented and discussed in theory and practice. Various simultaneous recordings were done in preparation of the workshop.

Theses audio samples from six different techniques in five different venues are perfectly suitable for demonstrating the principal differences between the techniques and the perceptual consequences on immersion, localization, sound color, stability, etc. The differences are not only valid for ambience and for 5.1 Surround as they show the basic differences between level/time difference stereophony and as they confirm theories on correlation between channels and their consequence for the perceived spatial image.

During the workshop, the audio samples are compared in an A/B manner and differences are discussed. The audio samples as well as the full documentation can be downloaded for free use on www.hauptmikrofon.de. They are particularly useful in education but also for sound engineers which have to choose an ambience setup in practice.

TSL Features New PAM PiCo Enhancements

TSL Products (Booth 3261) is showcasing its new 3G video preview feature, improved GUI and SMPTE linear timecode recognition for its PAM PiCo Audio and Loudness Meter range.

The new software enhancements are available to all existing PAM PiCo users as a free download from the new TSL Products website (www.tsl-products.com). The loudness logging application introduced at NAB 2013 will also be made available to all PAM PiCo owners as part of the free update.

"The SMPTE linear timecode measurement and recognition will give users a frame accurate time reference when com-

bined with the loudness logging application and, the video preview adds a feature which has been high on our customers 'wish list' since introducing the SDI de-embedding models," says Martin Dyster, head of audio for TSL Products. "The old licensing structure has been replaced with the new software release, bringing common functionality to all Pam PiCo models. This software adds significant visual improvement and a feature set that all current PAM PiCo users will find extremely beneficial, setting the PAM PiCo apart from the competition."

The enhancement to the PAM PiCo's GUI allows the end user to

enjoy much clearer text and graphics for easy recognition, while offering an augmented color scheme for functional differentiation at a glance. The new SMPTE linear timecode reader capability is accessed through the analogue inputs on each model of meter, delivering critical SMPTE timecode metadata information to ensure accurate location monitoring for loudness compliance.

For all HD-SDI capable meters, the display will now support the video preview function, which provides a level of confidence monitoring not available on any other compact loudness measurement device.

Zynaptiq Acquires Prosoniq Products, Technologies

Zynaptiq GmbH, distributed in North America by Eleven Dimensions Media (Booth 2557) has acquired Prosoniq's complete IP, including the company's current and past product line, technologies, patent rights, research data and license contracts, effective March 1st, 2014. Zynaptiq will continue to offer the current line of Prosoniq products.

Founded in 1990, Prosoniq has been crucial in providing key technologies to many companies in the media technology industry, including Quantel, Emagic, Steinberg and Cakewalk. Prosoniq pioneered in the field of applying Artificial Neural Networks to audio processing, voice removal, structural audio morphing and polyphonic time stretching with formant correction, and has researched and developed many

more technologies and tools for applications including image decomposition, phoneme recognition, structural audio information retrieval and rendering, and more.

Today Prosoniq is best known for: Time Factory time-stretching and pitch-shifting batch processor; sonic-WORX Isolate voice extraction/suppression and spectral editing application; Orange Vocoder classic vocoder plug-in; Morph real-time audio morphing plug-in; NAS synthesis engine as used in the Hartmann <NEURON> Synthesizer.

"We're thrilled to add these software gems to our portfolio of cutting-edge technologies and award-winning products," says Zynaptiq CEO Denis Goekdag.

"We are happy to consolidate Prosoniq's 20+ years worth of research and development into Zynaptiq, giving these great products and technologies a new home," adds Stephan Bernsee, CTO at Zynaptiq. "This allows for the creation of even more cutting edge products and extending into new fields, and our users will greatly benefit from this consolidation in the near future".

Zynaptiq GmbH, based in Hannover, Germany, creates audio software based on artificial intelligence technology, and is known for its award-winning de-reverberation and frequency response linearization plug-ins UNVEIL and UNFILTER, as well as the real-time polyphonic pitch processing plug-in PITCHMAP.

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New Speaker System Marks Lipinski 10th Anniversary

Lipinski Sound is at Booth 2562 celebrating its 10th anniversary at the 135th AES convention with the unveiling of a new self-powered and upgradable loudspeaker system.

The revised L-707A family of monitors are the latest development in a series of loudspeakers starting with the original L-707. Products based on Lipinski Sound's proprietary class A opamps will also be on display. The discrete design, simply called Lipinski SQUARE, is unique in that at no point does the audio signal pass through an integrated circuit, condenser, coil, or transformer. The highly regarded 500 series Compressor, Mic-pres and Equalizer along with the L-600 replacement power supply designed as an upgrade for the API 500VPR are also featured.

Lipinski Sound has established its reputation by building first class analog audio gear since 2003. Its loudspeakers are used as reference monitors in the finest recording and mastering facilities in the world and trusted by some of the most prestigious international university music programs.

Says company founder Andrew Lipinski: "If we are not convinced that our next design will surpass everything on the market, we will simply not manufacture it. Our background lies in perfection, and a need for perfect tools to do our own reference recordings. We critically evaluate the best equipment commercially available, cost-no-object. When we feel we can do it better, we start our own design. Only if this beats the competition, we eventually start manufacturing. We do not manufacture products that are runners-up. We only manufacture products that are cutting edge".

Waves, Abbey Road Bow J-37 Plug-In

Waves Audio (Booth 2839) and Abbey Road Studios are introducing the J-37 tape saturation plugin, a precision model of the very machine used to record many of the greatest masterpieces in modern music. With a variety of user-adjustable controls including Tape Speed, Bias, Noise, Saturation, Wow and Flutter, the Waves Abbey Road J-37 faithfully recreates the inimitable sonic signature of the original machine. But they didn't stop there: they also modeled three exclusive oxide tape formulas developed especially by EMI, each with its own unique frequency response and harmonic distortion behaviors. All in all, the J-37 tape emulation plugin delivers a level of hardware realism never before experienced in the box—until today.

J-37 tape saturation plugin features: created in association with Abbey Road Studios; modeled on the machine used to create countless classic '60s tracks; adds analog warmth to digital recordings; controls for Bias, Wow, Flutter, Tape Speed and more.



The J-37 Tape Saturation Plug-In developed by Waves Audio and Abbey Road Studios

Line 6, Earthworks Partner on Digital Wireless Mic/Transmitter

Line 6, Inc. is introducing V75-40V, a new wireless microphone/transmitter that combines industry-leading Line 6 digital wireless technology with the renowned Earthworks (Booth 2739) WL40V premium hyper-cardioid capsule. Designed for use with Line 6 XD-V75 systems, V75-40V delivers stunning performance and unmatched sound quality, representing a new standard in digital wireless performance.

"We're pleased to partner with Earthworks, an industry leader in high-definition microphones," says Max Gutnik, VP of products, Line 6. "Together

we've created a digital wireless microphone that delivers performance previously found only in the highest quality wired studio microphones."

"Line 6's expertise and experience in digital wireless coupled with Earthworks' precision microphone technology, stemming from our measurement background, lends itself to a superior product for the live sound and worship markets," says Heidi Robichaud, president/CEO, Earthworks.

Designed to deliver studio-quality performance to the wireless world, the premium hand-tuned and tested

capsule from Earthworks features lightning-fast impulse response, high SPL handling and a wide frequency range. A textbook-perfect hyper-cardioid polar pattern conveys exceptional detail and nuance. The result is incredible vocals that require little to no EQ.

The Line 6 XD-V system is the only wireless platform that can transmit the exceptional frequency range of the premium hand tuned and tested WL40V capsule from Earthworks. Featuring 24-bit precision for a full frequency response, exceptional dynamic range and no compression or expansion, the signal from Line 6 digital wireless systems is so clear and strong that it sounds and performs like a wired microphone.

Sound Radix Spotlights 32 Lives Application

Sound Radix's (Booth 2557) 32 Lives is a 32-bit to 64-bit Audio-Units plug-ins adapter.

In July 2013, Apple introduced Logic Pro X, the next-generation ver-

sion of its professional audio software, bringing many new features and improvement, and updated user interface. Moving forward with new technologies, the new Logic Pro X is a modern, 64-bit only application, which means that older 32-bit plug-ins will no longer work in Logic Pro X. Previous projects that were created in Logic 9 or earlier that include 32-bit only plug-ins cannot be opened fully in Logic Pro X.

Enter 32 Lives. 32 Lives is a new application, capable of generating 64-bit Audio Units versions of your loved and hard-earned 32-bit legacy plug-ins, helping you to cross over to the new Logic Pro X smoothly and transparently. Older Logic Pro sessions will completely load into Logic Pro X, including all presets, parameters and automation. No special re-wiring or routing is required. All your 32-bit only plug-ins will again re-appear in the plug-ins menu as they always were.

Please check the plug-ins compatibility chart for compatibility status of your plug-ins before you buy.

NewsFrom

Acme Audio

Acme Audio's (Booth 3126) Opticom XLA-3 is an optical-type audio limiter that combines the use of high-speed cadmium-selenide (CdSe) photocells together with all-tube circuitry to produce harmonically rich, and aesthetically pleasing, non-linear dynamic limiting effects. Its uniqueness lies in its ability to easily produce a wonderfully wide range of "dirty" to "clean" opto-compression sounds. With three separate optical circuits, it offers maximum 3-in-1 versatility at a competitive price. Large analog control knobs, as well as full-size backlit panel meters allow for a familiar and comfortable user interface, while Neutrik/Cliff connectors, long-life mil-spec potentiometers, contamination-resistant ceramic tube sockets, and 16 gauge cold-rolled steel chassis ensure that the unit will perform reliably for many years.



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VISIT US AT BOOTH 3246

Radial Unveils StageDirect Muting Direct Box

Radial Engineering is at Booth 2573 unveiling the StageDirect, a unique direct box that combines all of the standard features one would find in a DI with the added convenience of being able to mute the signal using a footswitch for silent on-stage tuning or to quietly switch instruments without having to turn down the PA system or put the stage amp on standby.

According to Radial's Eastern Regional Sales Manager Phil Coelho: "As a gigging bassist, I was immediately

struck with the StageDirect and how I could see it solving a number of problems on stage. The obvious one is being able to quietly tune without having your signal feed into the PA system. As an audience member, hearing the band tune up can be really annoying. But for me, the real biggie is being able to switch from my four-string passive bass to my five-string active without having to put my amp on standby and frantically wave to the FOH engineer to let him know I am about to switch basses. All too often, he forgets to turn me down and then you get a huge pop in the PA. The StageDirect solves the problem as it gives me the freedom to decide when I want to change instruments."

As with all Radial direct boxes, the StageDirect is made from 14-gauge steel and finished in baked enamel for maximum durability. Connections include a 1/4-inch input for the instrument, a



Radial Engineering's StageDirect muting direct box

1/4-inch output for the stage amp, and a standard XLR male output to feed the PA system. A separately buffered 1/4" tuner output is always on. When the footswitch is depressed all of the outputs other than the tuner are muted to enable quiet on-stage tuning. The mute feature also makes it easy to switch instruments on stage without having to turn down the PA channel or set the stage amp on standby in order to avoid loud popping in the audio system.



Gathering around the new Yamaha CL5 digital audio console recently installed by Boulevard Pro at the Bergen Performing Arts Center are, from left: monitor tech Ralph Grasso; Boulevard Pro's James Cioffi; tech director Joe Feola; audio department head Paul Denise.

Boulevard Pro Installs Two Yamaha CL5s at bergenPAC

Boulevard Professional (Ridgefield Park, NJ) recently installed two Yamaha (Booth 2623) CL5 Digital Audio Consoles along with four Rio 3224-D input/output boxes, one at front of house and one for monitors, at the Bergen Performing Arts Center (bergenPAC) in Englewood, New Jersey. Since 1986, Boulevard Pro has been providing audio systems for rental and installation to customers around the Tri-State area.

"We've built a strong relationship with bergenPAC over the past 10 years," states James Cioffi, co-owner, Boulevard Pro. "We suggested the new Yamaha CL5 consoles to the audio staff and initially provided them as rentals so the crew would have an opportunity to see how functional the consoles are and how well they sound. The staff loved the console's sound and size, affording the theater extra room at front of house." A Yamaha MY lake card is installed in the FOH console and is used to control the existing speaker system and all theater zones.

Since Boulevard installed two complete CL systems, bergenPAC can rotate the consoles from the theater to the Drapkin Cabaret & Lounge as well as its performing arts school located just down the street.

"We've been working with Boulevard Pro for many years now, and they always go the extra mile to make sure our shows go off without a hitch," states Joe Feola, Tech Director. About the console, Feola says "I've been a Yamaha supporter for a long time, and the CL5 fits our needs perfectly. By accommodating the files of other Yamaha boards, it helps to speed up the load in. The venue hasn't sounded better."

Source Elements Features Source-Connect 3.7

Source Elements (Pod) is featuring its major new release of Source-Connect Standard and Pro 3.7 for Windows, bringing the power and stability of the company's Stand-alone software to the Microsoft Windows operating system.

Source-Connect 3.7 runs as a Standalone application, no longer needing complicated DAW setups, while still allowing you to work directly in their DAW of choice and take advantage of the full feature-set of Source-Connect Standard and Pro.

Source-Connect 3.7 arrives with built-in support for Pro Tools 10, with Pro Tool 11 support pending. This new version of Source-Connect Pro finally brings compatibility with DAWs that exclusively run VST plug-ins, including Nuendo, Cubase, Fairlight, Pyramix, and many others.

Source-Connect 3.7 for Windows is also built for Voice actors. It affords them greater mobility than ever before as it will run on any modern Windows tablet, laptop or computer.

Cloud Cloudlifter Goes To the Rack



Cloud Microphones' CL4 rack-mount Cloudlifter

Cloud Microphones is at Booth 3031 unveiling its new CL4 rack-mount Cloudlifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously, making it ideal for live and broadcast applications as well as professional and project studios.

Based on Cloud's award-winning Cloudlifter technology that converts phantom power into up to 25 dB of ultra-clean gain for low output dynam-

ic and ribbon mics, the CL-4 solves problems posed by noisy preamps, and can be used to drive stronger, cleaner signals over longer XLR cable runs. The single rack space unit is simple and compact, featuring four rear-mounted sets of balanced XLR inputs and outs.

"We've had an almost constant demand for rack-mounted Cloudlifters for years now," says company founder Roger Cloud. "It's great to finally be able to accommodate those requests."

Inward Connections Features TSL-4 Vac Rac

Nearly two decades ago, Inward Connections (Booth 3126) created the TLM-1 (Tube Limiter Module) for their Vac Rac modular processing system. The TLM-1 was highly favored by many of the world's top recording engineers and when the modular Vac Rac was discontinued, the TLM-1 topology found life as a new stand-alone, dual-channel unit. Thus, the TSL series was born.

The Inward Connections TSL-4 Vac Rac is the latest incarnation of this classic design. It adds new features without altering the sonic signature engineers have come to revere: Smooth limiting presented with the euphonic character and warmth of tubes. If you want to control the transients of vocals, guitars, bass or the mix bus, without tweaking a whole bunch of controls, the



Inward Connections' TSL-4 Vac Rac

TSL-4 is exactly what you've been looking for.

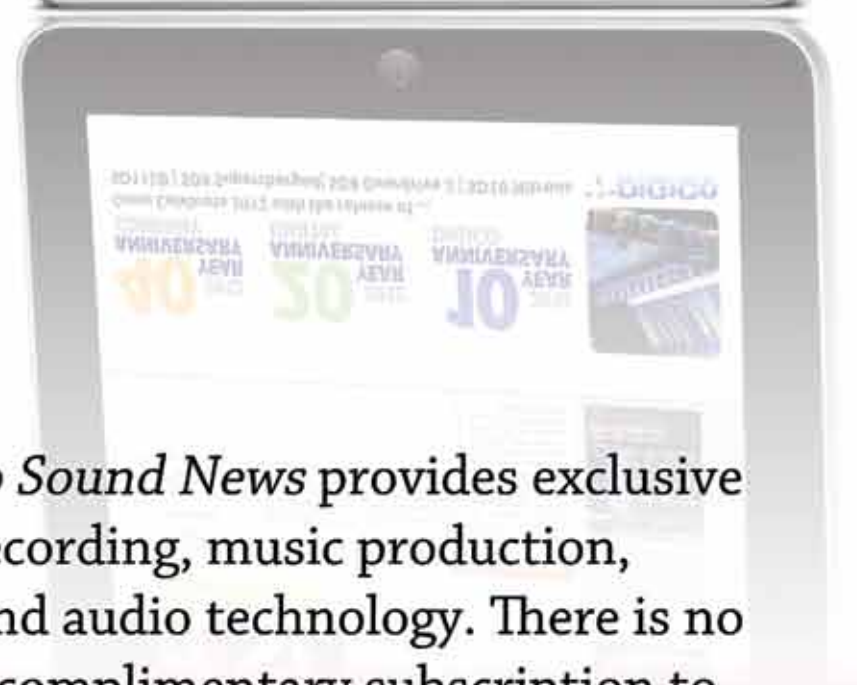
Inward Connections also offers the TSL-4V Vac Rac. The TSL-4V is the TSL-4 equipped with hand-selected and factory-installed NOS tubes. The TSL-4V is a special order item and subject to the availability of tubes required.

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Antelope Gear Shines Like Diamonds on Rihanna Tour

Rihanna's "Diamonds World Tour" is making its mark as one of this year's most successful tours to date. At the core of the production system is Antelope Audio (Booth 3139), whose products facilitate clocking for the entire rig, including playback for synchronization, lighting, MIDI, sound effects and vocals.

"This is the best sounding tour I've ever been a part of and we've been running really hard," says Demetrius Henry, playback engineer for the Diamonds World Tour. "We didn't think we could get our playback rig to sound any better, but the Orion32 interface has taken things to another level—the difference was like night and day." Currently, the tour is running two Antelope Audio Orion32s and a 10M atomic clock on playback, in addition to a Trinity | 10M combination at front of house (FOH). The Trinity | 10M combination, which is a favored selection among the world's top mastering engineers, serves as the primary clocking duo for the entire production.

In addition to playback and FOH, there are two Antelope Audio Zodiac+ converters being used in conjunction with the keyboard rig on stage, pro-

viding artifact free, high-resolution audio for the duration of each performance. Kenny Scharets, keyboard technician for the Diamonds World Tour, appreciates the piece of mind that comes with using the Zodiacs: "We have the Zodiacs racked up directly beneath the keyboards and they are so compact and rock solid. When I turn them on, I know they are going to be there for me—it is a dream to have this kind of stability and reliability."

Since the beginning of the tour, the Orion32 Trinity|10M and Zodiac units have been performing flawlessly. Before hitting the road, the production crew put all of the equipment through its paces with several rehearsals, including two full dress rehearsals in Buffalo with a full P.A. before hitting the road. Sonically, it has taken the sound quality to the next level, according to FOH engineer Kyle Hamilton: "For me, the Trinity | 10M combo has given me an audio image full of depth and clarity, unlike anything I've ever experienced. The mix has always been clear, but now it has an extra sheen, sort of like what you might find on a nicely waxed car."



Bringing professional studio reference monitoring to customers at a remarkably affordable price, JBL Professional is at Booth 3600 showcasing its 3 Series studio monitors. The first studio monitor line to incorporate JBL's patent-pending Image Control Waveguide, 3 Series is designed to deliver exceptional imaging and detail in any listening environment. As this photo attests, Peter Chaikin, senior manager, Recording and Broadcast, JBL Professional, shared a tender moment with a 3 Series monitor at the Harman truck yesterday.

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ProSound Network Presents Best Of Show Awards

Today, the editorial staffs of *Pro Sound News* and *Pro Audio Review* magazines present the third annual ProSound-Network Best of Show Awards for the 135th AES Convention in New York City.

During each of the pro audio industry's major U.S.-based conventions and trade shows, the editors of PSN and PAR, with assistance from the editors of sister titles *Mix* and *Audio Media*, comb the exhibit halls for new and noteworthy products.

The winners are as follows: AEA N22, API The Box, Apogee Symphony 64 ThunderBridge, Avid S6, Focusrite Red 1 500 Series, Genelec 1237A and 1238A, iZotope Nectar 2, Lynx LT-TB Thunderbolt, Neumann TLM 107, PrismSound Titan USB, Rupert Neve Designs Shelford Series, Shure SRH 1540, Solid State Logic Live, Sonnox Codec Toolbox, Sony PCM-D100, Waves Abbey Road J-37.



Opened strictly as a recording facility in 1992 by recording and live sound engineer John McBride and his wife, country superstar Martina McBride, Blackbird Studio has expanded to include the Blackbird Academy (Booth 3131). After repeatedly seeing the poor state of audio education in America, John and Martina founded The Blackbird Academy. Faculty includes Mark Rubel and Kevin Becka for studio education and, with classes beginning soon, Tony Cottrill for a unique live sound program. Shown here at the Blackbird booth are executive assistant LeeAnn Carlson (left) and Cottrill.

Neumann Marks 85th Anniv. With Special Offers

In celebration of its 85th birthday, premium audio brand Neumann USA (Booth 2831) is unveiling two very special incentives for U.S. based consumers interested in purchasing its microphones and studio monitors.

Effective immediately, customers purchasing any Neumann microphone are eligible to receive a free Sennheiser HD 280 Pro headphone, while customers purchasing a pair of Neumann KH 120 studio monitors, or a single KH 310 monitor, are eligible to receive a free soft carrying case, courtesy of Neumann.

Rebates are valid on products listed above, which must be purchased from an authorized Neumann dealer

between now and December 31st, 2013. Eligible rebate claims require the following:

- *A completed rebate form, which can be downloaded from the Neumann website: <http://www.neumann-usa.com/promos>

- *The original UPC and EAN code, cut from the box (no photocopies will be accepted)

- *A copy of the sales receipt, dated between October 1, 2013 and December 31, 2013, from an authorized Neumann dealer for a product listed above

- *All materials must be postmarked no later than January 31, 2014.

Authorized Neumann dealers are listed online at www.neumannusa.com.



Neumann's newest studio microphone, the TLM 107 large diaphragm microphone, stands for innovation based on tradition. It is a universal, standard-setting microphone with multiple polar patterns for studio, broadcasting and demanding home recording applications.

To download the rebate forms, please visit www.neumannusa.com/promos.

Calrec Posts First Callisto Sale

Calrec (Booth 2939) has sold its first Callisto audio console, a new console making its U.S. debut at AES, to outside broadcast (OB) company Token Creek Mobile Television. The Wisconsin-based OB company also purchased a Calrec Artemis Beam console. The Callisto will be installed in a new truck destined to cover high school and college sports and corporate and entertainment events, among others. The Artemis Beam has been installed in an existing

HD unit that covers a wide variety of sports and entertainment events.

"We have two other Calrec desks besides the Artemis Beam and the Callisto, and we've always been very happy with them, so when we decided to build new trucks, Calrec was our first choice," says Brendan Clark, Token Creek's director of engineering. "Calrec consoles have become widely accepted in our market, so not only do our own operators like them, but freelancers get

comfortable using them in a very short time. They also give us the features and flexibility to meet whatever specs our clients require. The Callisto, in particular, will allow us to serve clients who want high production value in a more cost-effective truck."

Token Creek ordered a Callisto console with 44 faders and a 64 x 64 mic/line, 72 AES, and four MADI I/O configuration, as well as a GPIO control option.



Studer's (T1) senior sales manager Michael Franklin is shown here with the company's Vista 9 console. Studer also is featuring its acclaimed Vista 1 digital mixing console platform and showing its commitment to supporting existing customers with the addition of world-class Lexicon effects through an integrated VistaFX engine. Adding world-class Lexicon effects expands the applications for the Vista1, increasing its appeal in live and theatrical production environments.



Paul Pesco of the band LFDH pulled into the TruNorth Music and Sound booth (3058) yesterday to meet with Bruce Bartone (left), Lewitt brand manager for audio (TruNorth distributes Lewitt in North America). Pesco tried out the TronicalTune, a guitar tuner that works in seconds, all the while preserving the integrity and tone of the instrument. Tronical, distributed in North America by TruNorth, offers several model configurations that support a wide array of the most popular guitars on the market today.



Jazz artist Jane Ira Bloom's new album, *Sixteen Sunsets*, was recorded in 5.1 high-resolution Surround Sound at New York's famed Avatar Studio B by renowned engineer (and AES Past-President) Jim Anderson, who also co-produced and pushed the envelope of how a jazz quartet could sound using 5.1 recording techniques. The specifics of how that was accomplished were divulged in Saturday morning's PMC 'Masters of Audio' AES Knowledge Center Seminar, 'Jazz in Surround with Jane Ira Bloom.' Shown above are Bloom (left) with Anderson.

Blackbox in Spotlight at JoeCo

Based in Cambridge, U.K., JoeCo (Booth 2658) manufactures the award-winning Blackbox range of 1U live multi-track audio recorders and players. The company will exhibit a range of products including the popular 24-channel balanced analog and 64-channel

MADI and Dante recorders, which capture BWAV audio directly to USB2 drive without requiring a computer. Recorded audio can be instantly re-purposed or archived as required.

JoeCo's BlackBox Player technology enables playback of up to 64 channels of high quality synchronous audio for a range of live performance, broadcast and themed entertainment applications. BlackBox Recorders and Players can now be remotely controlled via iPad using JoeCoRemote. Developed for use with a range of iPad models, the JoeCoRemote app, in combination with a specially designed hardware interface, can be used to remotely operate any 24-channel or 64-channel JoeCo system.



The Shelford 5052 from Rupert Neve Designs (Booth 3123) echoes the simple and definitive 1073 feature set with a vertically-oriented mic pre, high pass filter, and 3-band inductor EQ, while also incorporating modern capabilities like the variable Silk/Texture control from the Portico II Series and simultaneous pre/post "tape" operation. Utilizing class-A, discrete, +/- 24V topologies with custom-wound transformers and inductors, Rupert Neve designed the 5052 as a vintage-style channel strip that captures the soul of his classic designs, without the previous compromises.



Joe Bull poses on the AES show floor with the BBR1MP, which squeezes 24 channels into a single rack unit.

JoeCoRemote offers both wireless and wired connectivity between the iPad and the BlackBox.

New ANDIAMO Variants Ready at DirectOut

DirectOut (Booth 3047) is a German company specializing in professional audio products around the MADI standard. Format and AD/DA converters and microphone amplifiers as well as MADI tools (such as a MADI headphone amplifier) are developed, manufactured and distributed under the brand DirectOut Technologies.

Derived from the acclaimed ANDIAMO 2, DirectOut now offers unidirectional versions of the high-end MADI converters. D.O.TEC ANDIAMO 2.AD and D.O.TEC ANDIAMO 2.DA. These provide 32 channels of either analog to MADI or MADI to analog conversion for those needing only one direction of conversion at a

time. Both devices are equipped with redundant MADI ports and two power supplies.

All features from ANDIAMO 2 (such as remote control, internal routing matrix and superior sound quality) are included.

The company also is spotlighting D.O.TEC ANDIAMO.AES, a 64-channel AES/MADI converter with integrated routing matrix. The 2RU device comes with redundant MADI ports and two power supplies.

Remote control is offered via USB, Serial over MADI or MIDI over MADI. The remote control software "ANDIAMO Remote" provides access to a routing matrix on a per channel basis (Matrix Mode) and to all system settings.

Three different modes offer individual handling of channel status data throughout AES and MADI ports—for pass-through of third-party control data or analysis purposes.

The device is also available as D.O.TEC ANDIAMO.AES SRC with sample rate converters on 16 of the 32 AES inputs.



From now through the pre-Christmas shopping period until November 30, Sonnox (Booth 2921) is offering a 40 percent discount on all plug-ins and bundles (excluding Codec Toolbox, GML Option). 'Now is an opportune time to buy Sonnox AAX plug-ins, as we're currently running our biggest promotion to date,' says Sonnox Sales & Marketing manager Nathan Eames. Shown here at the Sonnox booth is Josep M. Solà, European sales and product specialist.



At a Friday press conference, iZotope's Alex Westener unveiled the RX3 Advanced Audio Repair Suite and the Nectar 2 plug-in. Nectar 2 will bring the best of digital innovation and analog character into a complete set of tools specifically for voice.



RealTraps (Booth 3226) has been drawing enthusiastic visitors to its exhibit of real membrane bass traps that also absorb mid and high frequencies. The company is also responsible for the innovative cell phone privacy stations located throughout the AES Convention area. RealTraps founders Ethan Winer and Doug Ferrara are friends of more than 30 years. Winer is also a respected pro audio writer who has contributed to the industry's most important publications. Audio engineer Ferrara has a distinguished history as a musician, having been the bassist for the '60s rock band The Fifth Estate, which had a national hit in 1967 with a delightful rock 'n' roll version of "Ding! Dong! The Witch is Dead," the E.Y. (Yip) Harburg-Harold Arlen song from *The Wizard of Oz*. In a visit with Ferrara yesterday at the RealTraps booth, *AES Daily* editor David McGee (left) secured Ferrara's autograph on his original edition of the Fifth Estate's first album on Jubilee Records.

ORION³² WORLD'S FIRST 32-CHANNEL USB & MADI AUDIO INTERFACE AND MASTER CLOCK

Check out Antelope Audio demo showing a complete recording system based around the Orion³² and take the opportunity to meet and talk to our special guests:

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Michael Brauer (Saturday, 1 p.m.)



Orion³² is a 32-channel AD/DA converter with MADI & USB interfaces and a precise master clock, bringing extreme quality and flexibility to your recording rig. Outfitted with Antelope's acclaimed Acoustically Focused Clocking and high-speed USB connection, the Orion³² delivers 32 channels of pristine 192 kHz digital audio to and from your computer.

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Mixing in The Box takes on a whole new meaning with the introduction of the small footprint, full-featured API (Booth 2539) The Box analog console. The brand name says it all: The Box is built in the API tradition with 30+ discrete op-amps and 18+ transformers. It weighs in at 80 pounds, but is still a 'big iron' desk. API president Larry Droppa is shown here unveiling The Box for AES attendees.



At Booth 2731, TASCAM's Jeff Laity shows off the DA-3000, the new upgrade to the DV-RA1000HD. Designed to fit in any size recording studio, professional or home, for recording, mastering, broadcast, replacing a DAT machine or for audiophiles wanting to upgrade their files, the recorder supports high sampling rates up to PCM 192 kHz and DSD 5.6 MHz.



Created in partnership with *Sound On Sound*, Project Studio Expo brings the latest techniques, tools, and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing, and mastering. This year's overwhelming response to an expanded program solidifies the impression the Expo made last year in its debut in San Francisco as one of the most important new features AES has introduced in recent memory.

Dreamhire Keeps Studer A827s Busy

Dreamhire has been keeping both of its Studer (T1) A827 24 track, two-inch analog tape recorders busy during 2013 with ongoing rentals for D'Angelo's latest project at various locations including Blastoff Productions and MSR Studios and on a Keith Richards' session at Germano Studios. When not out in the field at least one of the machines lives in the Dreamhire Audio Transfers facility where mark Berger has used it on more than a dozen transfer projects so far this year. Dreamhire also carries four Ampex ATR102 2-track machines for rent. They are available in quarter-inch, half-inch or one-inch formats. For more information on the selection of analog recorders available plus a myriad of other vintage items, visit Dreamhire's newly updated website, www.dreamhire.com.



Radial Engineering (Booth 2573) president Peter Janus strikes a pose with the SW8 backing track switcher. Designed to switch eight audio channels simultaneously, backing tracks are recorded on two separate systems and each is sent to the SW8 where the user may manually select between the playback systems or have the SW8 automatically switch between them when a drop-out occurs via an internal gate.

Dugan Issues E-2 Automatic Mix Controller

Dan Dugan Sound Design (Booth 2647) is introducing the Dugan Model E-2 automatic mixing controller for use with multiple live microphones. Incorporating eight channels with Dugan Music System and Dugan Gain Limiting (analogue I/O), 12 channels Dugan Speech System (analog I/O) or 16 channels Dugan Speech System (ADAT digital), this product replaces the Dugan Model D-2 as the company's top-of-the-line automatic mixing controller with analog I/O. It may be operated from the Dugan Control Panel for Java (included in the purchase price), the Dugan iPad

app that provides the Dugan panel on portable devices, the Model CP-2 physical control panel, or the front panel mute and bypass buttons. The Model E-2 links with all other digital Dugans to form larger systems.

"The Model D-2 was a popular option for users needing analog I/O, but in the past few years advances in technology have made it possible to deliver the same technologies within a smaller chassis and at a lower price," says Dan Dugan. "This updated unit will be very useful for customers who are working within tight spaces or who need portability in their analog Dugan system."



CEDAR's (Booth 2952) Gordon Reid shows off the company's DNS 8 multi-channel sound noise suppressor.

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Cloud Microphones (Booth 3031) resurrects the spirit of the classic RCA Type 44 ribbon mic with the Cloud 44-A active ribbon microphone. Within the mic, the ribbon remains true to the original 44, handcrafted to the exact specifications first prescribed in the 1930s by RCA; however, everything else has been upgraded using state of the art materials, manufacturing

processes and technology. At AES, Cloud is also unveiling its new CL4 rack-mount Cloudfifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously. Shown here with the latest and greatest from Cloud is the company's general manager, Scott Haughey.



Wes Dooley of AEA - Audio Engineering Associates (Booth 2744), poses with the N22 phantom-powered ribbon microphone. Providing a ribbon tone without the need for EQ in most applications, the microphone boasts a smooth mid-range sound with stunning clarity due to reduced proximity effect and increased presence.

grammy | continued from page 1

"He wanted to be an engineer, but knew he needed to move on," said Bob Ludwig, who worked with Ramone on Paul Simon's "50 Ways to Leave Your Lover." "His talents were more than just knobs and EQs. He needed to use his talents to mold artists."

"In a way, I wouldn't be here without Phil," said Elliot Scheiner. "In the 1960s, he interviewed me for five minutes before he hired me. I'm forever indebted to Phil."

Ramone was active in many industry organizations, serving as Chairman Emeritus of the Board of Trustees of the National Academy of Recording Arts and Sciences (NARAS), Co-Chairman of the Producers and Engineers Wing, and as a former Trustee of the MusiCares Foundation, producing their annual pre-Grammy tribute.

He was also an advocate for music education programs, including serving on the boards of the National Mentoring Partnership and the Berklee College of Music. He was a Trustee of the National Academy of Popular Music and the National Recording Preservation Board of the Library of Congress. He is also a founding member of META (The Music & Engineering Technology Alliance).

the most | continued from page 1

something. Also, there's the Platinum Mastering panel at 11 (Room 1E15) and Jay-Z's engineer, Young Guru ("Year of the Engineer," Room 1E15; 1:30 p.m.); students are going nuts for that one—they want to see him."

All of this points to the fact that while the AES Convention is all about professionals connecting, seeing the latest gear and sharing ideas, it also provides an entry point for the next generation of audio pros. "We've really tried to make sure the students are here; they aren't being kept away from everything going on," said Krivit. "It's wonderful to see these kids and how their vision changes by coming here—it broadens their view of the industry, their place in it and the possibilities they can explore; it goes far beyond meeting people on the show floor. Any student who doesn't come here is already so far behind the ones who are here."

Christopher Plunkett, deputy director, convention management for AES, pointed out that "Sunday, we're debuting the SCN Systems Sound Symposium on the show floor, which is open to everybody, and that will bring a whole new level of education and access to people." Some of the offerings will include "Beyond Background Music—Designing Sonically Driven Spaces" and "Big in NYC—How the Metro Area's Premier AV Installations Influence the Industry."

Try to squeeze everything you can out of the last day of AES—and if you can't fit it all in, then it's time to start thinking about next year's Convention, due to hit the Los Angeles Convention Center, October 9-12.



At Booth 3241, Direct Sound is spotlighting its Extreme Isolation headphones. The headphones are a simple design that allows repairs to be made without tools or soldering. With up to 36.7 dB of passive isolation, these headphones do not bleed/leak sound into live microphones and feature TruSound tonally accurate drivers for authentic audio production. Direct Sound's John Gresko (left) and Steve Rois are the go-to sources at the booth for more information.



The Triad-Orbit (Booth 2961) line of advanced microphone stands and components is making its global debut at Booth 2961. Triad-Orbit represents a quantum leap in the evolution of the microphone stand," says ACCESS Products Group (parent company of Triad-Orbit) Sr. VP Marty Harrison, shown here at left. With Harrison at the Triad-Orbit exhibit are J. Herschel Blankenship, managing director, ACCESS Products Group (middle) and, at right, Ryan Kallas, director of product development, ACCESS Products Group.

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