

vip preview edition

the AES DAILY

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

AES Special Events Mine Past, Present, Future

By Clive Young

It was the philosopher Edmund Burke who said, “Those who don’t know history are destined to repeat it.” He wasn’t talking about this year’s AES show (he died in 1797, after all), but the phrase still comes to mind when looking over this year’s stellar lineup of Special Events, which will both look back at pro audio’s history and peer into its future with equal aplomb. And if you’re interested in hearing what’s going on right now at the cutting edge? Well, they’ve got that too.

For instance, you’ll get a bit of all three in “Producing Across Generations: New Challenges, New Solutions-Making Records For Next To Nothing In The 21st Century” (Thurs., Oct 17, 5 p.m.), when rising producers and seasoned veterans share their advice and experiences on what it takes to make a living in today’s music business. Hand in hand with that, attendees can find out how those touchstones of the past, the old-fashioned Broadway cast album, get made today with no time or budget at the panel, “From The Motor City to Broadway: Making *Motown The Musical* Cast Album” (Fri., Oct. 18, 12:45 p.m.). Today’s pros also get their say at the annual Platinum Engineers (Fri., Oct. 18, 2:30 p.m.), Platinum Producers (Sat., Oct. 19, 11:30 a.m.) and Platinum Mastering (Sun., Oct. 20, 11 a.m.) panels, as they reveal their up-to-the-minute production techniques.

events on page 30

135th AES Emphasizes Innovation

By Clive Young

Pro Audio perpetually reinvents itself, whether it’s new technologies, new techniques, new products or new players creating all three. The 135th AES Convention is the place where you’ll find all of the above, however, whether you’re interested in the new audio gear debuting on the exhibit floor, fascinating innovations being presented in the many papers and presentations, or resume-enhancing skills being taught in workshops and panels.

As the Audio Engineering Society celebrates its 65th year, pro audio’s Main Event returns to the Jacob Javits Convention Center in New York City, October 17-20 this year, and the show will once again host the world’s largest gathering of audio professionals, attracting attendees from around the globe. This year’s convention will be bigger and better than ever, as the top names in professional audio engineering converge for the latest audio innovations through workshops, tutorials, technical papers, booth exhibits and product showcases.

“Innovation seems to be the key to creating a growing industry, and we are committed to playing a major role in incubating and promoting this innovation,” says Bob Moses, executive director of AES. As such, the Convention will feature a packed schedule of paper sessions, tutorials, engineering briefs, Master Classes, workshops, standards committees, special tracks, historical events and the ever-popular tech tours at some of the city’s most intriguing audio-centric sites.

Building on the momentum created by its strong convention in San Francisco in 2012, this AES show will see a number of new features that were introduced last year make their East Coast debuts, including the Project Studio Expo—a free workshop/tutorial space



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on the convention floor where top-name pros and manufacturers share and explain their best practices and tricks.

“The 135th AES Convention is gearing up to be one of the best ever with another great tech program full of amazing events and new initiatives that people have been asking us to bring into the show, such as skills training,” says Moses. “The hugely popular Project Studio Expo is back in partnership with *Sound On Sound*, and we are launching another event

on the show floor in partnership with *SCN* magazine called the Systems Sound Symposium that addresses critical issues for systems designers and installers. Also, NARAS will be hosting a wonderful tribute to our dear friend Phil Ramone. And if that wasn’t enough, the guys who record the sound for the TV show *Dangerous Catch* will be there with war stories to rival anything audio engineers have attempted before. In short, we’ve got lots of amazing stuff lined up!”

Talkin’ Loud and Sayin’ Something

By Steve Harvey

Even a cursory glance at this year’s AES Convention program schedule suggests that attention is being focused on a number of topics that touch multiple segments of the audio business, including that perennial favorite, loudness.

In recent years, it has seemed as

though everyone in broadcast was talking about loudness in the run-up to the CALM Act—which legislates television program-to-interstitial loudness—and its subsequent implementation. The Broadcast and Streaming sessions program, chaired for the twenty-seventh year by the redoubtable David Bialik, will once again assemble a panel of

experts to discuss the global state of TV loudness and associated metadata (Oct. 17, 9 a.m.). But this year’s program also looks at loudness issues in radio and, as content is increasingly made available online, streaming, pondering the efficacy of loudness controls in those environments and discussing what solutions are being applied

worldwide (Oct. 17, 3:45 p.m.).

The “loudness war” started in the record business 20 years ago as mastering engineers were encouraged by clients to crank the levels in order to have their music stand out on the radio. With FM radio in Europe now adopting EBU R128 loudness nor-

talkin’ loud on page 30



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40 SERIES MIC
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Sound is your passion, your inspiration. The good news is it's ours, too. That's why Audio-Technica is now offering a special promotion that provides two vital links for your audio chain. From now through December 31, 2013, any customer purchasing a qualifying Audio-Technica 40 Series studio microphone will be able to redeem an offer for a free pair of ATH-M50 professional studio monitor headphones (\$199 Value). From input to output, you'll enjoy a level of clarity and precision that will continue to inspire you every day.

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JBL Spotlights 3 Series Studio Monitors

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. With a distinctive appearance, rugged build, pristine sound, and most affordable price points, the new 3 Series will be welcomed by music, post and broadcast production customers working in stereo and surround sound formats.

The JBL 3 Series features two models: the LSR305, 5-inch powered studio monitor; and the LSR308, eight-inch powered studio monitor. Both models

offer impressive performance, with the LSR305 boasting a response of 43Hz to 24 kHz and a peak SPL of 108 dB, while the LSR308 features a response of 37Hz to 24 kHz and a peak SPL of 112 dB.

Leveraging new technology developed for JBL's flagship M2 Master Reference Monitor launched earlier this year, the 3 Series features JBL's patent-pending Image Control Waveguide enabling the listener to hear greater depth and ambience in recordings. Surrounding the high frequency tweeter, and located directly above the woofer, the waveguide precisely controls the sound emanating from the monitor in the vertical and horizontal planes. With a complex contour employing tiny, meticulously engineered ridges, the



JBL Professional's 3 Series

waveguide optimizes the phase relationship of the loudspeakers, and also the blend of directed and reflecting sound arriving at the listening position. The product of intensive R&D, the waveguide design allows subtle detail to be heard, even in a dense mix.

ShowNews

Game Audio Track Focuses on Trends, Issues

The 135th Audio Engineering Society Convention is featuring a comprehensive Game Audio Track, focusing on audio trends and issues in the gaming industry. As the track's co-chairs, industry veterans Michael Kelly and Steve Martz have assembled a compelling and highly inclusive series of panels, sessions and presentations that address the many dimensions of this complex sector of professional audio. These include multichannel game audio, 3D sound, sound



Game Audio Track co-chair Michael Kelly

effects, immersive game sound, the emotional components of game audio, and other key points.

"This year's Game Audio Track is going to be particularly fascinating, because of several key changes in the gaming industry," observes Michael Kelly, who in addition to co-chairing the Game Audio Track is also director, Research and Development, for DTS and Chair of the AES's Technical Committee on Audio for Games. Kelly, who has co-chaired the technical committee since 2004 with Steve Martz and jointly organized the convention activity since then, points out, "The games track at U.S. AES conventions has grown into a major event. This is the first time we've officially shared the chair for the games track, in order to keep on top of the planning. Undoubtedly, the biggest change in the larger industry this year will be the launch of new gaming consoles. That's always an exciting event for any games track, and a lot of our events will be covering that. In particular, we have leaders from both Sony and Microsoft looking at where sound in games is going in the future. We've also got a strong focus on mobile and Web-based gaming to reflect the significance of that sector of the games-industry."

Sony Launches Hi-Res Audio Recorder



Sony's PCM-D100 high resolution audio portable recorder

Sony's (Booth 2526) new PCM-D100 high resolution audio recorder is ideal for a wide range of applications that require the highest sound quality possible, 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.

The D100 is part of Sony's newly announced High-Resolution Audio initiative, a complete series of solutions that have been designed to ensure that the latest generation of music enthusiasts can enjoy hi-res digital music with the type of sound quality available on LPs and CDs.

The recorder includes a high-speed USB port for uploading and downloading files to and from Windows PC or Macintosh computers. Recording formats include linear PCM (at 192, 176.4, 96, 88.2, 48 and 44.1kHz); DSD (2.8224

MHz) and MP3 (320 and 128 kbps). Additional playback support is provided for FLAC, WMA and AAC files.

The PCM-D100 is fitted with new ultra-high quality, two-position (X-Y or Wide) stereo microphones, 32 GB of built-in flash memory and a combination SD Card/Memory Stick slot for expandable storage. The recorder's lightweight metal aluminum body is built to withstand the demands of professional applications and offers long battery life via four AA batteries.

Other unique D100 features include a five-second pre-record buffer, digital pitch control, cross-memory recording, dual digital limiter, a low-pass filter, Super Bit Mapping, built-in editing functions and a built-in speaker. The recorder is supplied with Sony's Sound Forge Audio Studio software, a wireless IR remote commander, a microphone furry windscreen, carrying case, four AA batteries, AC adapter and a USB cable.

Focusrite RedNet: 'So Easy, So Simple, So Cool'

Ken Christian is an avid and accomplished keyboardist and home recordist, using a combination of Ableton Live and Cubase software to help create his music. To connect his large collection of vintage analog and digital synths and other gear, he has turned to RedNet, Focusrite's (Booth 2930) acclaimed range of Ethernet-networked audio interfaces, based around the industry-standard Dante Ethernet audio networking system. The first to offer IP network audio interfaces for the recording studio, RedNet is suitable for any application that requires moving around high quality audio with high channel count and ultra-low latency. Focusrite's RedNet is helping Christian streamline his workflow so he can focus on the music.

Christian's setup includes vintage keyboards including a Moog MemoryMoog, Oberheim OB-8, Prophet 5, Yamaha CS70M, Korg MS-10, and



Keyboardist/home recordist Ken Christian, pictured in his control room, with all components connected via Focusrite RedNet interfaces.

a Roland Juno-60, as well as a wide variety of modern synths such as the Yamaha Motif, Korg Kronos, Korg R-3 and Dave Smith Tempest. Before he learned about Focusrite's RedNet system, Christian says his studio was a maze of wires, patch bays and patch cords. Those are headed to eBay, he says, now that he's discovered Red-

Net. "I have about forty classic synthesizers, going back to the 1970s—and this was the only way I had to route them," he jokes, referring to the tangle of patch cords that he used to need to organize and record them, as well as connect them to his hardware outboard processors, another staple of classic pro audio that he likes to use. "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."

As simple as RedNet has made his workflow, it has also changed the way his studio looks. "I can have a live-recording or work area anywhere in the house I have an Ethernet connection, so it's really allowed me to expand the boundaries of my studio. I'm ready to buy my fourth RedNet 3, and that will increase my I/O capability to 128. RedNet is so easy, so simple, and so cool."

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



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.

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."

Live Sound Track Covers Core and Emerging Issues

Always on the leading edge of professional audio, the 135th Audio Engineering Society Convention is again featuring a Live Sound Track of events, bringing a high level of focus to key aspects of live sound, with expertise and insight shared by some of the industry's top professionals. Reprising their roles as Co-Chairmen of the Live Sound Track for the convention, industry veterans Henry Cohen and Mac Kerr have consistently developed meaningful and significant sessions that draw large audiences including top professionals in the fields of live audio and sound reinforcement.

This year's Live Sound Track will cover topics both core and emerging, from signal processing, grounding, loudness and metering, to the rapidly evolving domain of networked audio, where several sessions, such as "Audio Distribution Over Networks," will address systems and protocols like



Henry Cohen, co-chair, Live Sound Track

Show
News

Dante and Audio Video Bridging (AVB).

"The AES Show has always been an invaluable resource for information about both the art and the science of live sound," observes Cohen, who is also Senior RF Engineer with CP Communications. "Our goal is to provide greater knowledge of the technologies and techniques around live sound and do so with great detail and intensity of focus. All of the sessions offer a good balance between the science and math of live sound coupled with its practical applications."

The roster for this year's AES Live Sound Track features a mix of cutting-edge new topics and updated familiar subjects. Topics include: AC Power and Grounding; Audio Distribution over Networks; Sound System Optimization; Speech Intelligibility in Stadiums; Production Wireless Systems: Tips and Tricks from the Experts; Audio for Corporate Presentations.

dbx Showcases New Personal Monitor Controller

At Booth 3600, dbx is showcasing its PMC16 Personal Monitor Controller, a remote control located near the performer that lets them easily set up and control their own personal mix of up to 16 channels of audio. The dbx PMC16 Personal Monitor Controller is the ultimate answer for musicians everywhere who ask their soundman for "more me! Less them!"

"Our Personal Monitor Controller gives performers real-time control over their individual mixes, right from their position on stage," notes Noel Larson, market manager for Portable PA, Tour and Recording. "As anyone who's performed live knows, your on-stage needs are always changing. With the PMC16, each musician can now dial in their mix exactly the way they want it—and when you hear yourself better, you play better."

The attractively priced dbx PMC16 lets users precisely dial in the levels of up to 16 channels of audio and tweak each channel with EQ, panning, Stereo Width control and

effects including a choice of built-in Lexicon reverbs. Performers can control their mix on the fly in real time and save up to 16 user-preset mixes. The PMC16 works with traditional on-stage monitor systems, powered personal monitors, in-ear monitors, and headphones.

Multiple PMCs can be used in an audio system, and each user can have a unique mix. The PMC16 is ideal for everything from house of worship systems with a single compact mixing console to large-scale orchestra installations with up to 60 PMCs.

The dbx Personal Monitor Controller uses a BLU link audio bus from either the dbx TR1616 or any BSS London system to control 16 channels of digital audio (expandable up to 256). Its clean, uncluttered control layout, bright LCD screen and Wizard set-up and configuration utility make the PMC16's set-up time incredibly fast. The PMC16 can be configured to operate with either 48kHz or 96kHz D/A conversion.

Audio-Technica Shows AT5040 Studio Mic

Audio-Technica (Booth 2723) is featuring its AT5040 cardioid condenser microphone, the inaugural model from its flagship 50 Series of elite studio microphones. A-T's ultimate studio vocal microphone, the hand-built AT5040 side-address condenser offers remarkably musical high-fidelity performance, with profound realism and depth, presence and purity of sound. Featuring a proprietary breakthrough element design, the AT5040 employs four ultra-thin (2 micron) rectangular diaphragms that function together providing combined surface area unachievable in a standard round diaphragm. Designed as a first-choice vocal microphone with smooth top end and controlled sibilance, the AT5040's large-diaphragm characteristics and fast transient response also make it ideal for recording acoustic instruments such as piano, guitar, strings, and saxophone.

The first of A-T's design criteria for the AT5040 was purity of sound. To achieve this, A-T engineers developed a four-part rectangular element, the pinnacle of recent breakthroughs in sound-capture technology. Four exquisitely matched diaphragms function together (with outputs proprietarily summed) as a single high-performance element - effectively the largest element Audio-Technica has ever created. By using four diaphragms as a single capsule, the AT5040 achieves remarkably large surface area without the increased



Audio-Technica's AT5040 cardioid condenser microphone

weight and decreased transient response that are the expected limitations of expansive size.

Another key AT5040 design feature is advanced internal shock mounting that effectively decouples the capsule from the microphone body. For additional isolation, each AT5040 is also provided with Audio-Technica's new AT8480 shock mount. Featuring a proprietary design, the AT8480 was engineered not only to isolate the microphone, but to rid the apparatus itself of any unwanted resonances and other audio aberrations that could be transmitted to the microphone. It also features a unique locking mechanism that holds the microphone securely in place.

DESIGNED TO ADAPT



Genelec is proud to present the latest additions to the SAM Series - the new 1237A and 1238A three-way **Smart Active Monitors**.

These monitors feature Genelec's proven acoustic design with DSP and AutoCal™ for balanced and proper system response. The 1237A and 1238A come with advanced Directivity Control Waveguides for improved tonal balance, output, and imaging. Highly efficient class D amplifiers are utilized for the LF and MF drivers with an ultra-wide bandwidth discrete class AB amplifier for the tweeter. The integrated active amplifier module can also be optionally rack-mounted.

All SAM Series active monitors and subwoofers including the new 1237A and 1238A provide uncompromised sound quality and precise imaging, a benefit obtained through the Smart Active Monitoring concept pioneered by Genelec.

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GENELEC®



1237A



1238A

First-Ever 'System Sound Symposium' Set for AES

The 135th Audio Engineering Society Convention is presenting the first comprehensive look at one of professional audio's most robust market sectors. Sponsored by Systems Contractor News, the SCN Systems Sound Symposium, will bring together leaders in the business of installed AV, with an emphasis on how installed sound is expanding the professional audio industry. Running from 10 a.m. to 4 p.m. on Sunday, October 20, 2013, the SCN Systems Sound Symposium is a full day of panel sessions finely tuned to offer real-world experience and practical knowledge about the most pertinent AV business and technology trends of today. Four in-depth panel discussions will address the opportunities and issues affecting business growth and profitability in the near and long term. AV integrators, consultants and others in attendance will benefit from a program featuring relevant topics with compelling speakers that are changing the commercial audio business. The Systems Sound Symposium is open to all Exhibits-Plus badge-holders (free with registration in advance).

The panel topic and presenter lineup for the SCN Systems Sound Symposium represents the many diverse aspects of installed sound. Topics include:

- **How Expertise in Intelligibility Measurement Can Build Your AV Integration Business**, featuring Robert Badenoch of Shen Milsom & Wilke, among other notable speakers.

- **Big in NYC—How the Metro Area's Premier AV Installations Influence the Industry**, which will feature AV integrators, consultants and manufacturers in a discussion moderated by Felix Robinson of AVI-SPL, examining how top-level sound systems in clubs, performing arts venues, retail outlets, restaurants, stadiums, houses of worship, and boardrooms in the Big Apple represent the cutting-edge of systems implementation.

- **The Practicalities of Networked Audio in Permanent Installations**, featuring presentations from Lee Minich, Lab X Technologies/AVnu Alliance; Kevin Gross, AVA Networks; Josh Evans, Lab.gruppen/Tannoy; and moderated by Karl Winkler, Lectrosonics.

- **Beyond Background Music—Designing Sonically Driven Spaces, Production Wireless Systems: Tips and Tricks from the Experts** including Sam Berkow, SIA Acoustics; David Schwartz, Essential Communications; Ben Bausher, JaffeHolden Acoustics; and moderated by Josh Evans, Lab.gruppen/Tannoy.

Advanced Triad-Orbit Mic Stands Make Debut

The Triad-Orbit (Booth 2961) line of advanced microphone stands and components is making its global debut at Booth 2961.

"After eight years of intensive R&D and nearly a year of testing in the field, we're ready to introduce to the world one of the most revolutionary new product lines our industry has ever seen. Triad-Orbit represents 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," says ACCESS Products Group (parent company of Triad-Orbit) Sr. VP Marty Harrison. "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."

The proprietary TRIAD articulating base provides the weight and stability of large diameter cast iron bases and a fully adjustable attitude and footprint, thanks to its patent-pend-



Orbit orbital booms in the new Triad-Orbit line include the Orbit 2 dual orbital boom and the iOrbit1 iPad holder

ing ratcheting mechanism. Each leg of a Triad base has five ratcheted positions that provide a pitch of up to 65 degrees to accommodate "boom-less" front lines, uneven surfaces and stacking. A foot-actuated latch on each leg provides hands-free adjustability.

ORBIT Orbital Booms utilize a stainless steel ball swivel mechanism to deliver an unparalleled range of motion (360 degrees x 220 degrees) that's extremely smooth, quiet and stable.

MICRO Orbital Mic Adaptors are miniature versions of ORBIT Orbital Booms, exhibiting the same enhanced range of motion, thanks to the unique ball swivel mechanism.

Genelec Spotlights M Series Active Monitors

Genelec (Booth 2639) is showing its M Series Bi-amplified Active Monitors. The energy-efficient M Series takes a new approach to monitor design as part of Genelec's larger ongoing sustainable initiatives known as GES (Genelec Embedded Sustainability). The primary focus in developing the new M Series was to proceed with a sustainable mindset without sacrificing the accuracy and reliability for which Genelec has been known for the past 35 years, while also offering something new and innovative for project studio customers.

The first two models, recently introduced, are the M030 and the M040 Bi-amplified Active Monitors, which employ a Natural Composite Enclosure (NCE) manufactured for Genelec in Finland from wood fiber and recyclable material. The M030 and M040 use Genelec enclosure design heritage, featuring rounded edges and gently curved front and sides to provide minimized cabinet edge diffraction and superb imaging. Both models also utilize a Laminar Integrated Port (LIP) for accurate low frequency response and minimizing the enclosure vibration and each employ an integrated advanced Directivity Control Waveguide (DCW), yielding large internal volumes with outstanding mechanical strength.



Genelec's M030 bi-amplified Active Monitor

The M Series models feature new class D amplifiers developed in-house by Genelec's R&D/engineering team. The class D amplifiers are highly efficient, low distortion amplifiers that operate cooler and lighter than class A/B amps. They also feature Intelligent Signal Sensing (ISS) power management with auto power-off/auto power-on and with the standby power consumption of less than 0.5W. Automatic voltage selection allows the monitors to operate throughout the world. Additionally, the M Series has high-performance drivers, intuitive room response controls and system calibration with XLR/TRS and unbalanced RCA inputs.

DPA Features d:dictate Recording Microphones

DPA Microphones is presenting its d:dictate Recording Microphone at Booth 2551. The d:dictate line combines the company's best new and existing capsules and preamplifiers, which deliver superior sound across many applications where the microphones have not been widely used before, such as live sound applications for touring and installation purposes.

The d:dictate range includes DPA's new modular MMC4018 supercardioid capsule, the counterpart to the MMC4018V capsule used in the company's new d:facto Vocal Microphone. This microphone is ideally suited for applications where clarity and audio quality are critical. d:dictate is also comprised of the well-known MMC4007 high-SPL omnidirectional capsule, a modular version of the company's 4007 microphone. Widely used for measurement purposes, this capsule has an unbeatable dynamic range and can handle extremely high sound pressure levels. Both capsules are entirely compatible with other d:dictate preamplifiers and are ideal for capturing sound from percussion and brass instruments, as well as for audio measurement purposes.

Rounding out the d:dictate line are microphones from the familiar and well-loved DPA Reference Standard series, which has been absorbed into the d:dictate range. These include the modu-



DPA's d:dictate recording microphones

lar 4000 and 2000 Series, which are manufactured to perform within very narrow tolerances and offer exceptional linear frequency responses, high SPL and superior gain before feedback. Included in the d:dictate range are a wide variety of 4000 Series capsules, including the new 4018 Supercardioid, 4017 Shotgun, 4015 Wide Cardioid, 4011 Cardioid and 4006 Omnidirectional. 2000 Series Microphones that are in the line consist of two twin diaphragm capsules—the 2011 Cardioid and the 2006 Omnidirectional. Both of these microphones are rooted in the design technology of DPA's classic miniature capsules.

HEAR REDNET AT AES BOOTH 2930

Focusrite®
REDNET®



"I was blown away. The preamp is flat, and the phase coherence is perfect."

Philip Reynolds – Systems Engineer, The Killers

For the front of house rig of The Killers' world tour, a RedNet 1 and RedNet 4 perform a number of duties for Systems Engineer Philip Reynolds. His key responsibility is to set up the tour's state-of-the-art sound system to perform as well as possible in venues across the globe. In order to do this, he uses audio analysis software coupled with a reference mic, to match the sound system response as closely as possible to the output of the front-of-house desk. RedNet handles all his inputs and outputs to facilitate that process, including the mic preamps for his highly sensitive audio test mic.

SYSTEM DETAILS: 1 x RedNet 4 (8 Channel Mic Pre) and 1 x RedNet 1 (8 Channel A-D / D-A)

"Set up time is tiny, and the bottom line is that it works and it sounds great. They're the only things that matter."

Matthew Weiner – Sound Recordist



Laptop concert recording 238 feet away

It's not just in large-scale applications that RedNet shines. Matthew Weiner is a freelance sound recordist from New Jersey, USA who records lots of jazz and classical concerts, and uses a RedNet 2 to capture high-quality audio on his laptop recording system. Matthew's rig consists of a rolling rack case with some ADAT-enabled eight-channel mic preamps, a selection of mics, and a 238-foot reel of Cat 6 cable, enabling him to be a long distance from the stage if necessary. "The weight of that reel versus the 75-foot snake I used to rent is fractional, and it's more than three times as long and has almost double the capacity!"

SYSTEM DETAILS:

1 x RedNet 2
(16 Channel A-D / D-A)
Dante Virtual Soundcard
(Direct to laptop Ethernet)

"We just plug it in anywhere, and it just works. It sounds great too!"

John Crossley – University of Derby



New flexible studio across an existing network

RedNet's rapid penetration into the audio industry has been far-reaching, and some of the earliest adopters have been educational facilities. The University of Derby, UK, chose RedNet in their impressive new recording studio facility. Using their existing Cat 6 networking infrastructure and a mixture of RedNet 1, 2, and 4 units, they're able to record 24 channels of audio from anywhere within the Arts, Design and Technology building, straight into Pro Tools HD with RedNet 5. From their ground-floor auditorium, for example, students can track a live concert from their fully-equipped control room on the second floor. All they need to do is to connect their microphones to the portable RedNet 4 preamp rack, and patch a single Ethernet cable to an RJ45 socket in the wall.

SYSTEM DETAILS:

2 x RedNet 1
(8 Channel A-D / D-A)
1 x RedNet 2
(16 Channel A-D / D-A)
3 x RedNet 4
(8 Channel Mic Pre)
2 x RedNet 5
(32 Channel HD Bridge)
2 x RedNet PCIe Cards



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New Technologies in Broadcast and Streaming

Always at the cutting edge of key trends in broadcast sound and streaming audio, the Broadcast and Streaming Sessions at the 135th Audio Engineering Society Convention will bring an intense focus on key frontiers in professional audio. Reprising his role for the 27th year as



David Bialik

Chairman of Broadcast and Streaming Sessions, David Bialik has consistently developed meaningful and significant sessions that draw standing-room-only crowds.

This year's broadcast/streaming sessions are the most exciting yet, offering a look at the implications of how new technologies will affect broadcast and streaming audio, such as "Audio For 4K TV," and "Broadcasting During Disasters," a look at how the close-to-home strike of Hurricane Sandy last year impacted news and other broadcast operations, as well as updated iterations of long-standing issues facing the industry, such as loudness and maintenance.

The sessions for this year's AES Broadcast/Streaming series are a mix of cutting-edge new topics and updated familiar ones. Events include:

"Broadcasting during Disaster"—"How Hurricane Sandy impacted the ability of broadcasters to quickly respond with accurate, timely life-safety information," says Bialik.

"Is it time to retire the MP3 protocol for Streaming?"—"The MP3 format has been around a long time now," he says.

"The key point we're going to focus on is, is backwards compatibility holding up future progress?"

"Audio for Mobile TV" and "Streaming and the Mobile Initiative," which both look at the issues audio faces as it moves into the mobile landscape.

Other sessions include timely and relevant topics, including focuses on "Audio for 4K TV," "Listener Fatigue and Retention," "Television Loudness and Metadata," "HTML5 and Streaming," "Modern Audio Transportation Techniques for Remote Broadcasts," "Hardware Troubleshooting Basics," "Technology and Storytelling: How Can We Best Use The Tools Available To Tell Our Stories," "Facility Design" and "Loudness Control for Radio and Internet Streaming."

Full Sail Installs 64-Channel API Vision Console

Full Sail University's Studio B is now the official home of a 64-channel API (Booth 2539) Vision console. The console will be the centerpiece of the university's Recording Arts Academic Program. After a rigorous process, Full Sail's new Vision eventually became the console of choice, primarily due to its distinct analog sound and highly teachable signal path. Installed on January 2nd, Full Sail has completely integrated the console into its Academic Program.

"We are excited to have the API Vision Console installed into one of our on-campus studios," says Darren Schneider, advanced session recording course director at Full Sail University. "This addition to campus provides another opportunity to work on a pro-

fessional platform and prepares them with knowledge of the technology they will encounter when pursuing careers in the music industry."

Founded more than thirty years ago, Full Sail University, according to Rolling Stone Magazine, offers one of the top five best music programs in the country and is home to over 18,000 students from all over the world. "We're honored to have an API console at such a prestigious educational facility," API President Larry Droppa comments. "Students enrolled in the Recording Arts program learn all aspects of console technique and we're convinced API products are an excellent way to both teach and understand signal path and signal flow."

NewsFrom

Dangerous Music

Dangerous Music (Booth 3249) is composed exclusively of musicians, studio owners, producers and engineers—the very same group of people for whom Dangerous products are designed. That's the magic: living the recording experience on both sides of

the control room glass and constantly working to improve it. (Without the bean counters). From the inception, building to a "price point" was ignored in favor of: Audio Quality First—sonic integrity is non-negotiable. The brain trust at Dangerous determines the product's function, feature set and how to make it sound as transparent and musical as humanly possible. Building the gear they want to use.

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 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



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

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.

the AES DAILY
vip | preview edition

October 2013

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Published by NewBay Media L.L.C.
28 East 28th Street, New York, NY 10016

Tel: 212-378-0400

Email: aesdaaily@nbmedia.com

Web: www.nbmedia.com

ShowNews

Historical Events

FRIDAY, OCTOBER 18

5 p.m.-6:30 p.m.

BIG BAND RECORDING

Presenter: Robert Auld, Auldworks, New York, NY, USA

SATURDAY, OCTOBER 19

5 p.m.-7 p.m.

35 MM MUSIC RECORDING

Presenter: Thomas Fine, Brewster, NY

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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



Grundman Project Studio Thrives with IsoAcoustics

Music producer, writer and mastering engineer Paul Grundman has installed a pair of IsoAcoustics (Booth 2542) ISO-L8R155 acoustic-isolating monitor stands at his project studio to optimize the performance of his nearfield monitor speakers and ameliorate some of the control room's acoustic irregularities. IsoAcoustics innovative speaker stands have a unique, patented isolation technology which effectively eliminates the transfer of energy to surrounding surfaces, providing better focus across the frequency spectrum along with enhanced stereo imaging.

Grundman frequently collaborates

with EDM artists Celeste and Roku-ro under the moniker Grundmaster, and works as an engineer at one of the top Hollywood music mastering facilities, Bernie Grundman Mastering. He reports that the new IsoAcoustics stands almost instantly improved the performance of the Focal Solo6 Be near field monitors in his project studio, which is located in a beach bungalow in Malibu. "Things became more balanced immediately," he says. "Previously, the bass wasn't as focused. With the IsoAcoustics stands, the bass is more focused; in fact, the whole frequency spectrum is actually more focused."

The proof, says Grundman, is in the improved speed and accuracy with which he can now finish a mix with the IsoAcoustics stands. "Before the IsoAcoustics stands were in my project studio I had to do six to eight revisions and recalls of my own mixes-going back and forth to the car for reference, checking to hear if the vocals were too hot or not hot enough-because of all the midrange null points in the room. I'm able to now reduce the amount of times I go back and forth to the car and listen. After I installed the stands I sent a mix to Roku-ro and he said, 'I think you got it in one!' So the stands have made a difference."

Lewitt Features New MTP Live Series Mics

At Booth 3058, the Austrian based microphone producer Lewitt is featuring two new MTP Live Series flagship models ready for testing: the MTP 940 CM condenser microphone and the dynamic MTP 840 DM.

The MTP 940 CM boasts comprehensive features and settings typically found only in today's finer reference studio condenser microphones. Three switchable polar patterns—wide cardioid, cardioid and super cardioid—allow for maximum flexibility when dealing with a diverse range of sources

and environments. A three-position high-pass filter makes it possible to directly influence the proximity effect, adapting it in the best-possible way to the sound source. Additionally, the three-position pre-attenuation pad guarantees clip-free results even in extremely high SPL environments.

The externally biased large-diaphragm capsule of the MTP 940 CM offers an impressive 135 dB dynamic range. Due to its high headroom and Lewitt's own, patent pending, Direct Coupling circuit design, the MTP 940 CM delivers an ultra-low self-noise level of just 9 dB. This makes the MTP 940 CM ideal for not only live situations, but also in the studio, whenever the goal is to create a live atmosphere with the highest degree of acoustic precision.

Excellent transient response, refined electronics and superior capsule design make the MTP 840 DM, Lewitt's sec-



Lewitt's MTP 940 CM condenser microphone

ond new performance microphone, a professional tool for onstage use. A three-step high-pass filter directly influences the proximity effect, allowing adaptation of the character of the mic to an individual artist's requirements and tastes. Utilizing Phantom Power, an internal three-position amplifier makes the MTP 840 an active microphone, allowing for enhanced capturing of vocal nuances and distant sources.

Sanken Showcases Chromatic Series Mics

Sanken Microphones (Booth 3158) is showcasing the Chromatic Series microphones designed for studio recording. Coinciding with the launch of the new Chromatic Series is the newest model, the CU-55 cardioid microphone, which features a modern, compact design in a small, lightweight, easy to position package.

To learn more about the full Chromatic Series line visit the new website: www.sankenstudio.com.

Sanken has looked deeply into the needs of studio recording engineers who demand the highest level of transparent, accurate and natural sounding recordings. The result is the Chromatic Series, a family of precision tools that can handle anything from the roughest sounds of a metal band to the supernatural realms of symphonic recording.

Famed producer/engineer George Massenburg says about Sanken, "A big sound, well-separated tones, clean high-end, warm low-end, and nice attack. The high frequency response is unbelievable." Respected film scoring mixer and recording engineer/producer Bruce Botnick adds, "The clarity and musicality is astounding."

Full Compass: #thrivingbusiness

Full Compass Systems grew out of a professional sound studio that began operation in 1971 in Madison, Wisconsin. The founder, Jonathan Lipp, provided commercial recording services to both local and regional clients. In 1977, he founded and incorporated Full Compass Systems, Ltd. to provide sound equipment for a wider professional market; he currently serves as chief executive officer. In 1979, his wife Susan joined the company as president and now serves as the chairman of the board. Her background in marketing and personnel management, as well as her familiarity with theatrical production, complemented Jonathan's technical expertise. The company grew rapidly over the following years, developing a strong nationwide mail-order business.

Today, Full Compass is a national leader in professional audio, professional video, A/V, lighting and musi-

cal instrument sales. The company offers over 700 top equipment brands and also provides services such as computer systems integration and lighting design. Additionally, Full Compass has a fully equipped Service department that is an authorized repair center for most of the major brands they sell. An integrated Parts department completes the Service department, giving Full Compass the ability to fix both in-warranty and out-of-warranty products, including vintage equipment.

Full Compass is a family-owned business with over 180 employees. Highly trained sales professionals make up about one third of the workforce. The company's annual sales exceeded \$100 million dollars in 2010 and it continues to grow. Full Compass has been recognized as the third largest woman-owned business in Wisconsin.

ShowNews

Project Studio Expo Sessions

AES has a long history serving the recording community, from the early days of monophonic vinyl to today's modern multichannel digital audio formats. The Project Studio Expo, created in partnership with Sound On Sound, 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.

The Project Studio Expo will be located on the show floor next to the exhibits. It is open to the public and is free if you register in advance.

FRIDAY, OCTOBER 18

11 a.m.-Noon

SESSION PSE1 IT WON'T SOUND RIGHT IF YOU DON'T HEAR IT RIGHT: STUDIO ACOUSTICS, MONITORING & CRITICAL LISTENING

Noon-1 p.m.

SESSION PSE2 TOTAL TRACKING: GET IT RIGHT AT SOURCE

1 p.m.-2 p.m.

SESSION PSE3 MIXING SECRETS: PRODUCTION TRICKS TO USE WITH ANY DAW

2 p.m.-3 p.m.

SESSION PSE4 MODULAR SYNTHESIZERS

3 p.m.-4 p.m.

SESSION PSE5 MASTER YOUR TRACKS: DIY RESULTS TO COMPETE WITH THE PROS

4 p.m.-5 p.m.

SESSION PSE6 YOU ASK, WE ANSWER

SATURDAY, OCTOBER 19

11 a.m.-Noon

SESSION PSE7 IT WON'T SOUND RIGHT IF YOU DON'T HEAR IT RIGHT: STUDIO ACOUSTICS, MONITORING & CRITICAL LISTENING

Noon-1 p.m.

SESSION PSE8 KEEPING THE HUMAN ELEMENT IN THE DIGITAL AGE: WAYS TO KEEP MUSIC SOUNDING ALIVE AND INTERESTING

1 p.m.-2 p.m.

SESSION PSE9 LOUDNESS, LEVELS, AND METERING

2 p.m.-3 p.m.

SESSION PSE10 HOW TO CREATE, PRODUCE, AND DISTRIBUTE YOUR MUSIC COMPLETELY IN THE CLOUD

3 p.m.-4 p.m.

SESSION PSE12 TAKE YOUR STUDIO ON STAGE: LIVE PERFORMANCE WITH LAPTOPS, LOOPING PEDALS & OTHER STUDIO TECH

4 p.m.-5 p.m.

SESSION PSE13 ASK THE EDITORS



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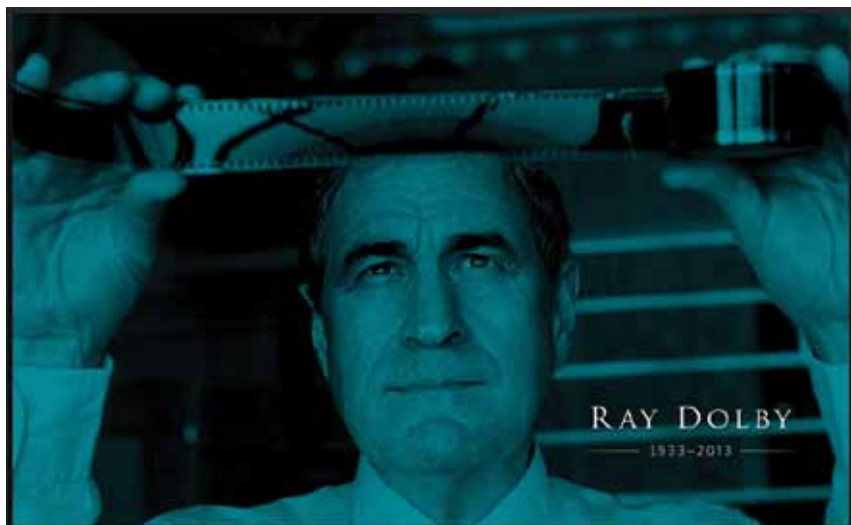
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Coming to Grips with Ray Dolby

By Rupert Neve

In 1968, I supplied a large console to PYE Records in London. They had various items of outboard gear already installed, amongst which were some items that I did not recognize. I was a little suspicious of unfamiliar gear. It was explained to me that this was noise reduction equipment.

Apparently someone had come up with an expansion/compression circuit that gave more than 10 dB of noise improvement in signal-to-noise ratio on tape. In those days a good tape recording only reached a 58-60 dB noise floor. When copies were made, noise got progressively worse. A master tape was unusable; editing and reduction to a 2-track finished recording were mandatory.

The new equipment was made by a guy named Ray Dolby who had a small workshop in Battersea, London. His equipment used input and output transformers, and I was concerned that if his product was used on every track it would impair the quality of my console sound. PYE recommended that I

should go to see him.

I had lunch with Ray; he was a very friendly and knowledgeable engineer. He told me that the real money was to be made in the consumer market. He had developed a simple version of the professional gear. He held the opinion that it was more profitable to let others do the manufacturing and collect a royalty on the design.

I was very cynical. Cassette recorders were becoming popular and hundreds of unknown makers in the Far East were producing them. How was Ray ever going to discipline this market to appreciate the value of noise reduction and to line up to pay him for use of his circuit? I jokingly shook hands with him as we agreed that I would never compete on noise reduction if he would never build consoles. We always stuck to that.

Ray always remained friendly when we met at shows, etc. When I congratulated him on his success, he asked me how many legal staff I employed. He told me a few years ago that he employed 60 design engineers—but 120 lawyers!

McCarty Leads AES 'Sound for Picture' Workshops

Following standing-room-only crowds for similar sessions at the recent 134th Convention in Rome, the upcoming 135th AES Convention in New York City, is featuring a special workshop track, "Sound for Picture," chaired by acclaimed film sound department professional Brian McCarty



Brian McCarty

(*On Golden Pond*, *The Big Lebowski*, *Dick Tracy*, others). This series has been put together by AES's Sound for Digital Cinema and TV Committee; the sessions will each feature different Oscar- and/or Emmy-nominated/winning figures discussing their craft and the latest technology and techniques used for sound capture, mixing, editing, loudness and more.

The workshops will include: Cinema Sound—Test Evaluation & Screen Performance; Cinema Sound Masterclasses; Music Production for Film—A Masterclass; Sound Design for Film—A Masterclass; Dialog Editing & Mixing for Film—A Masterclass; World-Class Cinema Sound Mixers Discuss Their Craft; Sound for Reality Television—Reality Is Hard Work! (featuring the crew from a popular reality series); Creative Dimension of Immersive Sound—Sound in 3D; Film Soundtrack Loudness—Control and Standardization.

McCarty notes, "The Sound for Picture workshops have been a huge hit at recent conventions, and at the upcoming New York show, we have taken the program to the next level. Sound engineers in television and film are the largest group of working audio engineers of any field, and it is important that the AES Convention addresses

Show
News

their needs with the most up-to-date developments and information available. Attendees will learn about the most advanced and current tools and operations used by Hollywood to

produce every aspect of sound for film and television."

'Breaking Bad' Goes Wireless with Lectrosonics

AMC's pop culture phenomenon *Breaking Bad* went totally wireless in this, its final season, using wireless microphone technology from Rio Rancho, NM-based Lectrosonics.

Darryl L. Frank, CAS is the show's location sound mixer. With 30-plus years' experience under his belt, Frank has an impressive track record ranging from TV and film to documentaries and reality shows and knows how to capture sound in the field. His Lectrosonics gear lineup includes SMA and SM Super-miniature belt-pack transmitters, LMA belt-pack transmitters, UCR411a compact receivers, and SRb Dual-Channel Slot Mount ENG Receivers—all of which employ Lectrosonics' highly regarded Digital Hybrid Wireless technology.

"I've been using Lectrosonics equipment for a good 20 years," says Frank. "During this time, I've used a huge amount of their equipment because it delivers the audio performance, the flexibility, and the reliability I need to get the job done. With *Breaking Bad*, I'm working primarily with the SMA and SM transmitters—of which I have seventeen—as well as my seventeen UCR411a receivers. I recently added four SRb slot mount receivers and they, like all the gear, have been terrific. For IFB, I use the company's T4 IFB transmitters and R1a receivers. My equipment setup also includes the SNA600 dipole antennas, the ALP-500 shark fin antennas, and the LectroRM remote app for the iPhone."

"*Breaking Bad* is a totally RF show," Frank continued. "There are no cabled mics used at all. The New Mexico desert is a pretty inhospitable environment for cables, so the Lectrosonics equipment does it all. I love the audio quality and the reliability of the gear is unbeatable. I never worry about the equipment because it consistently delivers for me. It's built like a tank."

Soundcraft Spotlights Si Expression Console Range

Soundcraft is at Booth 3600 showing its Si Expression digital console range, tagged as the most advanced digital console in this low price category. Available in three frame sizes, Si Expression 1, 2 and 3 offering 16, 24 and 32 fader and mic inputs respectively; all three are capable of up to 66 inputs to mix by connecting any Soundcraft stagebox including the two new Mini Stagebox 16 and 32 (16 x 8 and 32 x 16) models also launched today at the show (separate release) or by connecting additional inputs over MADI or AES/EBU. All external inputs are additional to the connections on the desk itself.

In true Soundcraft style, the mixer is loaded with industry standard processing from Harman siblings BSS, dbx, Lexicon and Studer and many top-end professional features like a colour

touchscreen, iPad ViSi Remote control and Soundcraft FaderGlow, adopted from Soundcraft's Vi Series large format flagship consoles. FaderGlow is a patented technology that automatically illuminates specific faders in varying colours according to their assignment enabling you to focus on the mix, not where signals might be.

An incredibly powerful DSP engine provides four-band parametric EQ, delays, gates and compressors on every input, parametric and 30-band graphic EQ, compressors and delays on all outputs, as well as four Lexicon stereo effects devices, all capable of being utilised at the same time, unlike most consoles in this class. Soundcraft ViSi Remote allows remote control of the console from an iPad.



Soundcraft's Si Expression digital console

Freely assignable fader layers allow you to place inputs and outputs anywhere on any layer, optimizing your mix control for the most important channels.

Waves Audio Offers DiGiGrid Optical MADI Interfaces

Waves Audio (Booth 2839) now offers DiGiGrid MGB Coaxial and MGO Optical MADI Interfaces for its SoundGrid protocol. For artists like Beyoncé, Rihanna, Shakira, Bruno Mars, Bruce Springsteen, Coldplay and countless others, Waves SoundGrid is the live sound networking and processing platform of choice. The compact and portable DiGiGrid MGB coaxial and MGO optical MADI interfaces let you plug any MADI-enabled device

into the power of the Waves SoundGrid networking and processing platform.

Record, process and play back up to 128 audio channels, using literally hundreds of Waves and third-party plugins, with super-low latency, clocking in at only 0.8 milliseconds. You can even record to two computers simul-

taneously: One for virtual soundcheck, the other for backup. So if you're on the tour bus, in your hotel room, at the airport—wherever—you can quickly and conveniently setup your next show, using



The DiGiGrid MGB coaxial optical MADI interface

only your laptop.

With a DiGiGrid MGB or MGO MADI-to-SoundGrid interface, real-time low-latency networking and processing is only an Ethernet cable away.

Avid Unveils Future-Ready S6 Control Surface

Avid (Booth 3021) is unveiling a major new addition to its family of control surfaces for sound recording, mixing, and editing. Avid S6 is designed for audio professionals in the most demanding production environments, delivering the performance needed to complete projects faster while producing the best sounding mixes. In addition, S6 provides mixing professionals with a state-of-the-art solution that easily scales to meet their current and future challenges.

Built on the same proven technology that is core to the industry-leading ICON and System 5 product families, the Avid S6 enables mixers to quickly turn around complex projects while swiftly handling last-minute changes. With its unparalleled ability to simultaneously control multiple Pro Tools and other EUCON-enabled DAWs over simple Ethernet, S6 also speeds workflows and enables network collaboration on a single integrated platform.

Avid S6 key features include: Revolutionary modular design—adapting to every stage of a user's business, the S6 control surface can be customized with the addition of the modules needed to match current workflow.

Superior ergonomics—A traditional, familiar console layout allows easy transition from previous systems. The multipoint touchscreen quickly and easily accesses plug-ins, large track counts, surround panning and more, while top-lit status knobs and high resolution OLEDs add operational efficiency. Additional 12.1-inch displays on S6 M40 systems further enhance instant project overview by providing deep visual feedback on key items such as channel names, audio meters, routing, clip names, and scrolling waveforms.



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Electrodyne Spotlights 2501 Preamp, 2511 EQ

In January of 2009, Electrodyne and Pete's Place Audio (both at A-Designs Audio, Booth 3130) teamed up to bring back the classic Electrodyne brand in 500 Series module form with the launch of the 501 discrete two-stage studio preamp and 511 two-band inductor

EQ. Now, almost five years later, the two companies have come together once again to offer dual mono-channel, 19-inch rack-mounted versions of both products known as the Electrodyne 2501 and 2511.

Like the Electrodyne 501, the new 2501 is a two-stage, discrete transistor, transformer-coupled preamp with active DI based primarily on the modules found in the classic 1608 console. Each amp stage is individually optimized for peak performance using detailed Electrodyne factory engineering notes and select high per-



Electrodyne's 2501 preamp (top) and 2511 EQ

formance components identical to the originals. In fact, the 2501's transformers are made by Electrodyne's original supplier to exacting factory specifications.

The module's faceplate sports two sets of twin large rotary EQ controls each offering $\pm 12\text{dB}$ of boost and cut with four selectable frequencies per band (LF: 40, 100, 250 and 500Hz / HF: 1.5, 3, 5 and 10kHz). Shelving is available on all frequencies, with peaking offered at 250 and 500Hz in the LF band and 1.5, 3 and 5kHz in the HF band.

Networked Audio Track Explores Shifting Paradigm

Following the recent publication of AES67-2013, a new engineering standard for networked/streaming audio-over-IP interoperability, the 135th Audio Engineering Society Convention is presenting the Networked Audio Track, a comprehensive examination of the ongoing fundamental shift in networked audio. The traditional paradigm of transmitting audio and video media content over dedicated point-to-point cabling is being rapidly supplanted by methods of moving media content over data networks such as Ethernet, local-area networks (LANs) and IP-based wide-area networks (WANs). The Networked Audio Track, supported by the AES Technical Committee on Networked Audio Systems, explores the latest developments in methods, protocols and applications of every aspect of networked audio, from low-latency media distribution to command and control of networked audio devices, from Audio-over-IP to coding and error correction.

Chaired by Tim Shuttleworth, a



Tim Shuttleworth

noted expert in the domain of networked audio and the Engineering Manager at systems manufacturer Renkus-Heinz, the Networked Audio Track will cover the entire spectrum of this complex topic, while catering to audience knowledgeability levels ranging from entry level to expert. A partial list of topics covered in presentations, which take

place from 2:30 p.m. to 7:00 p.m. Thursday, Friday and Sunday, includes: Audio Distribution Over Networks; A Primer On Fundamental Concepts of

Media Networking; Command and Control Protocols; Networked Audio Interoperability Standards.

Notes Shuttleworth: "Networked audio is very rapidly integrating itself into the very fabric of pro audio, in a wide range of applications. As a result, learning as much as you can about networked audio is critical to furthering a career in any corner of the industry. This track was developed with that in mind, to offer a wide range of information to the widest audience possible."

Show
News

Clear-Com Features Latest Intercom Solutions

Clear-Com is showing its latest range of intercom solutions at Booth 3030. The company is displaying its enhanced Eclipse HX Digital Matrix System and HelixNet Partyline Intercom System. It is also highlighting its new RS-700 Series Analog Partyline Beltpacks and ICON Connectivity Solutions, as well as the most recent updates to its Tempest Wireless Intercom System.

The Eclipse HX Digital Matrix Systems, comprising the Eclipse HX-Omega, Eclipse HX-Median, Eclipse HX-Delta and Eclipse HX-PiCo, offer simplified setup, user operation and administration. The Eclipse HX intercoms have large system capacity for many audio and user connections. All of the systems provide new capabilities, including Ethernet/IP Intelligent Trunking with IVC-32-HX card redundancy and dual-labels for multi-language preferences on V-Series user key-panels.

The RS-700 Series Analog Partyline Beltpacks are being introduced in celebration of Clear-Com's 45 years of intercom innovation. Designed for everyday use, the reliable RS-700 Series beltpacks have an ergonomic and durable housing, intelligent functionality and exceptional audio performance, making them perfect for a variety of environments or appli-

cations, such as rental/staging, performing arts centers and houses of worship. The new family of ICON Connectivity Solutions is a collection of communications products that link local or globally distributed intercom systems over Ethernet/IP networks and/or optical fiber.

The latest version of HelixNet Partyline provides a multi-system linking capability over Ethernet and fiber to permit a more sophisticated and cost-effective digital partyline intercom network for large stadiums or multi-campus venues. This function enables the distribution of many digital partyline channels, program audio feeds and auxiliary interfaced audio over a single XLR cable to a digital beltpack user.

Further developments to the Tempest Digital Wireless Intercoms include the new CCT-RT-EX Remote Line Extender, which is used to increase the maximum distance between a Tempest BaseStation and the Remote Antenna Transceiver. Also featured in the latest offerings is the Tempest2400's Seamless Roaming feature, which allows Tempest2400 BeltStation users to move freely between as many as 16 different BaseStations (coverage areas or zones) without interference or dropouts.



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Just pure preamp goodness. Free from artificial colors, flavors, noise and distortion, the Earthworks 521 preamp is engineered to deliver the cleanest amplification in your 500 series rack. All of the color from the 521 preamp will come from your microphone, instrument & signal processing, with the 521 only amplifying pure sound, with no fillers.

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Brainstorm Launches SR-28 Time Code Distributor

Brainstorm Electronics is at Booth 3158 introducing the new SR-28 Time Code Reshaper/Redistributor at AES 2013. Like its big brother the SR-112 Distripalyzer, the SR-28 can drive time code over long cables, making it ideal for synchronization during live shows and remote recording.

The SR-28 time code distributor, with two inputs and eight outputs, reshapes time code while distributing it, eliminating amplitude distortions



Brainstorm's SR-28 Time Code Reshaper/Redistributor

and level fluctuations. The level of each output is individually adjustable via

front panel pots. The input is selected via a front panel switch. Also included

are two power inputs and an automatic switch over in case of failure.

The SR-28 recognizes time code at levels much lower than the threshold of many readers (better than -30dB) while still safely above the noise floor. This feature makes it often possible to recover unreadable code simply by restoring a proper level.

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 distribu-



Calrec Audio's Callisto broadcast console

tion 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.

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.

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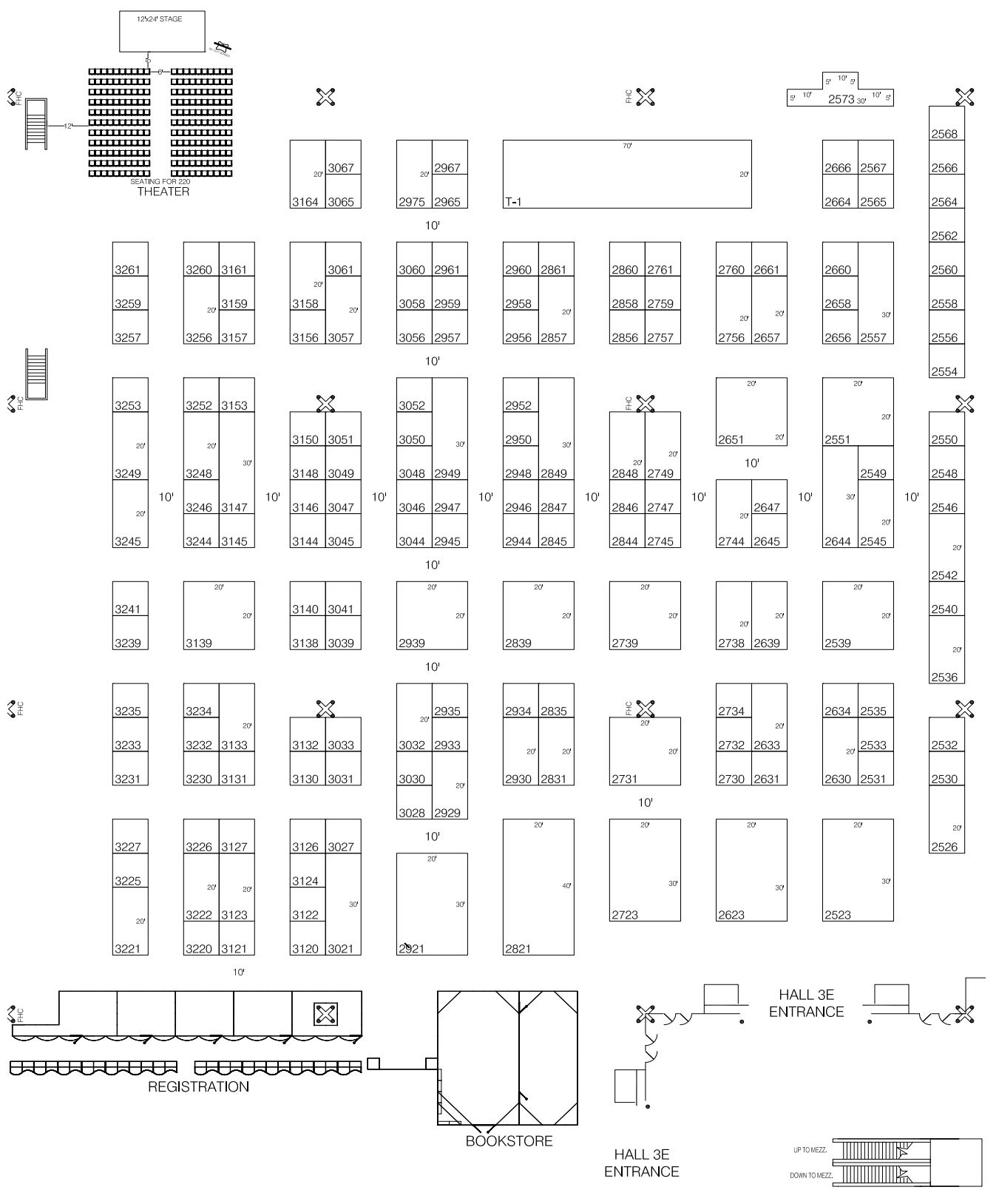
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exhibitor | listings

A-Designs Audio	3130
Triad-Orbit Advanced Microphone	
Stand Systems	2961
Acme Audio Manufacturing Co.	3126
ACO Pacific, Inc.	2634
ADK Microphones	2856
Advanced Audio Microphones	3260
AEA - Audio Engineering Associates	2744
AES NY Section	2564
Air Music Technology	2921P
AKG	T1
Alto Music	3249
American Express OPEN	2965
AMI/TAB-Funkenwerk/	
Tube Equipment Co./Lucas Engineering	3145
AnaMod LLC	2944
ANAVIEW	2958
Antelope Audio	3139
Aphex, LLC	2535
API	2539
Apogee Electronics	2730
APRS	3256
ATC Loudspeaker Technology	3133
Orion Communication Inc.	3225
Audient	2849
Audio History Library & Museum	2666
Audio Power Tools	3126
Audio Precision	2929
Audio Pro Network	2967
Al. So Alternate Soundings	3124
Audio-Technica U.S., Inc.	2723
Audio Technology Switzerland USA (NAGRA)	2531
Audiomatica SRL	2533
Audionamix	2664
Augsburger Monitors	2849
Auro Technologies	3041
Avalon Design	2536
Avenson Audio	2759
AVID	3021 & 2921P
B & H Photo Video & Pro Audio	2844
British Audio Engineering (BAE)	3138
Belden	3050
Benchmark Media Systems, Inc.	2935
BeStar Technologies Inc.	3046
The Blackbird Academy	3131
Blue Microphones	3249
Bose Corporation	
Brainstorm Electronics	3158
Bricasti Design	3060
Broadcasters General Store	3227
Bruel & Kjaer	2847
BSS Audio	T1
Bubblebee Windscreens	3158
Burl Audio	3122
Calrec Audio Ltd.	2939
Cartec Audio	3147
Cascade Microphones	3061
CB Electronics	2744
CEDAR Audio Limited	2952
CharterOak Acoustic Devices	3150
Church Production Magazine	2550
Clear-Com	3030
Cloud Microphones, LLC	3031
Coleman Audio	3156
Crane Song Ltd.	3127
Crown International	T1
Cymatic Audio	3058
D.W. Fearn	3146
Dan Dugan Sound Design	2647
Dangerous Music, Inc.	3249
dbx Professional Products	T1
Direct Sound Headphones LLC	3241
DirectOut GmbH	3047
DPA Microphones, Inc.	2551
Dramatic Audio	2849
E.A.R. Inc.	2861
Earthworks, Inc.	2739
ECLIPSE by Fujitsu Ten	2549
Electroswitch	3027
Eleven Dimensions Media, LLC	2557
Elysia GmbH	3126
Empirical Labs	3147
Equator Audio Research, LLC	3048
ESI Audiotechnik GmbH	2557
Essential Sound Products, Inc.	2747
Eventide, Inc.	2630
Extreme Isolation Headphones	3241
FairlightUS	2967
Five Towns College	3051
Flux: Sound and Picture Development	2921P
Focal Press	3057
Focusrite Novation	2930
Fraunhofer IIS	2644
Gabriel Sound LLC	2565
GearsLutz.com on-line pro audio forum	1138
Gefen Inc.	2631
Genelec, Inc.	2639
Gepco / General Cable	2540
General Cable / Gepco	2540
GHIEMMETTI AG	2656
Gibson Guitar Corporation	
Golden Age Project	3249
Gordon Instruments	3144
Gotham Sound and Communication	2738
Grace Design	3039
Granelli Audio Labs	2554
Great River Electronics	2645
Guzowski-Swist	3249
Hal Leonard Corporation	3056
Harman International	T1
Heritage Audio	3249
Independent Audio, Inc.	2950
Institute of Audio Research	3033
Inward Connections	3126
IsoAcoustics, Inc.	2542
iZotope, Inc.	2921P
JBL Professional	T1
JoeCo Limited	2658
John Hardy Co.	2532
Josephson Engineering	2645
Kaotica	3257
Klippel GmbH	2957
KLOTZ Audio Interface Systems A.I.S. GmbH	3058
Kush Audio	3120
Latch Lake Music	2556
Lavry Engineering	2945
Lavo North America Corp	2948
LEWITT GmbH	3058
Lexicon Professional	T1
Lindell Audio	3249
Linear Audio	2560
Lipinski Sound Corporation	2562
Listen, Inc.	2845
Little Labs	3124
Lundahl Transformers	3153
Lynx Studio Technology, Inc.	2857
MAGIX AG	3235
MAGMA	2921P
Manley Laboratories, Inc.	3249
Marian Digital Audio Electronics	3158
Mercury Recording Equipment Co.	3121
Marshall Electronics	2633
Marshall Electrofusion	2846
Merging Technologies	2948
Microtech Gefell GmbH	2757
Millennia Media, Inc.	3028
Mogami Cable	2633

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DTV Audio Group Forum to Debate TV Audio

The 135th Audio Engineering Society Convention is featuring an open forum discussing the shifting landscape in TV audio brought about by the transition to multi-platform mobile and fixed streaming content delivery.

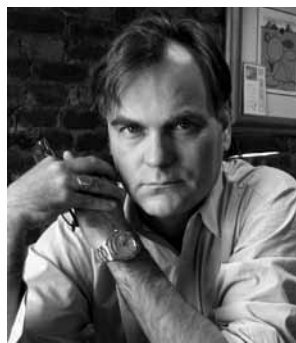
Produced by the DTV Audio Group—an organization of senior-level broadcast network executives promoting best practices and successful strategies for digital television audio production and delivery—in association with the Sports Video Group (SVG), the forum, titled “The Sound of the Cloud: Audio Implications of Multi-Platform Delivery,” will take place 2:30 p.m. to 5:30 p.m., Friday, October 18, 2013, at the Javits Center, and will be open to all registered AES attendees. Participants will include technology leaders from major networks, content owners and distributors, and key technology providers.

The Forum will explore the opportunities and challenges presented by advanced audio encoding schemes and debate whether ubiquitous mobile and “over-the-top” streaming content delivery provides an opportunity for greater audio enhancement or demands a retreat to more limited audio options.

The discussion will also address the long-term implications of mobile data’s annexation of available broadcast spectrum and the resulting impact on wireless production. Finally, the forum will again take up the subject of producing live music content for television including some key insights on properly managing 5.1-to-Stereo compatibility for

entertainment television.

“The Sound of the Cloud: Audio Implications of Multi-Platform Delivery” will address these issues with insight from the very figures shaping the future of content delivery, provid-



Roger Charlesworth,
executive director,
DTV Audio Group

ing an invaluable look into the issues faced in this evolving model that attendees simply cannot get anywhere else,” says Roger Charlesworth, executive director, DTV Audio Group.

Lawo Shows Enhanced mc²MKII Console

Lawo (Booth 2949) is unveiling several important new features and capabilities for its mc²MKII production console. Featuring cross-platform compatibility with its two larger mc² Series siblings—the flagship mc²MKII and mc²66—the updated mc²56 MKII introduces a wealth of features aimed at streamlining workflow efficiencies and increasing productivity.



Lawo’s mc²MKII console

Among the mc²MKII’s many enhancements is discrete, dual-operator control with fully decentralized access to all parameters including bank and layer selection, EQ, dynamics and bus assignment. Due in no small part to the fully featured ISO bay access provisions, the console offers improved ergonomics and intuitive handling, providing operators greater flexibility and confidence when working under pressure.

DSP power has been dramatically increased—with support for upwards of 888 channels—and the mc²56 now provides full support of RAVENNA technology for real time processing of audio signals in IP-based networked environments.

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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.

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- Simultaneously Links and Handles Operations of up to 8 Units
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www.TASCAM.com

Radial Showcases Voco-LoCo

Radial Engineering Ltd. is showcasing the Voco-LoCo, a combination microphone preamp and effects loop insert that enables a lead vocalist, brass instrumentalist or harmonica player to incorporate guitar effects pedals into their signal path. Just like an electric guitarist adds effects for soloing such as delay, reverb or distortion, this option is now available to anyone's performance by engaging a simple footswitch.

The design begins with a high-performance preamp section that delivers over 60dB of gain, more than enough to adapt to virtually any microphone via standard XLR input. And with a built-in 48V phantom power generator, condenser mics can also be used. Radial's unique Accustate level control automatically sets the gain and sensitivity via a dual wafer potentiometer for improved signal-to-noise. A simple two band shelving EQ lets the artist add bass or accentuate the highs to enhance.



Composer/producer/instrumentalist Vince Mai with his Voco-LoCo from Radial Engineering

The signal then feeds an effects loop that has been optimized for guitar pedals via standard 1/4-inch guitar jacks. Separate send and receive level controls

let you adjust the levels going to the pedals to reduce distortion and optimize the signal path. A tone control on the return path can then be used to tame overly bright pedals for a smoother more natural tone while the wet/dry blend control enables the artist to mix in as much of the effect as desired. The Voco-LoCo's output is fully balanced and able to drive a typical mixing console input.

Award winning composer/producer/instrumentalist Vince Mai has already put the Voco-LoCo to the test. "I'm really gassed about the Voco-LoCo because it is changing the way I approach electronics with my horn. As a horn player the primary thing we work on is our personal sound; we are very attached to how we sound. If you use effects sometimes what happens is your sound degrades if you go directly into the effects units. What the Voco-LoCo does for me is allow for my true sound to be sent through the system, processed and mixed in the degree that I want it be."



John Powell

John Powell Embraces Lexicon PCM Total Bundle

British-born, Los Angeles-based John Powell has been an A-list film composer since the 1990s for his ability to perfectly set the musical tone of a movie whether dramatic, playful or any mood in between. Powell has been a long-time Lexicon (Booth 3600) user, from the beginning of his career to his most recent use of the Lexicon PCM Total Bundle Plug-ins package. His numerous credits include *How to Train Your Dragon* (1, 2 and 3), *X-Men: The Last Stand*, *Happy Feet*, *The Bourne Identity* and more than 50 other live-action and animated films.

"I'm much older than you'd think from looking at me," Powell says with typical humor. "When I first started working in recording studios the jewel in the crown for me was always the Lexicon reverb, way back to models like the 224, 224XL, 300, 480L and 960L. Back then many of these units were incredibly expensive and the idea of owning one was just a dream for me."

Fast forward to 2013 and the Lexicon PCM Total Bundle Plug-ins package, which offers more than a dozen Lexicon reverbs and effects and hundreds of studio presets. Thanks to the PCM Total Bundle, the equivalent of dozens of rack-mount hardware units are now available to composers, musicians, engineers and producers at the click of a mouse.

"Being able to have as many Lexicon reverbs as I want, right there inside both my Logic and Pro Tools rigs is an extraordinary turn of events," Powell notes. "Their reverbs always add the most musical sheen, that, to me, makes everything sound more euphonic and even harmonically richer."

To say Powell is happy with the Lexicon PCM Total Bundle's sounds, capabilities and flexibility would be an understatement as he asked, "Can someone please hand me a tissue?"

The Lexicon PCM Total Bundle is designed to work with popular DAWs like Pro Tools and Logic, as well as with any other VST, Audio Unit or RTAS-compatible platform.

SSL Adds First Live Sound Console to Line

Solid State Logic is introducing Live, the first SSL console for live sound production, at Booth 2821. The Live combines SSL's signature audio quality and console ergonomic experience into a unique approach for live performance FOH and stage monitoring sound production, and promises to bring something very special to the live sound arena.

Live is all about power and control and is perfectly suited to touring or installation, FOH or monitor systems for venues, arenas, houses of worship and concert halls. Featuring complete flexibility and an intelligent user inter-

face, it is especially ideal for any situation in which audio quality is important.

Based on SSL's new Tempest processing platform, Live is deployed in a uniquely versatile way. The headline numbers are as impressive as the price, with 976 inputs and outputs and 192 full processing audio paths at 96kHz. How those paths are configured is extremely flexible with power allocated to Channels, Auxes, Stem Groups and Masters, configured to suit the needs of each show. All processing is built into the console surface as well as a collection of I/O connectivity built into the frame. A full range of Stagebox I/O connects to the console via MADI, with the potential for larger systems to make use of SSL's own Blacklight technology that carries up to 256 channels of bi-directional audio and control via a single fibre connection.

Console power is really nothing if it can't be controlled and Live offers a



Solid State Logic's Live live sound console

truly excellent control surface. It combines a tablet-style multi-gesture touch screen with elegant hardware ergonomics, excellent visual feedback and a collection of innovative new features. It enables engineers to work exactly how they work today, whether they prefer new touch screen or classic hardware technology, or a combination of both, and offers new and better ways of doing things that will make the operator's life less stressful and more creative.

PCB Piezotronics Expands Team

PCB Piezotronics, Inc. (Booth 3233) is expanding its microphone and acoustic products team. New team members are seasoned professionals including an Acoustics Product Manager, Business Development Manager and Director of Sales and Marketing who are focused on expanding the microphone portfolio and aggressively growing its global market share.

"In the coming weeks PCB will announce several new products and programs requested by customers. These new microphone products and accessories help round out the current portfolio to meet our user's test requirements. Other programs will make it easier for our customers to do business with us," says Director of Sales and Marketing David Rizzo. Today, PCB sells microphones directly to customers from nine direct offices around the globe and through an extensive regional distributor network.

TASCAM Unveils DA-3000

TASCAM's (Booth 2731) DA-3000 is the new upgrade to the legendary DV-RA1000HD. The DA-3000 builds off of decades of experience, offers the same famous BurrBrown A/D converters, is armed with upgraded pres and packed into a sleeker, more modern design. This brand new high definition master recorder/ADDA converter takes the solid reputation of the DV-RA1000HD and adds to it, offering uncontested quality, versatility and innovation.

The DA-3000 is 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. This powerful recorder supports high sampling rates up to PCM 192 kHz and DSD 5.6MHz. One has

the option of recording to SDHC and Compact Flash. The large bright LED level meters ensure its users that the audio being recorded is always set to the proper levels. It's high-precision TCXO, fan-less design ensure pristine audio quality and the dual monaural D/A converters for each channel help eliminate any possible interference.

Multiple units can be linked simultaneously for increased channel recording. On the rear of the unit are balanced XLR I/O, unbalanced RCA I/O along with digital audio I/F AES-EBU, S/PDIF for PCM and SDIF-3/ DSD-raw for DSD. By incorporating TASCAM's new DA-3000 into any studio today, one will not only guarantee superior audio but also add a bit of legend to all recordings that pass through it.

Gefen Spotlights Compact Pro Audio Package

Designed for the discerning listener with limited space, the Gefen (Booth 2631) Compact Pro Audio Package takes audio from any computer or laptop and scales it up to a 192K sampling rate, delivering the music at its highest resolution. The system includes a high quality amplifier that down mixes multi-channel digital audio to 2.1 channels, a pair of GefenTV Speakers and the new GefenTV High Resolution USB to Analog and Digital Audio Decoder. The Volume Stabilizer circuit built into the amplifier also evens out the volume between different sources and program materials.

"With this package, you have everything you need to create audiophile sound quality when using digital audio from a computer or laptop," says Gefen's director of marketing, Randy Wilson. "From the input through to the speakers, high fidelity sound is delivered with complete integrity. You can't tell the difference between the music coming from your computer compared to the original CD."

The GefenTV High Resolution USB to Analog and Digital Audio Decoder is ideal for anyone who wants robust sound coming from a computer-based audio source. It provides a simple way to deliv-



Gefen's high resolution USB to Analog and Digital Audio Decoder

er computer audio to an amplifier or headset with up to 192kHz audio for high-resolution quality. The small enclosure fits in the palm of your hand and outputs digital (optical) or analog (L/R) two-channel audio using the USB port on the computer or laptop. A digital interpolation filter and digital to analog (DAC) converter are included to strengthen performance. It also includes a quarter inch headphone jack to accommodate high-end headphones, making it convenient for DJs, video gamers and enhanced personal listening.

SPARS Honors Schwartz with Legacy Award

The SPARS (Booth 2548) Board of Directors is honoring Howard Schwartz, industry pioneer, recording icon and founder of the legendary Howard Schwartz Recording, with its 2013 SPARS Legacy Award. The award presentation will take place at 9:30 p.m. on Saturday, October 19 at Avatar Studios during the AES/SPARS Student Party. Schwartz will give a brief talk on the state of the post-production industry and pass on lessons learned to students attending the party.

Born in Buffalo, New York, Howard Schwartz opened Howard Schwartz Recording in 1975 (after being turned down for a raise by his employers at 12 East Recording) with one studio, one engineer (himself) and

a receptionist. A year later he was turning down enough work to warrant the addition of a second studio and a second engineer.

For the next 38 years, Schwartz grew HSRNY to become one of the largest recording studios and post production audio facilities in New York City. Commercials, TV shows, motion pictures, animated feature films and record albums were all recorded and mixed by the HSRNY staff in the beautifully designed and technically advanced 25,000 square foot home above Grand Central Terminal.

Schwartz is one of the 11 original Founders, Past Presidents and Past Chairmen of the Society of Professional Audio Recording Services (SPARS). He also served as Past Vice Chairman



Howard Schwartz

of the ITS, The Association of Imaging Technology And Sound; Past President of the ITS/New York; and vice president of the New York Production Alliance. He is a past member of AFTRA, The American Federation of Musicians, and was the CEO of HSRNY from its inception in 1975. Howard Schwartz Recording was closed in June of 2011.

Telefunken Features Full Line of Premium Mics

At Booth 3253, Telefunken Elektroakustik is showing its full line of premium microphones as well as showcasing its latest innovative models and ancillary products.

For over a decade, the Telefunken lab team has continuously improved their craft to the highest production quality standards. The tagline, "Built to a standard, not to a price," is far more than an advertising line; it is a company-wide mentality. Every step of produc-



Elektroakustik

tion is performed to strict standards in both function and quality.

Telefunken produces some of the world's finest microphones, from meticulously manufactured historic reproductions of classic vintage microphones that are handcrafted in the USA,

to the R-F-T series of microphones that take advantage of the globalization of technology.

The company has developed a unique new diaphragm material called Alloy

2213, which is found in its CK-13 mic capsule. Telefunken offers a wide range of accessories and restoration parts, including a vacuum tube replacement for the original Telefunken VF14.

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. The company also produces premium XLR cables, vacuum tubes and historic microphone restoration parts.



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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



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John Hardy Co. Keeps It 'Simple, Elegant, Superior'

The John Hardy Company (Booth 2532) manufactures and distributes world-class microphone preamplifiers and other signal processing products for recording professionals, broadcast applications and project studio engineers. The audio circuitry, components and construction methods employed in all John Hardy products are simple, elegant and superior.

The most popular product, the M-1 mic preamp, has been impressing artists, engineers and listeners around the world since 1987. Typical comments include "Whoa!", "Even the producer could tell the difference!" and "I won't record without them!"

The M-1, M-2 and M-1 Personal mic preamps provide the accuracy and transparency that is missing in other mic preamps. No matter what your application, they will provide superior results. The world's best input transformer (Jensen JT-16-B), best op-amp (990C discrete class-A op-amp) and the elimination of all coupling capacitors from the signal

path combine to provide the highest performance.

The M-1 and M-2 have a 19-inch wide rack-mount chassis (1.75 inches H x 19 inches W x 8 inches D) and can be ordered with one, two, three or four channels. The M-1 Personal mic preamp has an eight-inch-wide chassis with a capacity of one channel. There are two meter options, and the best Jensen output transformer (JT-11-BMQ) is available as an option. These options and basic channels can be easily added later.

The M-1 was introduced in 1987. The M-2, introduced in 1996, is a variation of the M-1. The first difference is the gain controls: The M-1 has a two-section gain-pot providing continuously variable adjustment in two overlapping ranges of 12 to 40 dB and 32 to 60 dB (higher gain available on request). The "HIGH GAIN" switch changes ranges. The M-2 has a 16-position gain-switch with 1% metal-film resistors, providing accurate and repeatable gain-settings from 15 to 60 dB in steps of 3 dB.

Recording Academy P&E Wing to Honor Ramone at AES

The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing at this year's 135th AES Convention, will be held on Saturday, Oct. 19, from 2:30-4 p.m. at the Javits Center, Room 1E 15/16. This year's event has special significance, as it pays tribute to the late, legendary Phil Ramone—a 14-time GRAMMY-winning producer, engineer and technologist—with a series of presentations collectively called "What Would Ramone Do?"

Hosted by Ramone's son BJ Ramone and GRAMMY-winning engineer Elliot Scheiner, this year's SoundTables event will delve into how Ramone influenced and touched the careers and lives of everyone he interacted with—continually offering advice



Phil Ramone

and real-world experience, making everyone a better person in the process. The session will be broken into short segments, using video pieces and live conversation to illustrate specific lessons from Phil's life and career. Participants are scheduled to include Jim Boyer, Jill Dell'Abate & Rob Mathes, Mark Ethier, Frank Filippetti, Bob Ludwig, Al Schmitt,

Peter Chaikin, Jimmy Jam and Leslie Ann Jones.

Maureen Droney, senior executive director of the P&E Wing, says: "Over the last few months, we've all been reflecting on what made Phil so great on so many different levels. We decided that the focus of this year's GRAMMY SoundTables event should delve into the many different aspects of his personality and career that made him who he was, and to share with our AES friends some of the things that made him such an influential and beloved individual. This session is guaranteed to be insightful and thought-provoking."

From Marilyn Monroe's performance/rendition of "Happy Birthday" for JFK, Getz/Gilberto's "Girl From Ipanema," Billy Joel's "Just The Way You Are," Paul Simon's "50 Ways To Leave Your Lover," Frank Sinatra's Duets album and Luciano Pavarotti's live concerts in Italy, to overseeing groundbreaking sound evolutions for the GRAMMY Awards Telecast, Ramone's career spanned more than 50 years of artistic and technical innovation.

Gotham Features Rx Emergency Two

At Booth 2738, Gotham Sound & Communications is featuring the Rx Emergency Two 2-Channel mix bus interface for Sound Devices. Model RX-002 is a modular passive interface that allows a pair of additional wireless line level signals to input into a Sound Devices mixer via the Link I/O or Mix In connector quickly adding two channels to a mixer. The box's small size compared to an active

2-Channel mixer allows you to save money, precious bag space, battery life and weight while still having complete control over the wireless levels in the stereo mix.

The Rx Emergency Two is especially useful with the Sound Devices 664 and its ISO recording features. The two wireless channels from the RXE Two into the Link I/O will be present in the L/R main Bus. These two chan-

nels can be ISO tracked by recording the L/R main Bus without sending the standard 1-6 inputs to L/R. You now have six ISO input channels and two channels on the L/R Bus ISO recorded for a total of 8. The 664 has extensive custom monitoring capabilities that can be selected in the monitor menu. A mix of the six standard inputs can be recorded by selecting to record them in X1 and X2.

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SR1+ Audio Analyzer in SRS Spotlight

SRS (Stanford Research Systems, Booth 2947), a leading manufacturer of test equipment and signal recovery instruments, is displaying its improved SR1+ Audio Analyzer, Perf10 Atomic Clock and other audio test products.

SR1+ features faster measurements, improved analog performance, new analysis capabilities and pre-configured setups for ease of use. The low jitter analysis option measures clock jitter to < 7 ps and digital audio jitter < 50 ps. All at a price less than half the competition.

The Perf10 10 MHz Rubidium Atomic Audio Clock is the ultimate 10 MHz reference for synchronizing audio master clocks. It offers exceptional long term stability and far better low frequency jitter than competing products that cost thousands more.

Essential Sound Enhances MusicCord Power Cords

Essential Sound Products (Booth 2747) is adding adhesive backed “hook and loop” squares with MusicCord & MusicCord-PRO power cords to form a positive retention system when used with the included cord wrap.

MusicCord and MusicCord-PRO power cords are used by a number of touring musicians. In working with them we learned that some with “tall stack” amplifiers can have the IEC power cord jack elevated so as to suspend most of the power cable length in the air. The IEC connection is not designed for positive retention. Therefore, the suspended cable weight can cause disengagement.

MusicCord and MusicCord-PRO already come with a “hook and loop” cord wrap for securing the coiled cable in transport. We saw an opportunity to use the cord wrap to provide positive retention for the IEC connection. Now

included free with every 2-meter (or longer) length MusicCord and MusicCord-PRO power cord is an adhesive-backed “hook” square. Once affixed above the IEC jack on your amplifier, the cord wrap can be engaged, forming a reliable retention system that supports the weight and relieves stress on the chassis jack.

MusicCord Professional Series power cords are based upon a patented multiple-conductor cable design that replaces a single line or neutral conductor with several smaller conductors. This design eliminates phase distortions and speeds current flow to the component's power supply. MusicCord's ground-breaking performance is matched only

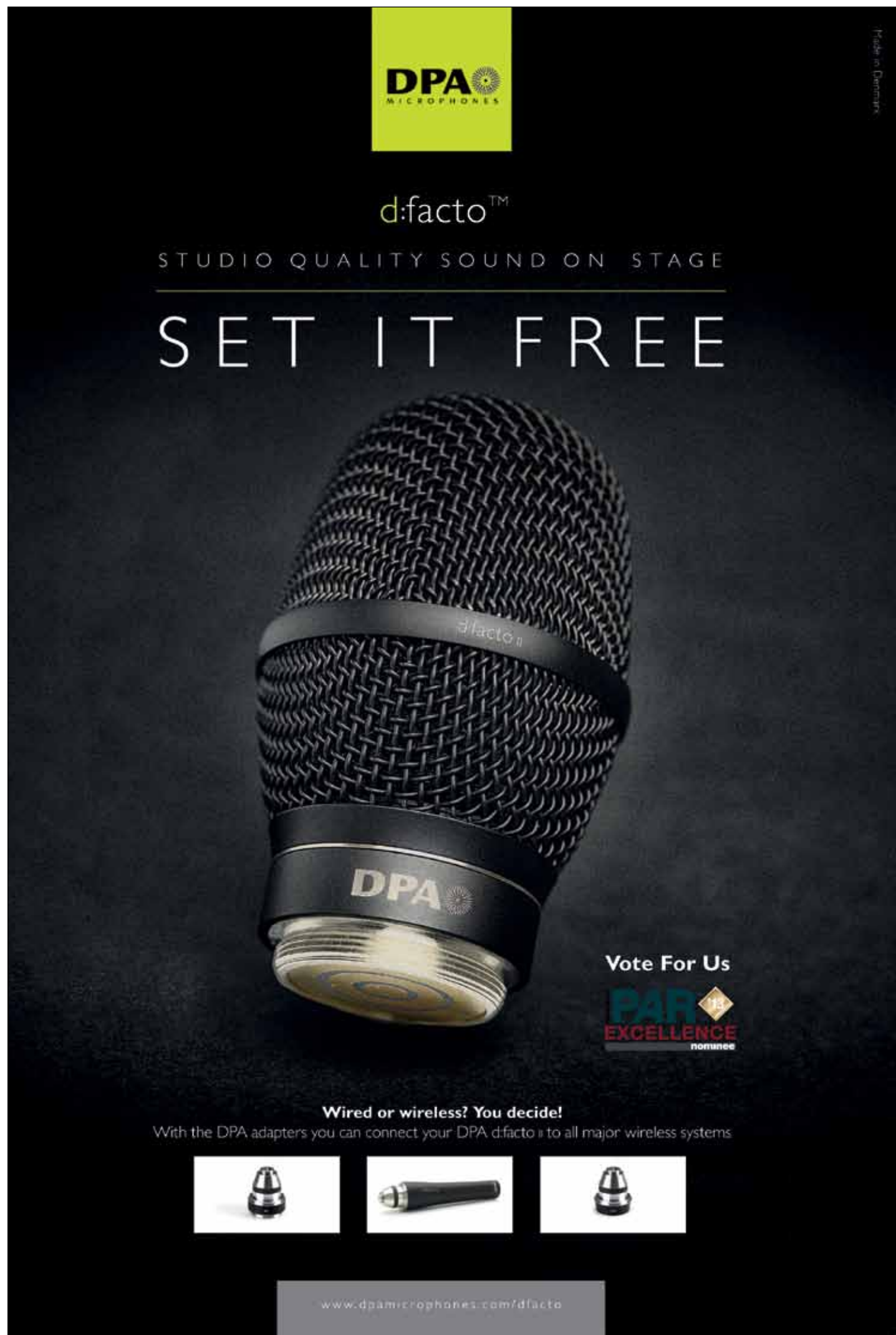
by its rugged, high quality construction. MusicCord power cords also establish a new industry standard for quality and reliability. Their road-worthy build quality is validated by meeting hospital grade standards for mechanical integrity. MusicCord and MusicCord-PRO power cords are backed by a limited lifetime warranty.

BURL Audio Spotlights B2 Bomber ADC

BURL Audio's (Booth 3122) B2 Bomber ADC (Analog/Digital Converter) is designed for great specifications, but more importantly, it is designed to give you the ultimate in recording tone. For years now people have been trying to figure out why their digital recordings don't have the warmth and feel of analog tape recordings. They try using tube mic pres and great compressors, but there is still something missing. There is still that blurriness, that graininess and lack of depth that comes with digital recordings.

BURL Audio has solved this problem by designing an analog audio path that is complimentary to your mic pre and to the analog to digital process. By using a revolutionary hybrid circuit with a proprietary transformer, the BURL AUDIO BX1, and a discrete class-A, zero feedback, zero capacitor signal path, BURL has achieved dynamic and tonal balance.

Using a B2 Bomber in the studio is like taking the governor off of your recordings. And the B2 is not just for tracking. Mix down and mastering were the main focus of the B2's layout and design. With 30-segment peak amplitude and RMS metering, the B2 lets you know exactly how hot you are running your signal, which is critical for mastering. The attenuator settings on the front easily allow you to change input headroom giving you the ability to hit the front end hotter or colder depending on what the material calls for. And don't be afraid to run the B2 Bomber hot, it only sounds better. Couple that with an extremely low jitter clock source, and you have the B2 Bomber ADC, the most significant piece of gear in your studio.



The advertisement features a large, detailed image of a DPA d:facto microphone with a black mesh grille and a black body. The DPA logo is visible on the side of the microphone. Above the microphone, the text "DPA MICROPHONES" is displayed in a yellow box. Below the microphone, the text "d:facto™" is written in a stylized font. The background is dark and textured. At the bottom, there are three small images showing different DPA adapters: a small black adapter, a silver adapter, and a black adapter with a silver base. The text "Vote For Us" and "PAR EXCELLENCE nominee" is visible on the right side. At the bottom, the text "Wired or wireless? You decide!" and "With the DPA adapters you can connect your DPA d:facto to all major wireless systems" is displayed. The website "www.dpamicrophones.com/dfacto" is at the very bottom.

DPA MICROPHONES

d:facto™

STUDIO QUALITY SOUND ON STAGE

SET IT FREE

Vote For Us

PAR EXCELLENCE nominee

Wired or wireless? You decide!

With the DPA adapters you can connect your DPA d:facto to all major wireless systems

www.dpamicrophones.com/dfacto

NUGEN Intros 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.

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-elp*, 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.

New Loudspeaker 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 Compresor, 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."

BeStar Components are Everywhere

From medical devices to notebooks to heavy-duty trucks, washers/dryers, cell phones, safety systems, passenger cars, Bluetooth, VoIP, BeStar Acoustic Components (Booth 3046) are found in every space. If it makes a sound, or receives a

sound it could be BeStar Acoustics; if it doesn't make a sound, it could be BeStar Ultrasonics.

Since the development of Acoustic User Interface took off, BeStar, located in Changzhou, China, has been keeping pace with its customers' unique requirements. In the course of it all, BeStar has developed hundreds of audio component solutions. So if you need simple alert tones, precise voice or high fidelity music reproduction, loudspeakers, electret condenser microphones, back up alarms, ultrasonic sensors, piezo buzzers, transducers, indicators, alarms,

horns, sounders, bells, panel mounts, etc., check BeStar's online catalog.

The world of electronic acoustic components is constantly evolving. Some of the key differences that separate BeStar from its competitors include:

BeStar is the manufacturer; you'll know where and how it was made.

BeStar meets all global quality systems standards including environmental ISO14001.

BeStar is an engineered products company, not an importer or broker; it can be your center of expertise for acoustics.

Mogami Features Gold Instrument Silent Series

Mogami Cable's (Booth 2633) Gold Instrument Silent Series Cable is offered with either straight or 90-degree angle Neutrik Silent Plugs.

The Neutrik Silent Plug allows hot-swapping guitars without the earsplitting pop or risk of blown speakers. Previously, the silent plugs were available only on Mogami Platinum level instrument cables. Now Gold Instrument Cable users can enjoy the convenience of "silent swapping" on stage or in studio.

The Neutrik Silent Plugs have an internal switch that automatically silences the cable until it is connected. Combined with MOGAMI's signature noise-free cable, Silent Plugs ensure that the only sound coming from the cables is made by the instruments.



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Come Visit Us At Booth #3241

Equator Showcases New D8 Coax Studio Monitors

Equator Audio's (Booth 3048) new D8 (Direct 8) coaxial studio monitors are the next step in the D Series line. Geared for the recording professional, the D8 delivers the crystal clear mid-range detail first presented by the D5s but with higher SP and much bigger bass response. Focused attention was paid to the development details to ensure that they deliver professional sonic performance. These studio monitors feature an expensive coaxially designed transducer with an eight-inch woofer and a one-inch silk tweeter. The frequency response is 44hz to 20khz. The D8s cutting edge digital amplifier provides extremely low distortion with plenty of punch. The internal DSP allows for intricate pinpoint accurate adjustments. The D8 was designed specifically to deliver a much bigger sound while maintaining the extreme level of detail that the D5 has been proven to provide.

The D8 studio monitors have pro features: balanced XLR and balanced/unbalanced TRS inputs; a calibrated stepped level sensitivity

control; a 3 alternate voice boundary selection switch; an all wood cabinet, including a wood front baffle for optimum performance; a fully extended 2.5-inch perfectly tuned front port, providing superior and accurate extended low-end response. And because the port is on the front baffle, the D8's can be positioned close to a wall with no fear of the low-end being choked.

The coaxial transducer design of the system incorporates a steep 4th order crossover along with a newly applied DSP aided group delay filter in order to deliver a phase accurate detailed mid-range with unobstructed clarity in that complex 900Hz-3 kHz range. Guitars, voices, strings, horns, & reverb trails are very clearly and accurately portrayed and any mid-range anomalies in the source material can be easily determined and addressed. Because of our matched transducer output, mid-range mix elements can be positioned in the stereo field without the fear of being misplaced. The D8 represents the next step forward in detailed clarity.

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 strict-

ly 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. The equalization points chosen provide instant control over musical timbre.

An addition to the original three-transistor makeup gain stage is a class-A transistor output stage that will drive the most demanding of loads. Also included is a step-down input transformer and step-up output transformer, which provides 6 dB greater headroom than the 500 series voltage rails would normally allow (see the output level spec below).

At Lundahl, Real Transformers Proliferate

Lundahl Transformers (Booth 3153) delivers transformers to pro audio industries in most European countries, Japan, Australia, HongKong and the U.S. The Lundahl transformer can be found in the majority of Europe's music and radio stations.

The company's standard range of audio transformers is continually growing and presents different types of audio input and output transformers. It also includes hybrid transformers, pulse transformers (for digital audio) and transformers for high-end audiophile equipment such as tube and solid-state amplifiers, preamps, phono stages and more. In addition to audio applications, Lundahl manufactures transformers for video (CCTV) applications.

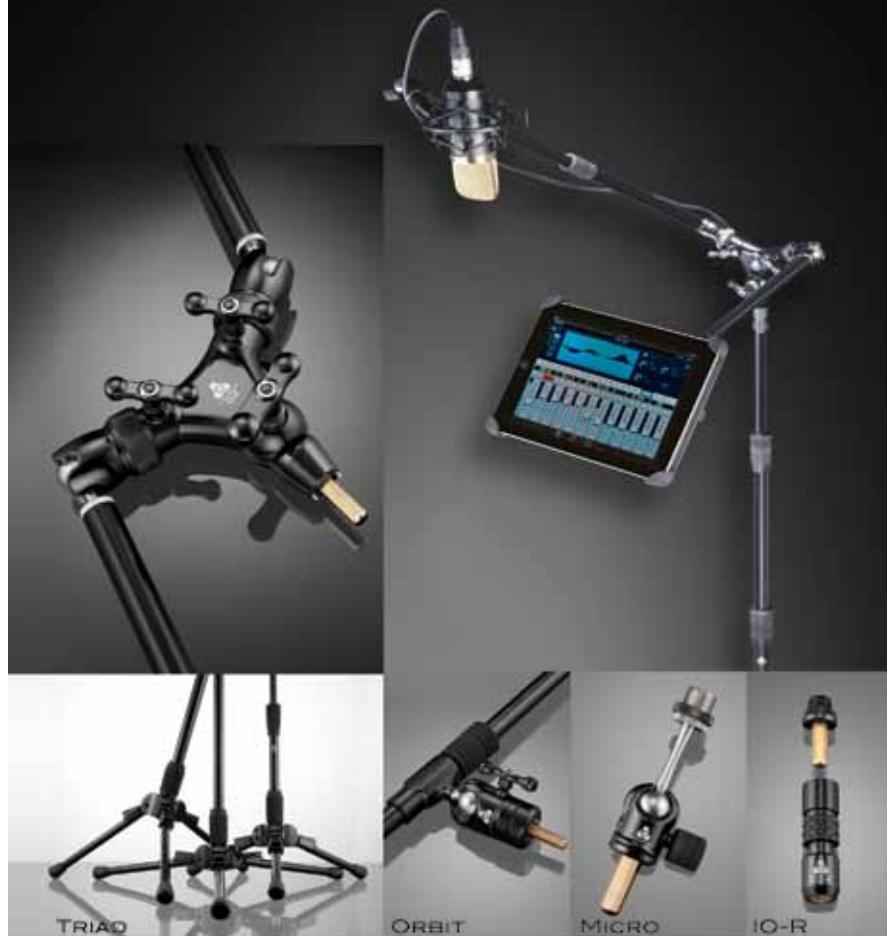
In order to realize its transformer design philosophies, almost all the machinery used in the factory has been developed and built by Lundahl's own engineers. Lundahl also has developed its own PC-based software for transformer winding and other machines. All of that results in freedom of trans-

former design and an ability to offer design variation and completely new designs upon customer requests.

Lars Lundahl, M.Sc. in electrical engineering, and his wife Gunnel Lundahl founded the company in their garage in 1958. No longer active in the company, Lars still spends most of his days in the factory developing spot welding equipment. Gunnel, on the other hand, is still active in several roles, mostly in production planning and shipping. Managing director is Per Lundahl, M.Sc. in applied physics. Before joining his parents' company, Per worked in several R&D departments for private Swedish industry.

Lundahl Transformers has shown profit every year for the past 40 years, making controlled growth possible. The company employs about 30 persons and is located in a wholly owned factory in Norrtälje. This popular seaside resort is located 45 minutes north of Stockholm's international airport Arlanda.

The Mic Stand. Reinvented.



Are mic stands the weak link in your studio or stage setup? TRIAD-ORBIT changes everything. Weighted, articulating legs and a cutaway base allow TRIAD® Stands to be closely grouped in positions not possible with conventional stands. Orbital ball swivels give ORBIT® Booms unrivaled adjustability and range-of-motion. IO® Quick-Change Couplers offer fast, easy and secure mounting for mics and hardware. TRIAD-ORBIT is the first real innovation in mic stand design in over 50 years. At last, microphone stands for the Digital Age.

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NewsFrom

Bruel & Kjaer

Bruel & Kjaer, building on 70 years of providing the benchmark in acoustical and audio test equipment, is at **Booth 2847** showing its latest Precision Sound Level Meters and software for room acoustics and environmental noise measurements.

special | events

THURSDAY, OCTOBER 17

1 p.m.-2 p.m. OPENING CEREMONIES

AWARDS

Presenters:

Bob Moses, AES—Vashon Island, WA

Jim Anderson, New York University, New York, NY

KEYNOTE SPEECH

Keynote speaker:

Josh McDermott, Department of Brain and Cognitive Sciences, MIT.

The topic of his speech is, "Understanding Audition via Sound Synthesis."

5 p.m.-7 p.m. PRODUCING ACROSS GENERATIONS: NEW CHALLENGES, NEW SOLUTIONS— MAKING RECORDS FOR NEXT TO NOTHING IN THE 21ST CENTURY

Budgets are small, retail is dying, studios are closing, fed up audiences are taking music at will... yet devoted music professionals continue to make records for a living. How are they doing it? How are they getting paid? What type of contracts are they commanding? In a world where the "record" has become an artists' business card, how will the producer and mixer derive participatory income? Are studio professionals being left out of the so-called 360 deals? Let's get a quality bunch of young rising producers and a handful of seasoned vets in a room and finally open the discussion about empowerment and controlling our own destiny.

7:15 p.m.-8 p.m. HEYSER LECTURE

The Richard C. Heyser distinguished lecturer for the 135th AES Convention is George Massenburg

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

Participants will discuss the creative recording and mixing techniques they've developed, playing samples of their work to illustrate some of the most successful collaborations. Moderator: Justin Colletti, SonicScoop, Brooklyn, NY; Trust Me, I'm a Scientist. Panelists: Chris Coady, Patrick Dillet, Manny Marroquin.

2:30 p.m.-5:30 p.m. THE SOUND OF THE CLOUD: AUDIO IMPLICATIONS OF MULTI-PLATFORM DELIVERY

The forum is intended to explore the opportunities and challenges presented by advanced encoding schemes and to debate whether ubiquitous mobile and over-the-top content delivery demands a retrenchment to more limited audio or could lead to further audio advances.

5:30-7 p.m. INSIDE ABBEY ROAD 1967—PHOTOS FROM THE SGT. PEPPER SESSIONS

Allan Kozinn, noted Beatles expert and NY Times music critic, will moderate this panel, which shows a behind-the-scenes look at EMI/Abbey Road studios during the making of the Beatles' landmark *Sgt. Pepper's Lonely Hearts Club Band*. Famed Beatles photographer Henry Grossman visited the sessions where he took several hundred photos, many of which are still largely unseen. Henry will show photos and share memories of that creative era. Brian Kehew (co-author of the acclaimed *Recording the Beatles* book) will illustrate key technical aspects found in Grossman's photos.

7 p.m.-9:30 p.m. ORGAN CONCERT

Graham Blythe's traditional organ concert will be given at the Church of Saint Mary the Virgin, founded in 1868.

8:30 p.m.-10 p.m. STORIES FOR THE EARS: LIVE AUDIO DRAMA AND NARRATION

The HEAR Now Festival and SueMedia Productions in conjunction with the Audio Engineering Society (AES) presents an evening of live audio/radio drama along with narrative readings celebrating the art of sonic storytelling. Hosted by Bob Kaliban (CBS Mystery Theater) and featuring performances by Audie Award winning and Golden Voice narrators Katherine Kellgren, Robin Miles, and Barbara Rosenblatt, and the award winning NY-based audio drama troupe VoiceScapes Audio Theater.

SATURDAY, OCTOBER 19

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

Participants will explore the artistic sensibilities they've nurtured, how they've expressed themselves in their work, and how that self-assurance and unique per-

spective has enabled their careers to flourish. Moderator: David Weiss, SonicScoop. Panelists: Jeff Jones, ROBOPOP, Dave Tozer

12:15 p.m.-1:15 p.m. LUNCHTIME KEYNOTE: RESTORING PEGGY LEE'S CAPITOL RECORDS ALBUM 'JUMP FOR JOY'

Jump for Joy, featuring Peggy Lee and arranged by Nelson Riddle, was one of the first records released by Capitol as a stereo LP. The year was 1959, the year the label first made stereo LPs available to the public, but this seminal album was never released in stereo on CD, only in mono. An assignment to master the original stereo mixes for digital release led to the discovery of a 54-year old audio mystery. Had something gone awry at the original stereo mix date? This special event uses photos and high-resolution transfers of original session material to detail a surprising finding and the steps that were taken to reach back in time to restore the album for today's audience as it was intended to heard. Presenter: Alan Silverman, Arf! Mastering. New York, NY/NYU/Steinhardt Dept. of Music Technology

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

This educational and inspirational career retrospective will delve into the music, creativity, and vision of legendary 14-time GRAMMY Award winning producer/engineer/technologist Phil Ramone. For this retrospective we'll go behind the scenes with colleagues, footage, and friends for an analysis of the wisdom and knowledge behind his achievements. Presenters: BJ Ramone, Elliot Scheiner

4:30 p.m.-6 p.m. BRUCE SWEDIEN: I HAVE NO SECRETS

This Special Event showcases the mindset of one of music's most-important engineers—ever! Interviewed by author Bill Gibson, five-time GRAMMY winner (13-time-nominee) Bruce Swedien generously shares the depth of his technical and artistic insights, inspiring greatness in the musical application of technology in recording and production.

SUNDAY, OCTOBER 20

11 a.m.-1 p.m. THE STATE OF MASTERING—2013

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.



—The missing link—
IN YOUR RECORDING



- Specifically designed for singer-songwriters, musicians, and home studios
- Bridging the gap between the top end of a condenser and the classic tone of a ribbon mic
- Highly protected ribbon for close-up use and live sound applications
- Phantom-powered active electronics for optimal performance with any preamp
- Featuring the same *Big Ribbon™* technology as the classic AEA R44 and R84 microphones
- 100% manufactured in Pasadena, CA

\$ 899 STREET PRICE

{ Visit AEA at booth #2744 to find out how the N22 can be the missing link in your recording! }

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technical | tours

FRIDAY, OCTOBER 18

11 a.m.-2 p.m.

KAUFFMAN ASTORIA MUSIC & SOUND/THE MUSEUM OF THE MOVING IMAGE

Kauffman Astoria Music and Sound is a major New York City "Large Room" recording studio located in the famed Kaufman Astoria Film Studios. Originally built by Famous Players-Lasky, known as Paramount Pictures after 1927, as their East Coast production facility in 1920, these studios were the site of hundreds of silent and early sound era film productions. The Museum of the Moving Image advances the public understanding and appreciation of the art, history, technique, and technology of film, television, and digital media.

TECHNICAL TOURS ARE MADE AVAILABLE ON A FIRST COME, FIRST SERVED BASIS. TICKETS CAN BE PURCHASED DURING NORMAL REGISTRATION HOURS AT THE CONVENTION CENTER.

2 p.m.-5 p.m.
DEFINITION 6

Definition 6 is an award winning video and audio production house with facilities in New York City and Atlanta. Clients include Adidas, Aflac, Coca-Cola, Facebook, GM, General Electric, HBO, and Kia—to name just a few.

2 p.m.-5 p.m.

WNYC FACILITIES AND 'SOUNDCHECK'

WNYC is a non-profit, public radio station located in New York City, comprised of WNYC AM and FM and WQXR. The stations are members of NPR and are known for their nationally syndicated news and culture programming and Internet radio broadcasts. *Soundcheck* is a one-hour weekday talk show hosted by WNYC's John Schaefer and is about music and the arts. *Soundcheck* features interviews with musicians, critics, journalists, authors and it also features live musical performances in mix of genres, including

indie rock, jazz, classical and world music. The show also airs on XM Satellite Radio Channel 133. The tour will feature the Jerome L. Greene Performance Space, which is outfitted with cutting-edge digital audio and video production systems that allow it to live as vibrantly in the virtual arena as it does in its physical home.

4 p.m.-6 p.m.

BATTERY STUDIOS

Battery Studios is Sony Music Entertainment's New York City-based music production and mastering facility. Located in the former home of the legendary Record Plant Recording Studios, Battery is part of a century-long tradition of elite New York music production facilities and combines the old with the new by specializing in re-mastering, mastering and audio restoration and digitization. This tour is limited to 35 people.

student and career development | events

THURSDAY, OCTOBER 17

2:15 p.m.—3:30 p.m.

OPENING AND STUDENT DELEGATE ASSEMBLY MEETING—PART 1

The first Student Delegate Assembly (SDA) meeting is the official opening of the Convention's student program and a great opportunity to meet with fellow students from all corners of the world. This opening meeting of the Student Delegate Assembly will introduce new events and election proceedings, announce candidates for the coming year's election for the North & Latin American Regions Vice Chair, announce the finalists in the Student Recording Competition categories and the Student Design Competition, and announce all upcoming student/education related events of the convention. Students and student sections will be given the opportunity to introduce themselves and their activities, in order to stimulate international contacts. The SDA leaders will then lead a dialogue to discuss important issues significant to all college audio students.

3:30 p.m.—4:45 p.m.
EDUCATION FORUM PANEL

FRIDAY, OCTOBER 18

9:00 a.m.—10:30 a.m.

STUDENT DESIGN COMPETITION

The three graduate level and three undergraduate level finalists of the AES Student Design Competition will present and defend their designs in front of a panel of expert judges. This is an opportunity for aspiring student hardware and software engineers to have their projects reviewed by the best

minds in the business. It's also an invaluable career-building event and a great place for companies to identify their next employees.

10:30 a.m.—Noon

STUDENT DESIGN EXHIBITION

All accepted student entries to the AES Student Design Competition will have the opportunity to show off their designs at this poster/tabletop exhibition. This audio science fair is free and open to all convention attendees and is an opportunity for aspiring student hardware and software engineers to have their projects seen by the AES design community.

3:00 p.m.—4 p.m.

P.M.C STUDENT RECORDING CRITIQUES

4 p.m.—6 p.m.

RECORDING COMPETITION—PART 1

SATURDAY, OCTOBER 19

9 a.m.—11 a.m.

SPARS SPEED COUNSELING WITH EXPERTS—MENTORING ANSWERS FOR YOUR CAREER

This event is specially suited for students, recent graduates, young professionals, and those interested in career advice. Hosted by SPARS in cooperation with the AES Education Committee and G.A.N.G., career related Q&A sessions will be offered to participants in a speed group mentoring format. A dozen students will interact with 4–5 working professionals in specific audio engineering fields or categories every 20 minutes.

11 a.m.—12:30 p.m.

EDUCATION AND CAREER/JOB FAIR

1 p.m.—2:15 p.m.

P.M.C STUDENT RECORDING CRITIQUES

5 p.m.—7 p.m.

RECORDING COMPETITION—PART 2

9:30 p.m.—11 p.m.

AES/SPARS ROCKIN' STUDENT PARTY

SUNDAY, OCTOBER 20

Noon—1:30 p.m.

STUDENT DELEGATE ASSEMBLY—PART 2

3p.m.—4 p.m.

P.M.C STUDENT RECORDING CRITIQUES

dB or not dB? SM

That is the question! The answer -

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Noise has been linked to:

- Hearing Loss
- Heart Disease
- Sleep Deprivation
- and much more

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Audiokinetic To Deploy Auro's AuroWwise Suite

Game audio specialist Audiokinetic Inc. has selected Auro Technologies' (Booth3041) Auro-3D technology suite to deploy its immersive interactive media and gaming sound product, AuroWwise. Audiokinetic's decision demonstrates its unwavering support of Auro-3D as the de facto cinema standard, and will also provide the highest quality immersive 3D audio experience possible, now and moving forward. Its commitment to integrate Auro-3D into Wwise will help drive adoption of the immersive multi-channel 3D audio format to playing back immersive 3D sound in interactive media and gaming. Audiokinetic and Auro Tech-

nologies efforts will allow game developers to now use a single set of tools to create multiple output formats of the same game at the same time. The AuroWwise suite supports immersive 3D sound for interactive media and games, all while preserving functionality according to the tried-and-trusted workflow of Wwise.

Immersive multi-channel 3D audio was the logical next step for Audiokinetic in creating the ultimate gaming experience. "Auro-3D provides an excellent complement to Wwise by offering a truly unique immersive experience, as well as backward and forward compatibility with existing audio systems. Another critical element was the ease and economy regarding both implementation and operation," says Audiokinetic founder/CEO Martin H. Klein.

"I was blown away by the Auro-3D cinema audio experience, and we are very proud to continue our commitment to game audio innovation and we look forward to hearing new revolutionary sound design from our Wwise user community in new upcoming game titles," says Jacques Deveau, Audiokinetic VP, sales & business.

"The interactive media and gaming community has always been important to Auro Technologies," says Wilfried Van Baelen, founder/CEO, Auro Technologies. "By partnering with Audiokinetic, we are very pleased to make the revolutionary Auro-3D technology and capabilities available to the Wwise community. We are proud to help contribute to bringing true 3D sound into interactive media and gaming," says Van Baelen.

Latch Lake Music Slides In

In the late 1980's, guitarist Leo Kottke found that he could no longer get the French wine bottles from which he'd been making his guitar slides. It was only a matter of time until his last glass slide broke. He turned to his long time friend (and former touring sound engineer) Jeff Roberts for help.

Jeff's family business had extensive metalworking capabilities, and Leo wanted to explore the possibility of developing a metal slide that had the right shape and sound, and wouldn't break on the way to the stage. Six months later, Jeff and Leo came up with a prototype that had the right shape. After two more years they found a brass alloy that, to Leo's ear actually had a better sound than glass. Thus, the patented AcoustaGlide guitar slide (along with Latch Lake Music Products, Booth 2556) was born.

Over the years, Latch Lake's line of guitar slides has grown. Whether you're a beginner or a living legend, click to our Slide Shop and you'll find one that's right for you. But that's just the first chapter in the Latch Lake story. In early 2002, Latch Lake released what is now known as the micKing 3300, accompanied by the Xtra Boom. The 3300 is Latch Lake's largest micKing boom stand, capable of reaching over 21 feet high—the ultimate large room stand. The Xtra Boom is the perfect space saver when more than one microphone is needed in one place. Latch Lake also offers Jam Nuts big enough to keep a microphone in one place. Oversized for easy grip, Jam Nuts feature standard 5/8-27 threads, are case hardened and available in black or chrome.

New ANDIAMO Variants Ready at Direct Out

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.

Product Design Track Balances Technology & Marketing

An increasingly popular AES event focused on pro audio products, the Product Design Track (taking place all four days of the convention), assembled and moderated by Dan Foley, director of European sales for Audio Precision, will focus broadly on product design, with an emphasis on system-performance measurement. New for this year is a special presentation on the importance of properly branding and marketing new professional audio products. Presented by noted industrial designer Adrian Weidmann, "The Power of the Brand" will define the meaning of branding and explore its power and importance for the commercial success of product development and service, be it a microphone, audio processing software, or a recording studio. As Weidmann states, "Creating, defining and maintaining your brand and its message may be the most important 'product' you ever develop."

"This is a unique track for the AES

convention, and we've made it that much more interesting this year with the inclusion of the product branding seminar," states Dan Foley. "The overarching theme is all about product development, but this year it has a timely focus on performance measurement, coming as it does at the same time that the CALM Act [Federal legislation that tightly regulates the relative level of broadcast commercials] takes effect. But the inclusion of the product branding presentation is completely new, never before done at an AES convention. So we're balancing our technical presentations with this one that really brings out the importance of properly presenting new products to the market. I believe this shows how the AES convention continues to evolve and



Dan Foley

adapt to new realities as the industry changes."

The Product Design Track gives design professionals insight into the latest techniques for audio hardware and software development. The events in this track are very practical in nature and anyone involved in audio product development will benefit from attending. A partial list of sessions includes: Best

Practices in Audio Software Development; High-Order Harmonic Distortion Measurement and Its Impact on Fidelity; An Introduction To the Acoustics of Personal Telecommunications Devices; The Power of the Brand.

Confirmed sponsors for the Product Design Track include THAT Corporation Audio Technology and Audio Precision.

NTI Shows Audio Test Products

NTI is at Booth 2549 exhibiting its complete line of handheld and engineering/production audio test products, featuring the XL2 audio/acoustics analyzer now available with new Class 1 microphone choices M2211 and M2230, and many options including a SLM Type Acceptance equipment package; 1/6-1/12 8va Spectral Limits option; Cinema Meter option and others.

Also on exhibit are the DR2-DL1 handheld digital instruments and the FX100 lab and production acoustics tester, featuring advanced acoustics test methodology combined with leading edge audio test performance.

iZotope Launches Nectar 2 Plug-In

iZotope Inc. (Pod) is launching the next version of its award-winning vocal processing technology, Nectar. Coming in October, Nectar 2 will bring the best of digital innovation and analog character into a complete set of tools specifically for voice.

"We were excited to revisit what made Nectar so ideal as a vocal processing plug-in," says iZotope product manager Brett Bunting. "We've spent a lot of development time incorporating new ideas designed with our users in mind. Nectar 2 users won't believe how quickly they'll be able to recreate classic vocal sounds or invent brand new ones."

With Nectar 2, add character to tracks with modeled plate reverb, harmonic saturation, and new creative effects. Stay in tune, remove distracting breaths without the need for audio



iZotope's Nectar 2 vocal processing plug-in

editing, transform a single vocal take into a harmonized ensemble, and much more.

Nectar 2 can be used as plug-ins in your favorite host. Supported plug-in formats include 64-bit AAX (Pro

Tools 11), RTAS/AudioSuite (Pro Tools 7.4-10), VST, VST 3, and Audio Unit.

Key features include: add harmonies to vocal tracks with the new Harmonizer. Play with intelligent automatic settings or define your own with a MIDI controller.; add space and character to vocals with the EMT 140-modeled Plate Reverb module, featuring a unique saturation control to emulate the original plate's preamp; finesse vocal takes quickly with the new Pitch Editor and Breath Control plug-ins; explore seven new creative effects in the new FX module; dive in with a streamlined Overview panel for simple adjustments and added metering for visual feedback; choose from 150+ new presets in styles that range from classic to modern.

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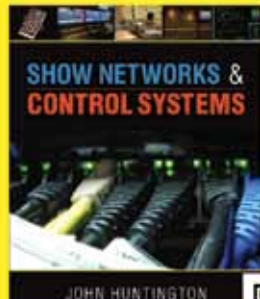
TruNorth

TruNorth Music & Sound (Booth 3058), a wholesale distributor of musical instruments and professional audio products to the retail channel, has a simple mission: to serve a small number of select manufacturers well, and to help deliver each brand to its full sales potential in the North American market. TruNorth accomplishes this by first considering the individual needs of each manufacturer it represents and then customizing a marketing and sales approach that will work best for that brand. TruNorth pledges to focus on creating success for its vendor partners by acting as an extension of those brands in its markets. Its commitment to the lines it represent transcends the role that traditional foreign distributors normally play.

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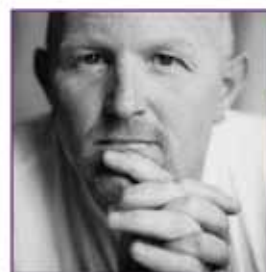
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Zynaptiq Acquires Prosoniq Products, Technologies

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.

A Lindell DAC To Rule Them All

Lindell Audio (Booth 3249) says it has a DAC to rule them all. Does the world need another DAC? Yes. Does it work with Pro Tools? Yes. Does it make your iPad sound better? Yes. Does it sound better than anything else? Yes.

The Lindell Audio DACX is an extremely high end digital to analog converter. Sporting only the best parts available on the market today. Made for the demanding engineers who wants the highest possible resolution and sound quality coming out of the DAW.

What sets the DACX apart from everyone else is the sheer insane amount of engineering that has gone into the power supply and output stage! Some other boxes use the AK4397 da-chip too, but no one powers it like the way we do.

The DACX adopts four pieces of low magnetic flux leakage power transformer in total 24 group independent power supply cells, in order to decrease the crossover distortion or interference of different circuit system.

The Dual Output Stage let's the user select "Tube" or "Opamp" for flavouring. Use the clean opamp stage when using the DACX in your monitor chain. And try out the Tube output stage if you use the DACX in your mastering DA chain.

The DACX features dual AES/EBU inputs, Coax SP/DIF, Optical SP/DIF and USB audio. The selectable upsampling feature let's you set the output sample rate to taste: 24/96, 32/96, 24/192, 32/192.

Avalanche Warning at Unity Audio

Unity Audio's (Booth 3147) Avalanche active subwoofer is primarily designed to complement the company's existing Rock & Boulder models, seamlessly transforming them into 3-way, and 4-way systems respectively. It can also be used with other manufacturers monitors and is shipping now.

Like the Rock & Boulder, The Avalanche is a sealed cabinet maintaining fast detailed transients and accurate bass reproduction. Internally the cabinet is split into two chambers with a dividing bracing partition and restrictive membrane feeding the second chamber. The cabinet is extremely robust built from 24mm ply, with a laminated baffle some 42mm thick. Internal damping is achieved with a dense rubber lead substitute attached to the walls, thereby reducing cabinet resonance.

The Avalanche has a 12-inch downward firing woofer keeping a low center of gravity, thus reducing vibration and movement. Our Aperiodic Vent enables extended low frequency (down to 22

Hz) as if the relatively small enclosure has a larger volume.

Amplification is by two highly respected and proven Rock/Boulder low frequency amplifiers running in parallel giving a total power of 150 RWNBSW. These are mounted with the output transformers onto a heat sink isolated via rubber anti-vibration mounts. Burr Brown ICs are used throughout the custom input crossover, with the Burr Brown OPA627 op amp specified to maintain signal integrity and the highest audio quality possible in critical audio paths.

For teaming up with the Rock or Boulder, two factory presets are provided for each model, the R60 is for The Rock, setting the crossover at 60Hz, while the Boulder B50 preset sets it at 50Hz. If situations like acoustics, positioning or personal preference dictates something other than the presets provided, then both Low & High pass filters can be set independently in Vari Mode. Both High and Low ranges from 40Hz-120Hz.



Unity Audio's Avalanche active subwoofer

A Rich Showcase of Prism Media Products

As well as the Lyras that started shipping earlier this year there will be at least one more new product on display from Prism Sound (Booth 3032). The Lyras are found in top mastering facilities to garage studios. Featuring 192k performance, stereo mic/line/inst inputs, up to four balanced line outputs, digital I/O, app with zero-latency monitoring and hassle free USB host interface, the competitively priced Lyra

brings Prism Sound to a new audience.

The MASELEC line of exceptionally fine outboard will be heavily featured too, including a revision or two here as well. The recent SADiE 6 DAW 64-bit edition will be available to test drive. This latest development builds on SADiE's heritage as the leading choice for mastering, radio broadcast and other critical music editing applications. Also featured: the dScope Series IIIE Audio Analyzer system with the new "Essentials" feature pack provides comprehensive analog and digital test capability at an affordable price. All dScope models can now run the new "Easy Automation" app enabling script-free generation of automated test sequences with auto html and excel report generation.

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. It's still the mic engineers love, with the mod it's always needed.

The part Granelli has added is machined out of a solid block of aluminum and then threaded into the original microphone's body. Its modifications are done by hand without the use of power tools, welding, or any other process that may harm the original microphone. Each unit is individually tested after modification, and guaranteed by Granelli's two-year warranty.



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PSS Opens New Orleans Office

Professional Sound Services' (Booth 2956) new office in New Orleans, LA, is helping rebuild the sound of New Orleans, one mixer at a time. The company is doing this by providing sound mixers with a one-stop shop for audio equipment in the Bayou area, as well as hosting educational lectures. Any job, big or small, Professional Sound Services is committed to helping mixers every step of the way during a production. An experienced staff, lead by the accomplished sound mixer Richard Van Dyke, has been in the field before, and knows what it takes to get the job done right.

Professional Sound Services is helping mixers network with each other to form new bonds and share industry knowledge at its Free Food Friday

events. Production companies looking for a sound mixer can also make use of these events to scout for a crew.

The New Orleans, LA, office of Professional Sound Services is located at 1515 South Salcedo Street, Suite #130. The new location provides the same outstanding technical support in sales, service and rental as the New York office.

"We are excited about our new New Orleans, LA office location," says Rich Topham Jr., founder and president of Professional Sound Services, "It is representative of our growing business, and our commitment to our client base." Topham adds: "This new office in conjunction with our New York office puts us in front of our clients and lets them know we are available, 24/7."

AIR Music Tech Features Ignite v1.2

AIR Music Technology (Pod) is featuring Version 1.2 of its new Ignite music creation software. Offering an entirely unique approach to making music with computers, Ignite v1.2 adds over a dozen features and enhancements, while delivering seamless integration with a growing list of top-name controller hardware from Alesis, AKAI professional, and M-Audio.

Ignite provides an original and musician-centric way to craft music. Free of the constraints of traditional DAW software, Ignite allows musical ideas to be quickly captured, combined, and arranged—with professional results. With Ignite v1.2, improvements have been made to the intuitive graphic interface. The Arranger screen now makes it simple to duplicate ideas (called Clips), encouraging experimentation. The time-

line graphics have been updated, and other workflow enhancements have been added to advance the user experience.

"The response so far has been tremendous, with over 25,000 users having already downloaded Ignite. We've been getting a steady flow of feedback, some of which we have already used to drive the improvements in Version 1.1 and 1.2. Customers have started to post and share music they have created using Ignite," says Samara Winterfeld, principal product manager for AIR Music Technology. "We are thrilled with the response Ignite has received from our M-Audio customers and are equally excited to bring the same level of integration to Akai and Alesis customers."

From day one, Ignite has offered seamless integration with M-Audio keyboard controllers, eliminating any time-consuming mapping and set-up chores. Ignite v1.2 now supports 12 popular Alesis and AKAI Professional keyboard controllers with this same plug-and-play integration, meaning that the vast majority of people using keyboard controllers now have full access to Ignite—for free. Ignite supported keyboards now include:

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 standalone, 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



Inward Connections' TSL-4 Vac Rac

a whole bunch of controls, the TSL-4 is exactly what you've been looking for.

Golden Age Project Shows EQ-81 Neve Style EQ

Among the plethora of products in the spotlight at Golden Age Project (Booth 3249) is the Golden Age Project EQ-81 Neve Style Equalizer. The class-AB circuit used in the EQ-81



Golden Age's Project EQ-81 Neve Style Equalizer

is similar to the EQ section in the classical 1081 module, without the high and low pass filters. The sound character is warm, punchy, sweet and musical. These classic characteristics have been heard on countless recordings through the years and it is a versatile sound that works very well on most sound sources and in most genres. The essence of this sound is

now available at a surprisingly low cost, making it available to nearly everyone.

The EQ-81 has stepped frequency controls that offers a wide selection of frequencies from 33 Hz to 15 kHz. The BASS and TREBLE frequency bands are switchable between shelving and bell and the MID frequency bands is of the bell type with a switchable Hi Q

setting. The control range is +/- 18dB. All four bands can be set in an off mode. The EQ-81 is not intended to be used as a standalone EQ. It is designed to be used together with one of

the Golden Age Project models that has an insert jack. It can also be used with some other product that has a low level (about -18 dBu to -10 dBu) unbalanced insert connector. Combining one of our PRE-73 units and an EQ-81 and using a UNITE rack kit to mount them together, one will get a 19-inch 1081-style unit at a low cost and with a great sound.

talkin' loud

continued
from page 1

malization, an all-star panel (Oct. 19, 5 p.m.) will analyze recorded music fidelity of the past 50 years. As the program notes state: "In the new realm, it's futile to master music louder than—16 LKFS."

Examining the end result of all that loudness, the panel "Broadcast and Streaming Media: Listener Fatigue and Retention," (Oct. 17, 2:15 p.m.)

will discuss listener fatigue and its impact on listener retention. While listener fatigue is an issue of interest to broadcasters, it is also increasingly an issue of interest to telecommunications service providers, consumer electronics manufacturers, music producers, and others. Fatigued listeners to a broadcast program may tune out, while fatigued listeners to a cell phone conversation may switch to another carrier, and fatigued listeners to a portable media player may

purchase another company's product. The experts on this panel will discuss their research and experiences with listener fatigue and its impact on listener retention.

Video games are not immune from wildly varying loudness, either. Garry Taylor, audio director, Sony Computer Entertainment in the U.K., will be presenting the loudness recommendations recently released by Sony's Audio Standards Working Group (Oct. 18, 11:45 a.m.).

events

continued
from page 1

Technology's impact on the future of recorded sound will be explored in a variety of Special Events. Sunday's Lunchtime Keynote will hang out in the "Studio of the Future: 2020-2050," making some informed predictions on what pro audio's future will look like. What will happen to that futuristic studio's output? The answer may be found at "The Sound Of The Cloud: Audio Implications Of Multi-Platform Delivery," (Fri., Oct. 18, 2:30 p.m.), which will look at everything from whether mobile content delivery will be a step forwards or back for audio quality, to what the expansion of mobile delivery will mean for others sharing the broadcast spectrum.

If the future sounds a little overwhelming, it's good to remember that it has always seemed that way, so there's plenty to learn and be encouraged from by discovering how pros dealt with "the future" in the past. Whether you want to learn techniques from the engineer behind *Thriller* at "Bruce Swedien: I Have No Secrets" (Sat, Oct. 19, 4:30 p.m.); discover the wit and wisdom of the late Phil Ramone via his friends and family at the Grammy Soundtable (Sat, Oct. 19, 2:30 p.m.); or learn how Capitol Records' first stereo LP was recently restored for release at Saturday's Lunchtime Keynote, "Restoring Peggy Lee's *Jump For Joy*" (Sat, Oct. 19, 12:15 p.m.), you'll come away more knowledgeable and inspired by the tales of overcoming the technological limitations of their eras.

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