

AES DAILY

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edition

SERVING THE 137TH AES CONVENTION • october 9-12, 2014 los angeles convention center, los angeles, ca

+BREAKING NEWS

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MPEG-H 3D Audio Ready for Launch

By Steve Harvey

MPEG-H 3D Audio is about to hit the market, reported Schuyler Quackenbush of Audio Research Labs during a tutorial on the opening day of the AES Convention. The newest MPEG standard, offering high-efficiency coding and media delivery, will be published in early 2015, he said.

MPEG-H includes data compression and rendering that allows the delivery of immersive sound formats—channel- and object-based, as well as Higher Order Ambisonics—into the home theater but, perhaps more important-

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Legendary producer/engineer/musician Alan Parsons used his keynote address yesterday as a call to arms for sound professionals—and audio technology companies—to demand the bar be raised for commercial consumption of music. For full coverage of the 137th AES Convention Opening Ceremony, see the keynote story on page 3 and the awards story on page 42.

Olive Caps AES Presidential Year With LA Return

By Strother Bullins,

Editor, *Pro Audio Review*

With experience as a musician, academic (at McGill University), and pro audio manufacturer (Director of Acoustic Research at Harman International), Audio Engineering Society President Sean Olive's history well prepared him to lead the society of audio technology professionals into this year's 137th Convention in Los Angeles.



Sean Olive

Educated in piano performance then sound sciences at McGill University, Olive cultivated his career by first learning the art and science of the audio recording process. "Over the past 25 years, I've made music, recorded music, and am now focused on reproducing audio,"

he explains. "In recent years I focused on the perception and measurement of audio—a more scientific, rigorous approach to how we record, evaluate and

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PERFECT MATCH:

Revitalized AES, Revitalized LA

By Clive Young

It's been 12 years since the Audio Engineering Society Convention last was held at the Los Angeles Convention Center. Much as the surrounding area has changed with the development of the Downtown area, so has pro audio. As a result, the 137th AES Convention opens its doors today to new generations of engineers, students and exhibitors from all over the world who have never experienced in Los Angeles the excitement of visiting the one convention that focuses solely on sound.

"I couldn't be more happy that we're back in the revitalized Downtown LA area, truly one of the entertainment centers of the world," said Robert Moses, AES executive director. "Audio professionals from all market sectors including live, post and recording are all heavily concentrated in southern California, and their presence here is underlined by the explosive pre-registration numbers that we've seen."

Clearly there was a pent-up demand for the return—11,806

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Parsons Challenges Audio Pros to Raise the Bar

By Clive Young

Early on in legendary producer/engineer/musician Alan Parsons' career, he was involved in recording albums like the Beatles' *Abbey Road* and Pink Floyd's *Dark Side of the Moon*—intricately constructed works that are considered “must” listening experiences. He continued exploring that approach with his own music, creating a string of hits with The Alan Parsons Project. So perhaps it was only fitting that when Parsons took the stage at the AES Opening Ceremonies on Thursday, he used his Keynote Address as a call to arms for sound professionals—and audio technology companies—to demand the bar be raised for commercial consumption of music.

Against the backdrop of a convention used to introduce products for creating sonically perfect recordings, Parsons noted that today, consumers—his wife and daughters, for examples—are often hearing those recordings via tiny laptop speakers or headphones that are serviceable at best. His biggest concern, however, is



Attendees packed the Alan Parsons' keynote address yesterday during the AES Opening Ceremonies.

that with the shift away from CDs and towards streaming and downloads, that even high-quality listening gear won't make a difference.

“mp3: How did we allow that to happen?” he asked—a comment that was greeted with cheers and knowing laughter from the packed house. Parsons noted that while he has hopes for Neil Young's upcoming PONO HRA player, that ultimately it is asking consumers to

carry another device when smartphones could provide listeners with High Resolution Audio options—if the phones offered them.

A string of statistics sharing the bitrates of various streaming services like Spotify, Pandora, iTunes Radio, Sirius XM and more followed, illustrating how far such companies have to go, even with their premium offerings, before they'll reach minimum CD-quality audio. Parsons asked why spoken-word content like Howard Stern's satellite radio show was afforded the same bitrate as a philharmonic orchestra performance, suggesting that Sirius XM should offer at least one HRA channel.

Closing his comments, Parsons pointed to where he felt the call for better commercial audio has to go: “With all the streaming and download services available, I'd like to see us go back to owning music, and back to loudspeakers. Back to hi-fi.”

Session to Mull Impact of FCC Wireless Ruling

By Steve Harvey

On Friday, Oct. 10 at the AES Convention, executives from Lectrosonics, Radio Active Designs, Sennheiser and Shure will present “RF Spectrum Update: How Much Loss and When?” (Room 406 AB, 2 p.m.), including strategies for wireless microphone manufacturers and users in the U.S. going forward.

On September 30, the Federal Communications Commission (FCC) released a Notice of Proposed Rulemaking (NPRM) proposing amendments to its rules regarding unlicensed wireless operations in the 600 MHz band, and a second NPRM intended to promote wireless microphone spectrum access as users are transitioned out of the 600 MHz band. The NPRMs are a side-effect of the FCC's Incentive Auction, planned for 2015, which encourages TV stations nationwide to sell off unwanted frequency spectrum to the large carriers for use by consumer television band devices (TVBDs) and other purposes. In the process, wireless mic users will lose any protected spectrum in the 600 MHz band, other than a very narrow slice

of what is known as the duplex gap that will be available to licensed operators.

According to Mark Brunner, Shure's senior director of global brand management, the professional wireless mic community can respond to these new proposals, which would almost exclusively benefit TVBD usage, by applying for a Part 74 license (users must routinely use 50 or more RF mics to qualify). “We'd hope that many of the serious providers are gearing up and preparing to file applications for licenses to protect their operations,” says Brunner.

Brunner is also encouraging licensed users to register every event utilizing wireless mics in the databases established to provide protection from interference by TVBDs, even though consumer devices have yet to come to market. Without that critical data, the FCC is likely to remain ignorant of the level of wireless mic usage nationwide on a daily basis, he says.

“We want to make sure that we are in a position to provide counterpoint to some of the proposals on items that were discussed at length back in the last decade,” says Brunner.

Avid Everywhere Momentum Builds

BOOTH 1301 Avid's Avid Everywhere is building worldwide momentum through widespread adoption of the modular Avid Pro Tools | S6 control surface. Hundreds of post-production facilities and music studios around the globe are now using the S6 to accelerate their productivity, maximize their creativity, work more flexibly under increasingly tight deadlines, and overcome significant budget constraints.

Pro Tools | S6 is part of the Avid Artist Suite of creative tools for audio production, powered by the Avid MediaCentral Platform. The S6 provides a powerful solution for mixing the world's top films, TV shows, and music projects.

“Since Pro Tools | S6 was released a year ago, Avid has received more than 500 orders,” said Tim Carroll, vice president of Worldwide Audio, Sales and Professional Services at Avid. “This high rate of adoption underscores how media organizations and independent professionals around the world are embracing Avid Everywhere. We are proud to continue serving as the technology force behind the most creative and successful audio professionals.”

New Nuvo Mic Marks a Half-Century of AEA

BOOTH 1431 Audio Engineering Associates is celebrating 50 years in professional audio by launching its next microphone in the Nuvo series, the N8, as well as its on-line microphone museum.

AEA's president, Wes Dooley, founded his company in 1964. The company's mission has been to build professional tools that faithfully capture the essential aspects of exceptional recording, true musicianship and a passion for performance.

Dooley began his career as a location recording engineer for Wally Heider. He quickly developed an appreciation for ribbon microphones, which he sold along with other equipment he built or brokered. In 1976, when RCA's microphone division was closed, Dooley found a niche in servicing the large number of RCA microphones still in use. After he learned from RCA engineer, Jon Sank, how to replace the ribbons on the RCA 44, Dooley set out to continue the RCA legacy by servicing the vintage ribbon mics, selling and servicing Coles ribbons, and finally launching his own microphone designs in 1998. AEA now offers a Classic, Legacy, and Nuvo series of microphones as well as three ribbon preamps.

Steve's Broadcast Picks

By Steve Harvey

This AES Convention sees the launch of the new **Media Networking Alliance (MNA)**, formed to promote adoption and support adopters of the AES67 AoIP interoperability standard, and already comprising 20 professional audio and broadcast technology companies. The inaugural meeting hosted by the MNA steering committee members—including representatives from Axia Audio, Bosch Communications Systems, Lawo Group, QSC Audio and Yamaha—is in Room 304 AB at 5 p.m., and is preceded by a panel discussion (Room 409 AB, 4 p.m.) on the alliance's mission and the importance of AES67.

A panel of audio technology experts from Dolby Laboratories, DTS, Fraunhofer, NAB, TC Electronics, Telos Alliance and Univision will examine some of the immersive, ultra-high-resolution broadcast trials to date during **"Audio Issues for 4k and 8k Television"** (Room 408 A, 9 a.m.), and will discuss extended localization, multi-directivity and 3-D acoustic space generation.

"RF Spectrum Update: How Much Loss and When?" (Room 406 AB, 2 p.m.), featuring representatives from Lectrosonics, Radio Active Designs, Sennheiser and Shure, will bring attendees up to date on the FCC's 600 MHz band Incentive Auction and discuss future strategies, including the potential for new frequency bands to become available for wireless mic use on a shared basis.

The **DTV Audio Group's** annual five-hour open forum at the AES Convention (Room 404 AB, 1 p.m.) will open with an update on the FCC's latest Notice of Proposed Rulemaking regarding wireless mics and the 600 MHz band. This year's discussion topics also include IP infrastructures for audio and video contribution within the broadcast plant and in the field, and how IP infrastructures are transforming cable and over-the-top distribution. Discussion of object-oriented audio is also on the agenda, including contributions from mixers and technologists familiar with the emerging immersive sound formats.

Ken Caillat: The Raw Truth About 'Rumours'

By Clive Young

When Ken Caillat began working as an engineer for Fleetwood Mac in 1976, the band was in the process of falling apart, even as it was beginning to track a new record. By the time the album came out the following year, Caillat had become the group's co-producer, and *Rumours* would go on to sell more than 40 million copies. Yesterday, Caillat and host Jonathan Pine took a packed house back in time to those storied recording dates as they dissected various tracks from the legendary album at the inaugural Raw Tracks event.

Raw Tracks is a new series of talks at AES, where noted producers and engineers discuss, analyze and deconstruct some of their most popular works. During the 90-minute program, Caillat recalled that the band entered the studio determined to win a Grammy Award with the next album, and that attitude set the tone for the rest of the extended time spent recording it. In fact, the band was so exacting that the mas-



Jonathan Pine (left) and Ken Caillat during yesterday's Raw Tracks program.

ter tapes wore out and began shedding ("We had 3,000 hours on them"), necessitating that Caillat go back to safety first takes recorded months earlier, and then copy later overdubs on to the safeties, synching by hand since there was no time code involved.

Between playing and soloing up specific parts of "You Make Loving Fun" and "Dreams" for

the AES audience, Caillat recalled developing his relationship with the band over time until eventually leader Mick Fleetwood informed him and Richard Dashut that they were fired—because they were now co-producers. Other times, he recounted Fleetwood manipulating a Jet Phaser pedal placed on Christine McVie's electric harpsichord for "Gold Dust Woman," placing a Sony ECM-50 lav mic on Lindsey Buckingham's strat to capture the strings' sound on the B-side, "Silver Springs," and getting what he needed on various tracks from the group.

All the while, he encouraged engineers and producers to talk to their artists during technical pauses, an act that helped not only develop trust, but also simply distracted musicians from doubting themselves: "Otherwise they self-destruct." Asked how he controlled the famously fractious sessions behind *Rumours*, however, Caillat cracked, "Control? There's no controlling those guys—I had to be deceitful and lie my ass off."

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Legendary, five time GRAMMY® Award winning producer/engineer, Chris Lord-Alge, recently adopted Focusrite's RedNet as the cornerstone of his new workflow. Chris' star-studded resume is a veritable who's who of pop icons, including Aerosmith, Green Day, Muse, and Tina Turner to name only a few. For over two decades Chris depended on 48-track tape to interface with his console and array of mostly vintage outboard gear. Confronted with the reality that he will soon need to transition away from tape, Chris tested other D/A convertors and was only willing to "make the change" after hearing RedNet.

"I've trusted Focusrite for my bus limiter," he says, "and when I heard RedNet against what I think sounds really good I was just really happy. Bottom line, if the sound wasn't there this would not be a discussion. Period."

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AES Latina Rinde Homenaje a Los Productores Nativos

By Kelleigh Welch

In a Convention first, the Audio Engineering Society celebrated the significant achievements of Latin American producers and engineers in an all-Spanish speaking event yesterday.

Kicking off the two-hour session, Andres A. Mayo, moderator and AES President-Elect, welcomed attendees to the inaugural panel session, which was titled “Grandes Productores de América Latina” (“Great producers from Latin America”). This panel of influential Latin producers discussed their most recent work and best-selling productions—ranging from Celine Dion and Elvis Costello to the biggest names in Latin music, such as Bajofondo and Calle 13—and offered their perspectives on the state of the music industry in Latin America.

Panelists included: Daniel Anselmi, Música CaReta—Montevideo, Uruguay; Rafael Arcaute, Amen Records—Buenos Aires, Argentina; Armando Avila, Cosmos—Mexico DF, Mexico; Aureo Baqueiro, Brava! Music—Los Angeles, CA, USA; Nico Plus Music Group—Los Angeles, CA, USA; Humberto Gatica, Lionshare/Gatica Music—Los Angeles, CA, USA; Tweety González, Twitin Records—Buenos Aires, Argentina; Anibal Kerpel, SK Associates—Los Angeles, CA, USA; Sebastian Krys, Arju Productions—Los Angeles, CA, USA; Rafael Sardina, Fishbone Productions, Inc.—Los Angeles, CA, USA



AUDIO-TECHNICA, BOOTH 1301

Audio-Technica is hosting a series of ‘Ask Me Anything’ (AMA) events in its booth today and tomorrow. Pictured here are Herb Trawick (left) and Dave Pensado of the hit weekly web series *Pensado’s Place*, who will be in the hot seat on Saturday at 1 p.m. See page 33 for a complete list of times and participants.

SSL Intros Mid-Scale Analog XL-Desk

BOOTH 1409 Solid State Logic is introducing its XL-Desk, a modern twist on the classic analog studio console. XL-Desk is designed for tracking or mixing engineers who require the sonic and workflow benefits of an analogue console within a DAW centric studio, but don’t want or need the integrated DAW control and analogue level automation other SSL console products have made the new hybrid studio standard.

XL-Desk is in many ways a traditional 24 into 8 analog console but it packs in a compelling collection of features; 40+ inputs of SSL SuperAnalogue summing, an inbuilt 18 slot 500 format rack (with an SSL Stereo Bus Compressor pre-loaded), 8 SSL VHD mic Pre’s on board, four stereo Mix Buses, a fully featured monitoring and talkback section (with an SSL Listen Mic Compressor) and an incredible array of connectivity and routing options. It is the perfect analog centerpiece for a modern DAW focused studio.

Users of SSL large format consoles will be instantly familiar with the wealth of workflow options made possible with XL-Desk. It has 20 channel strips: 16 dual input mono (switchable between main input or DAW return) and four stereo channels.

Strother’s Mics and Monitoring Gear Picks

By Strother Bullins

For audio professionals, there’s no better place to see the latest innovations in pro sound tools than an AES Convention’s exhibition hall. This year is no exception.

New products abound in nearly every audio production category, from the audio production bookends of microphones and monitors, to fresh software innovations and all the I/O, signal manipulation and sonic crafting tools in between.

In the microphone realm, **Audio-Technica** (Booth 1301) is unveiling its latest 50 Series model, the AT5045, a hand-built cardioid condenser with a large-diaphragm electret side-address capsule. Be sure to see **Telefunken** (Booth 1125) and its M60 FET small diaphragm microphone, the firm’s first non-tube condenser. Meanwhile at **DPA** (Booth 1109), the updated d:facto vocal microphone now features gold and nickel grids; hear its quality alongside a bevy of DPA instrument mics on a Steinway grand via

headphone listening stations.

As for monitors, **Genelec** is demonstrating their truly unique small studio monitor, the proprietary technology-packed 8351 featuring Acoustic Concealed Woofers (ACW)—a visually intriguing product with promising specs. This exhibition also marks the AES debut of the phenomenal new offering from **Lipinski Sound Corporation** (Booth 1624), the L-70 Active True Reference Monitor featuring a Class A elastically suspended amplifier, one-inch neodymium ring radiator tweeter and seven-inch glass fiber mid/woofer, all contained within its weighty, world-class sealed enclosure; I am currently reviewing this product for *Pro Audio Review* and am incredibly impressed thus far. **Barefoot Sound**’s most affordable studio monitor ever, the MicroMain45 three-way active studio monitor (pictured), will allow more users to experience the company’s legendary performance in their own work environments—see and hear them for yourself



Barefoot Sound's MicroMain45

at Booth 1031. For passive monitor users, **ATC** and **TransAudio Group** (Booth 1014) is showing two new MOSFET Class A/B dual mono power amps, the P1 Pro and P2 Pro, at 150W per channel and 300W per channel into 8 ohms, respectively. **Crane Song** (Booth 1013) is displaying its updated discrete Class A stereo monitor controller, the Avocet II, which features a new DAC and notably improved jitter specs. It operates in surround setups up to 7.1 and offers three digital inputs, three analog outputs, a headphone system and more.

Stay tuned to tomorrow’s *Daily* for more product discoveries from the exhibition floor.

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SOUTH LOBBY At the base of the stairs leading to the Exhibits hall is the AES Membership pavilion, offering sales of the latest AES branded swag, publications and membership sign-up. Shown here is LA Section Vice Chair Gregg Riggs, one of the members of the Los Angeles Section of the AES, staffing the sign-up and information section of the pavilion, inviting locals to join them in the LA Section activities. The Section is also welcoming visitors to LA and encouraging membership to all attendees.

Clive's Live Sound Picks

By Clive Young

Some folks will tell you that AES is “a recording convention,” but it’s time to dispel those nasty rumors. Some of the most exciting aspects of the show are live sound-oriented, and here’s just a few of the cool events, workshops, tours and products to catch while you’re here at the convention.

■ You could spend your entire convention in Room 406 AB, thanks to the string of **Live Sound Seminars** running throughout the next three days. Today alone, topics will include “Using Plug-Ins for Live Sound;” “Multicellular Loudspeakers;” “RF Spectrum Update: How Much Loss and When?” and “Understanding the Mystery of Mixing for In-Ear Monitors.”

■ Your Exhibits-Plus Badge won’t get you into the Seminars? No sweat—you can still leave AES with a head full of live sound knowledge; check out the **Live Sound Expo**, right on the exhibition show floor. Today’s offerings include “Networks and IT-The Basics;” “Loudspeaker Set-Up and Configuration;” “RF Systems—Practical Considerations;” “Installed Audio-Sound Centric Spaces;” “Mixing Primer” and “The Art of the Sound Check.”

■ Last year at the AES Convention in New York, there was plenty of buzz on the exhibit floor about Solid State Logic’s **SSL Live** console, which made its North American debut. Now that the Convention is in LA, SSL is debuting another live sound desk at Booth 1409—the **SSL Live L300**—and new **V2.5** software for both consoles.

■ Both the **Dolby Theater** and the **Walt Disney Concert Hall** are hosting AES Tech Tours today. These venues sport state-of-the-art acoustics and are known the world over, as the Dolby hosts the annual Academy Awards, while the Disney is home to the L.A. Philharmonic and was designed by architect Frank Gehry.

■ The Technical Committees track trends in audio in order to recommend to the AES special papers sessions, standards projects, publications and awards—and their meetings are open to convention registrants. The Committee for loudspeakers and headphones meets today at 11 a.m. in Room 405.

■ How did loudspeakers develop? Follow their history from the invention of the first horn driver to the high-tech creations we hear today at the Tutorial Seminar **“Loudspeaker Design Part 2: Horn Drivers-History, Theory and Technology-A Master Class”** at 5 p.m. in Room 309.

Exhibitors Revel In LA Return

By Strother Bullins

The 137th Audio Engineering Society Convention and its complementary Exhibition is teeming with excitement, largely due to a return to Los Angeles after 12 years. The rich landscape of audio professionals living and working in Southern California may very well be the biggest beneficiaries, yet no one could be more excited than pro audio gear manufacturers filling the exhibition floor. In the midst of Thursday booth setups, manufacturer representatives expressed why an LA return is important to the entire audio community—professionals, academics, students and manufacturers alike.

“I am so happy that AES—the de facto recording show—has returned where most of the recording happens,” succinctly comments Brad Lunde, owner of TransAudio Group. “It’s about time.”

This timeliness syncs well with some recent advancements within audio production fields—for example, new immersive audio technology, the epicenter of which is most certainly Southern California. “We’re really pleased that the AES Convention is back in LA,” states Peter Chaikin, director of Recording and Broadcast at JBL Professional. “There’s a thriving post production community here; everyone knows that Hollywood is post production. Now we can reach some of those people because this is a home game for them. Whether they slip out on a lunch break or come down on the weekend to see us, we can spend more time with the post production community along with the music community.”

The Society’s conscious effort to place a larger spotlight on live audio and sound reinforcement issues is complimentary to those like Karl Kussmaul, Product Support Manager for Lawo Group USA Inc. “Lawo makes products used for live events, television and radio,” he offers. “Southern California is such a large market for us. Having the show centered here makes a lot of sense; we’ll connect with more customers and often those we won’t see if we exhibit in another city. So this year’s AES is a big opportunity for us in that way.”

Admittedly, explains Kussmaul, the modern realities of audio production budgets also impact convention attendance, thus location is more important than ever. “A lot of customers these days may not be able to travel to another city for both scheduling and budgetary reasons,” he notes. “Having the show near where they work will help everyone considerably.”

Some exhibitors are already predicting increased foot traffic at their booths, like Mike Deming, owner of Charter Oak Microphones. “I think you’ll find most, if not all, of the manufacturers will be happy that we’re back in LA,” he says. “We’ve all been asking for it for many, many years. Higher-end users will be more interested in what we’re showing here at the Exhibition of the Audio Engineering Society—rather than the ‘prosumer’ brands at some shows—where sound quality is still more important than price.”



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A-T Unveils AT5045 Cardioid Condenser Microphone

BOOTH 1301 Audio-Technica is introducing the AT5045 Cardioid Condenser Microphone, the latest addition to A-T's flagship 50 Series of premier studio microphones.



Audio-Technica's AT5045 cardioid condenser microphone

The hand-built AT5045 is a "stick-design," large-diaphragm electret side-address condenser instrument microphone with a cardioid polar pattern that enables the user to capture audio with profound realism and depth, translating the natural sound of the instrument. Available separately or as stereo pairs (AT5045P), the mics are engineered to meet the most critical requirements of professional recording. The AT5045 features a large diaphragm, fast transient response, low noise, the ability to handle high sound pressure levels (149 dB SPL), and one of

the widest dynamic range specs available (141 dB). These specs make it an ideal instrument microphone, designed specifically for use on overheads, percussion, acoustic guitar, strings and other acoustic instruments in professional studio applications.

Yamaha Issues V3.0 Updates for CL, QL Consoles

BOOTH 1401 Yamaha Commercial Audio Systems, Inc. is introducing V3.0 updates for CL and QL Digital Audio Consoles. Available in early 2015 via free download, V3.0 adds features and functionality that will increase the appeal for broadcast applications including 5.1 panning and monitoring for surround broadcasts and pan positioning that can be set via touch panel or knobs. Dan Dugan Sound Design automatic microphone mixing already included in QL Series is now included in CL consoles, and gain distribution for up to 16 speech microphone channels is automatically optimized in real time, achieving smooth, natural level control.



Yamaha is introducing V3.0 features for its CL and CQ digital audio consoles

For live sound applications, V3.0 will add a new 8-band parametric EQ and real time analyzer. QL will not have a 2.0 upgrade so that the two consoles will be at the same V3.0 level. Added benefits include a new 8-band parametric EQ and real time analyzer.

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Booth 1310



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JBL Showcases 3 Series Studio Monitors



JBL's LSR308 powered studio monitor

T-1 JBL Professional is 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, five-inch powered studio monitor; and the LSR308, eight-inch powered studio monitor. Both models offer impressive performance, with the LSR305 boasting a response of 43 Hz to 24 kHz and a peak SPL of 108 dB, while the LSR308 features a response of 37 Hz to 24 kHz and a peak SPL of 112 dB.

DPA's d:screet omnidirectional miniature necklace microphone



DPA Updates d:screet Miniature Mics

BOOTH 1109 DPA Microphones is showcasing the latest updates for its d:screet Miniature Microphone line, including the new d:screet Necklace Mic, heavy-duty d:screet 4060 and 4061 Omnidirectional Mics and d:screet Omnidirectional Mics with reinforced cable relief.

The new d:screet Omnidirectional Miniature Necklace Microphone addresses an industry need for a mic that can be mounted and removed quickly several times by untrained talent without a sound expert nearby. Especially useful for instances when mounting and consistent audio output are the primary requirements, the d:screet Necklace Mic is ideal for situations requiring quick costume changes. Featuring DPA's d:screet 4061 Omnidirectional Miniature Capsule in a soft rubber necklace, the d:screet Necklace Mic offers fast, repeatable, "do-it-yourself" mounting and is designed specifically for use by non-technicians. It is available in black, white and brown and in lengths of either 18.3 or 20.9 inches.

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MPC5 DIGITAL FILM CONSOLE

"Harrison made the tool that we all expected for mixing in Atmos."
—Alex Martin, Creative Sound

950MX ANALOG CONSOLE

"No matter what the sound source was, the results were always punchy and pleasing with lots of headroom..."
—Randy Priebe, Pro Audio Review

LINEAGE 3-CHANNEL PREAMP

"Each preamp section has its own nuance while still managing to share a similar signature that you could call the Harrison sound of solid, clean and forward."
—Paul Vink Jr, Recording Magazine

832C 3-CHANNEL FILTER UNIT

"The real killer is the Bump feature...lightening and warming things up beautifully."
—George Sledge, Recording Magazine

32CS CHANNEL STRIP

COMING SOON

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Visit us at AES Booth #1524

Neutrik Intros New powerCON Series Cover

BOOTH 1419 Neutrik USA is introducing the SCCD-W spring-loaded cover for its D-size chassis powerCON Series connectors. Following up on Neutrik's highly successful SCDX flip-top covers, which provide IP42 Ingress Protection for unmated D-size chassis connectors, the new SCCD-W is a heavy-duty cover that shuts automatically after unplugging the cable connector and seals the chassis connectors against dust and water to the IP65 rating. The transparent cover enables one to see the protected chassis connector at all times.



Neutrik's SCCD-W spring-loaded cover for its D-size chassis powerCON Series connectors

SMALL MIC, BIG SOUND

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d:screet™

Come see us at booth 1109

And hear DPA recording
microphones in action!

New Miniature Mics

Extremely high SPL before clipping | Unbeatable dynamic range | Tough and versatile

New Classic



New Heavy Duty



New Necklace



IsoAcoustics Spotlights New Arista Acoustic Isolation Stands

BOOTH 1651 IsoAcoustics is introducing Arista, a stylish and sleek new aluminum acoustic isolation stand for medium-sized professional studio monitors and bookshelf speakers for Home Entertainment and hi-fi applications.

The new Arista stands provide an aesthetically pleasing and cost-effective means to markedly enhance the sound clarity of speakers, using the patented "floating design" that this award-winning company has become known for.

The new IsoAcoustics Arista stands feature a unique integrated tilt adjustment that enables the user to dial-in the optimum tilt angle. With an overall size of 6-inch (w) x 7.5-inch (d), the Arista stands are designed for medium size studio monitors and speakers weighing up to 35 lbs.

"IsoAcoustics is very pleased to introduce the Arista stand, which offers a handsome and cost-effective isolation solution for the pro studio and hi-fi market," says Dave Morrison, CEO of IsoAcoustics.

The Arista stand will be available in black and aluminum in December 2014.



IsoAcoustics' Arista isolation stands

Hosa Showcases Edge Series Mic and Guitar Cables

BOOTH 1617 Hosa Technology's Edge Series microphone and guitar cable products will be on display at AES. Featuring genuine Neutrik connectors, Oxygen-Free Copper (OFC) conductors, and world-class workmanship, Hosa Edge cables provide audio professionals and musicians



Hosa's Edge Series cables

with the finest signal transport means available.

Hosa Edge Microphone Cables utilize Neutrik XX-series connectors. Manufactured with gold-plated contacts for corrosion resistance, a Zinc die-cast housing for reliability, chuck-type strain relief for maximum cable retention, a boot with a polyurethane gland to prevent cable kinking, and an ergonomic design that ensures easy handling, Neutrik connectors are the ideal terminations for a cable designed to provide performance and durability. These microphone cables employ 20 AWG Oxygen-Free Copper (OFC) conductors along with polyethylene dielectrics and a 95% OFC braided shield.

Hosa Edge Guitar Cables utilize genuine Neutrik X-series plugs employing precision machined, one-piece contacts for signal integrity and structural rigidity.

High-Res Audio, Wireless Systems in Sony Spotlight

BOOTH 1519 Sony's pro audio products—ranging from digital wireless technology to portable audio recorders to headphones—are on display at AES 2014.

Sony's new PCM-D100 audio recorder is designed to deliver the highest sound quality in professional audio applications including live music events, theatrical performances, and electronic news gathering. The recorder supports the latest high-resolution codecs and formats, including 192 kHz/24-bit PCM and DSD.

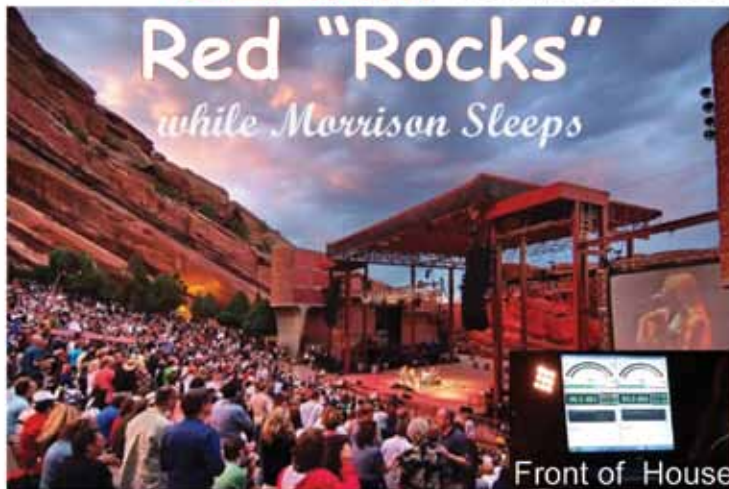
With compact professional camcorders more widely used for electronic newsgathering and field production applications, Sony's new UWP-D wireless microphone series, available in three packages, delivers the right combination of form and function for pro shooters. The UWP-D series components are small and lightweight, making them suitable for a range of field production needs. Three packages of UWP-D series are available: UWP-D11: Bodypack Transmitter, Portable Receiver; UWP-D12: Handheld Microphone, Portable Receiver; UWP-D16: Plug-on Transmitter, Bodypack Transmitter, Portable Receiver.

Sony Electronics' DWX and DWZ Series digital wireless microphone systems are ideal for a range of professional audio applications, including live sound, news-gathering, field production, broadcast, theater, sound recording and more.



Sony's PCM-D100 audio recorder

SLARM Successes™ Booth 1314



- Standalone or PC
- Network Appliance
- 2 Alarms SPL/Leq
- WebSLARM™
- eMail/text Alerts
- 24/7 AutoScheduler
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- ODM-outdoor mics
- Remote Access
- Secure
- Titanium Mic
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for Studios, Post, and Remote Production

analog warmth for a digital world



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AES, Booth #1219

API 1608 Goes to College

BOOTH 1219 Since its introduction at the 123rd AES Convention in New York City in October 2007, the API 1608 console has become a favorite option of colleges and universities around the globe. “Since the 1608 is built to the same standards as our Vision and Legacy large-format consoles, it’s a powerful tool for students to learn with,” said Larry Droppa, president of API Audio. “It’s the same equipment used in many of the best recording facilities around the world; the very places where students will want to work after graduation.”

Since the summer of 2013, nearly a dozen

API 1608 consoles have been placed in schools of all types. Technical schools include Nashville’s Pearl-Cohn Entertainment Magnet High School and Blackbird Academy. Colleges and universities in the United States include Emerson College in Massachusetts, Mesa Community College in Arizona, Broward College in Florida, Glendale Community College in California, and the University of Michigan in Ann Arbor. Locations outside the United States include the University of Western Ontario, Canada, Tecnológico de Monterrey in Mexico, the University of Öre-



Hochschule für Musik Nürnberg in Germany is home to an API 1608 console

bro in Sweden, and Hochschule für Musik Nürnberg in Germany.

TC, Dynaudio Erect 3D Sound Booth at AES

BOOTH 1310 Extreme surround formats with channel counts that far exceed standard 5.1 or 7.1 surround have become a hot topic in pro audio. At this year’s AES show, TC Electronic and Dynaudio Professional are creating a 3D Sound booth powered by a 16.2 monitor system, two System 6000 units and Pro Tools.

TC Electronic’s System 6000 has been a core audio tool in many world-leading recording, post, mastering and film studios for more than a decade. Still, the company continues to release new software for the platform, and the latest algorithm, Reverb 8, is tailored for handling virtually infinite channels of reverb for new multichannel formats.

Even though 3D sound is on the rise, not all studios are equipped to mix in these new formats. Therefore, TC Electronic and Dynaudio Professional invites producers to bring their own tracks or Pro Tools files to their AES Booth and unfold it in 3D. A stereo—or even a mono—track can be upconverted to 5.1 with System 6000’s UnWrap algorithm and from there Reverb 8 unfolds the audio in an impressive 3D sound field.



The 3D Sound booth, powered by a 16.2 monitor system, two System 6000 units and Pro Tools, is a joint AES effort by TC Electronic and Dynaudio Professional



The AMS RMX16 digital reverb plug-in

UA Unveils AMS RMX16 Digital Reverb Plug-in

BOOTH 1101 Developed over a two-year period by AMS founder Mark Crabbtree, the new AMS RMX16 Digital Reverb plug-in is now available exclusively for the UAD Powered Plug-Ins platform and Apollo Thunderbolt Audio Interfaces.

The AMS RMX16 was the first microprocessor-controlled, full-bandwidth, digital reverb. From U2 and Peter Dinklage to Radiohead and Rihanna, the unique and lush reverb programs of the RMX16 are instantly recognizable. Heard on hundreds—if not thousands—of recordings from the 1980s to today, the AMS RMX16 hardware is still found in nearly every major recording studio the world over.

In developing the UAD plug-in version of this landmark processor, Crabbtree dusted off his original schematics for the hardware unit, yielding an exact instruction-for-instruction model of each of the original algorithms in the hardware. Now, owners of the Apollo audio interfaces and UAD-2 DSP Accelerator hardware can record and mix with an exacting digital emulation of this unique, lush-sounding reverb.

TELEFUNKEN Spotlights M60 FET Mic

BOOTH 1125 With over a year and half of development and beta testing with top recording engineers, the newly designed M60 FET small diaphragm microphone is TELEFUNKEN Elektroakustik’s first foray into non-vacuum tube, FET-based condenser microphones.



TELEFUNKEN’s M60 FET microphone

Utilizing a unique proprietary circuit topology, this re-interpretation of the classic FET mic amplifier produces an exceptional transient response and SPL handling capabilities. Carefully selected and tested components are hand-plugged into gold-plated circuit board traces to provide an ultra clean True Class A discrete circuitry and a frequency response of +/- 2 dB from 20 Hz to 50 kHz.

The output is matched with a custom American-made transformer that offers an especially low self-noise and a typical THD+N of 0.0015 percent or better, making it ideal for critical recording applications.

Neve

GENESYS

BLACK

total integration!



*Image shown is the Genesys Black G32

The Neve **Genesys Black** is a digitally controlled analogue recording console with total integration with the studio environment and the digital audio workstations of your choice.

Including legendary Neve 1073 microphone preamplifiers and highly revered analogue circuit design, the extensive digital control and connectivity puts Genesys Black at the creative heart of your studio. Genesys Black offers from 8 channels of mic/line preamps, 16-channels DAW/Tape monitoring, hands-on DAW control for Pro Tools, Nuendo and more, Neve 4-band EQ, Neve VCA dynamics option and A/D/D/A conversion via MADI, AES and FireWire formats.

A central touch screen, 8 auxiliary buses, 8 group buses, 2 main outputs, 4 effects returns, comprehensive metering, 5.1 monitoring, 2 cue mixes, talkback services and an integrated footprint with internal power supply provides all the power you need.



Neve
www.ams-neve.com



Focusrite to Demonstrate Technologies at 137th AES

BOOTH 1408 Focusrite has a full itinerary of events at the 137th AES Convention, spotlighting its RedNet product line and gigabit Ethernet I/O system, based on the industry-standard Dante “audio-over-IP” architecture.

Focusrite will also be featured at an interactive audio demo room (303B). Known as the “Focusrite Theater,” this exclusive and noise-controlled demo room is a collaborative effort with Guitar Center Professional (GC Pro) and will feature daily screenings of the acclaimed short film “The Story Of The Focusrite Console” and episodes of Guitar Center Sessions, GC’s award-winning live performance and interview series, presented in high definition and surround sound. Additionally there will be hands-on demonstrations of Ocean Way Audio HR3 monitors, new Slate MTX and MTi consoles, and ADAM Audio monitors.

Focusrite is also serving as a sponsor of the AES Project Studio Expo (PSE). The PSE, created in partnership with *Sound On Sound* magazine, brings the latest tools, techniques, and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing, and mastering.



Focusrite's booth at the 137th AES is going to be a hub of activity



Apogee's Ensemble 30x34 Thunderbolt audio interface

Apogee Unveils Ensemble 30x34 Thunderbolt

BOOTH 1412 Apogee's new Ensemble 30x34 is a low-latency Thunderbolt 2 audio interface (1.1ms round trip @ 96 kHz/32 buffer) featuring eight Advanced Stepped Gain mic preamps with 75 dB of gain; a full 32-bit signal path from DAW output direct to the DAC; Direct Memory Access (DMA) engine to “more efficiently” read and write data directly to Mac memory independent of the Mac CPU; monitor controller functionality including talkback; two front-panel instrument I/O channels; two PurePower headphone outputs and digital connectivity for a total of 30 inputs and 34 outputs. Ten individually assignable analog inputs and 16 analog outputs are included.

Lectrosonics Brings Vivid Sound to ‘The Color Purple’

BOOTH 1237 *The Color Purple* is an inspiring family saga of Celie, a downtrodden woman who—through love—finds the strength to triumph over adversity. For this production, sound designer Alan Chang of San Francisco, CA-based Coral Canopy deployed a combination of 23 Lectrosonics Digital Hybrid Wireless SMV and SMQV Super Miniature beltpack transmitters plus LMa beltpack models. On the receiving end, he utilized five fully stocked Lectrosonics Venue receivers outfitted with VRS standard and VRT tracking filtered receiver modules. Additionally, a Lectrosonics UMC16B UHF Multi-Coupler was used for RF antenna distribution. This equipment was used with DPA 4061 and Countryman B3 microphones.

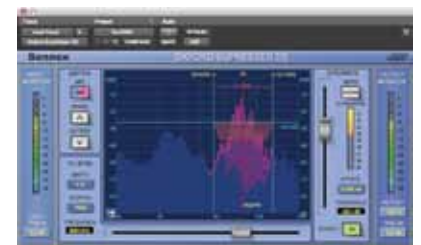


Sound designer Alan Chang

For signal management, Chang used a Lectrosonics Aspen Series SPN1612 16-in / 12-out digital signal processor to handle the majority of the music and vocal performances plus sound effects cues. He also placed a Lectrosonics DM812 8-in / 12-out Digital Automatic Matrix Processor into service for the sound effects-driven loudspeakers.

Sonnox Introduces SuprEsser DS

BOOTH 1101 Returning to the Avid Connectivity Partner Pavilion (Booth 1101) for the 137th AES Convention, Sonnox is introducing the Oxford SuprEsser DS. A highly featured professional De-Esser AAX DSP plug-in designed for use with Pro Tools| HDX and Avid S3L live consoles. The SuprEsser DS features low latency of sub 2 ms, and represents an ideal option for live applications or live tracking in Pro Tools.



Sonnox's Oxford SuprEsser DS

Sonnox sales and marketing manager Nathan Eames reports the SuprEsser DS offers a simple mode for quick fixes, and an advanced mode for increased functionality and fine-tuning. “The combination of an intuitive FFT display and three listen modes enables you to easily see and hear exactly where the problem frequencies are, so you can suppress or remove them,” Eames says. Additional features include Automatic Level Tracking, Linear Phase Filtering and a Wet/Dry blend control for final balancing.



INSTRUMENTAL INNOVATION



AT5045 Premier Studio Instrument Microphone

Introducing the latest microphone in Audio-Technica's flagship 50 Series: the AT5045 cardioid condenser. Featuring our largest single diaphragm, the AT5045 is a premier, side-address studio instrument mic in a convenient, stick-type body. The microphone's circuitry has been honed to the essentials, allowing it to deliver an unprecedented dynamic range (141 dB) with remarkably musical high-fidelity performance. It's a purity of sound you won't find elsewhere – the result of insistent, meaningful technological innovation, a 50 Series hallmark. Wherever your passion for music takes you, listen for more.

ACO Pacific NetSLARM Racks Up SLARM Successes

BOOTH 1314 Over the last year or so ACO Pacific's NetSLARM has scored a number of significant SLARM successes. Among them: ATT Performing Arts Center, Dallas; Red Rocks in Colorado; Johns Hopkins Hospital, Baltimore; the BBC, London; the Ocean Speedway, Watsonville; and many others. Each representing unique set of noise mitigation challenges aptly met by the NetSLARM and our ODM family of microphone assemblies providing long-term outdoor monitoring and protection.

Standalone or with a pc, NetSLARMs provide continuous monitoring, alarms and data collection. Combined with a PC over a network or by USB, users have additional visual displays of the RT SPL and ALARMS and may download over three weeks of rolling history. The built-in 24/7 SLARMs scheduler allows preset threshold adjustments based on time of day and day of the week. The two alarms maybe individually configured to SPL or Leq thresholds.



ACO Pacific's NetSLARM noise monitoring/mitigation network with displays

The NetSLARM's built in web and email servers offer remote alerting and monitoring by cell phone or browser, all this, standalone.

Soundcraft Spotlights New Vi3000 Digital Live Board

T-1 Soundcraft is introducing its Vi3000 digital live sound console, offering a host of state-of-the-art features including the groundbreaking internal DSP Soundcraft SpiderCore, a new industrial design, 96 channels to mix, Dante compatibility and more.

The Vi3000 utilizes the new internal DSP SpiderCore based on the company's Vista 1 engine, with Soundcraft's Vi Version 4.8 operating software, while adding a fourth 24-channel fader layer to improve access to the console's 96 input channels. The surface operation and layout is similar to other Vi Series consoles, providing a familiar feel while offering expanded functionality. The Vi3000 features upgraded microphone preamps and 40-bit Floating Point DSP processing for superlative sound quality.

The Soundcraft Vi3000 features an all-new appearance with a more efficiently designed control surface, 36 faders, 24 mono/stereo busses and a sweeping black screen panel with four Vistonics II touch screen interfaces with sleek, updated 3D graphics.



Soundcraft's Vi3000 digital live sound console

Genelec Unveils 8351 Smart Active Monitor

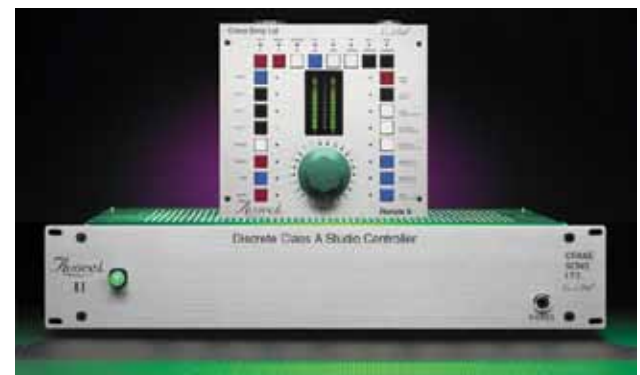
BOOTH 1611 Genelec is showcasing the new 8351 three-way Smart Active Monitor, developed in response to the need for increasing audio perfection for nearfield recording and mix environments. Offering unique size and technological innovations, the 8351 breaks new ground in electro-acoustic engineering, as the mechanical, acoustical and signal-processing designs are linked closely together. The result is a system that is completely unique in the professional monitoring industry and represents a bold step forward for the active monitoring pioneer.

The 8351 borrows its size attribute from Genelec's acclaimed 8050. With dimensions of 17.75 inches x 11.25 inches x 11 inches, the 8351 has a particularly compact footprint for a three-way monitor. The center of the 8351's enclosure features the Minimum Diffraction Co-axial midrange/tweeter driver evolved from the 8260. This breakthrough in coaxial driver design provides extremely accurate imaging and improved sound quality.



Genelec's 8351 three-way Smart Active Monitor

CRANE SONG, BOOTH 1013 Crane Song is introducing the Avocet II discrete class A monitor controller, the latest iteration of one of Crane Song's best-selling hardware products, features an entirely new DAC and also offers significantly improved jitter performance. The Crane Song Avocet II, functionally and operationally identical to its predecessor, is a stereo monitor controller capable of operating in surround configurations up to 7.1 that supports three digital inputs, three analog inputs and a headphone system. This newest version, the result of two years of research and development, utilizes the latest generation 32-bit component from microprocessor manufacturer AKM in the digital-to-analog converter section. "The new AKM part for the DAC chip offers unsurpassed imaging," says company founder Dave Hill. "I'm doing something a little bit different, using a unique combination of analog and digital reconstruction filters, so the transient response is also exceptional."





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setting standards

More than just connectors. We put four decades of engineering experience and production know how into our products. Whether it's a broadcast studio, a rock band or stage lighting – Neutrik offers innovative connector solutions, mating superior quality with innovation.

AES 2014 • Booth 1419

A Very Special AES, Courtesy Vintage King

BOOTH 1025 Vintage King Audio is teaming up with key manufacturers and partners, including Avid, Pensado's Place, and Gearslutz, to make this a very special AES. Vintage King will have representatives at its booth at the show. Visitors have an opportunity to listen to gear in a gorgeous, fully immersive listening environment. Vintage King will also be hosting the Sixth Annual Afterglow event high atop the famous Standard downtown L.A. hotel on Saturday, October 11 at 6 p.m. For information on how to RSVP and for all things AES visit www.vintageking.com/AES.

Friday Oct 10, 6 p.m.-10 p.m.: TELEFUNK-



EN Elektroakustik AES Listening Party @ Vintage King Los Angeles with live recording session and special guests.

Saturday, Oct. 11 6 p.m.-9 p.m.: Vintage King's Annual AES Afterglow event on the rooftop of The Standard, Downtown LA.

DiGiCo Squares Up With New D2-Rack

SPONSOR (GROUP ONE) DiGiCo is launching its new D2-Rack and introducing a number of new software features and an expansion of a third-party development project.

Introduced to the U.S. marketplace at InfoComm earlier this year and designed to support and expand the DiGiCo SD Range's higher sample rate I/O solutions, the D2-Rack comes with either BNC or CAT5 MADI connections, allowing it to be used with a number of DiGiCo consoles.

By using the latest converters found in DiGiCo's SD Racks, the D2-Rack offers a more compact, efficient and affordable rack solution for connection at either 48 kHz or 96 kHz with no I/O reduction.

The D2-Rack offers two I/O versions: The first features 48 mic inputs, 16 line outputs and two blank output slots allowing an additional 16 outputs in the owner's desired format (analog, AES and Aviom), while the second offers



DiGiCo's D2-Rack, shown with two additional modules

24 mic inputs, 24 AES inputs, 16 line outputs and two blank outputs, again permitting an additional 16 outputs in one of three formats.

GRAMMY SoundTables Session Set for Saturday

BOOTH 1619 The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing at this year's 137th AES Convention, will be held on Saturday, Oct. 11, from 3-4:30 p.m. in room 403AB at the Los Angeles Convention Center in downtown L.A. This year's event is titled "Songs That Move The Needle," and it will feature multi-talented production professionals Alex Da Kid, No I.D., Michael Brauer, Don Was and others sharing their unique experiences in the art of music making. GRAMMY Award-winning producer/engineer Ed Cherney will act as moderator.

Additionally, the Producers & Engineers Wing will be hosting the P&E Wing ReCharge Lounge at AES137. Located in the Demo Room Concourse, the ReCharge Lounge is open to all AES badge-holders and features charging stations for your devices, bottled water and snacks, and comfortable seating away from the convention's crowded exhibit floor.

Production Power Trio Embraces ATC for Titanfall Soundtrack

BOOTH 1018 Film and video games composer Stephen Barton, music scoring mixing engineer Alan Meyerson and Grammy award-winning mastering engineer Gavin Lurssen professionally pooled their resources and talents to complete the recently released *Titanfall* original soundtrack album using an all-ATC selection of reference monitors. *Titanfall* is the latest gaming blockbuster from one of the co-creators of *Call Of Duty: Modern Warfare*, which has sold over 14-million copies.

It may be sheer coincidence that all three professionals relied on ATC monitors to create *Titanfall*'s soundtrack, or it may be a case of great minds think alike. Either way, there's no doubting the benefits of an all-ATC reference monitoring experience in Barton's finely-tuned musical mind: "The translation across the entire range made the entire workflow incredibly smooth. I think the fact that we weren't adjusting to an entirely new monitoring approach at each stage meant that it was a much more cohesive process without any of those 'I didn't think that sounded like that' moments. That all three of us came to trust these monitors from different paths—writing, mixing, and mastering—is testament to ATC's versatility as a range."

ShowNews

Portnow to Deliver Friday Lunchtime Keynote

Neil Portnow, president/CEO of The Recording Academy will present the 137th AES Friday lunchtime keynote address from noon to 1 p.m. in Special Events Room #403. Portnow's presentation will discuss how The Academy and its P&E Wing—via education and dialog—address the challenges and opportunities currently facing recording professionals, including targeted advocacy initiatives.



Good



Better



Best



Hosa



Hosa Pro



Hosa Edge

Choosing the right cable can't be this delicious, but it can be this easy. Hosa microphone cables give you three clear choices. Now you can reward your ears without depriving your taste buds of a post-gig slice of pie.

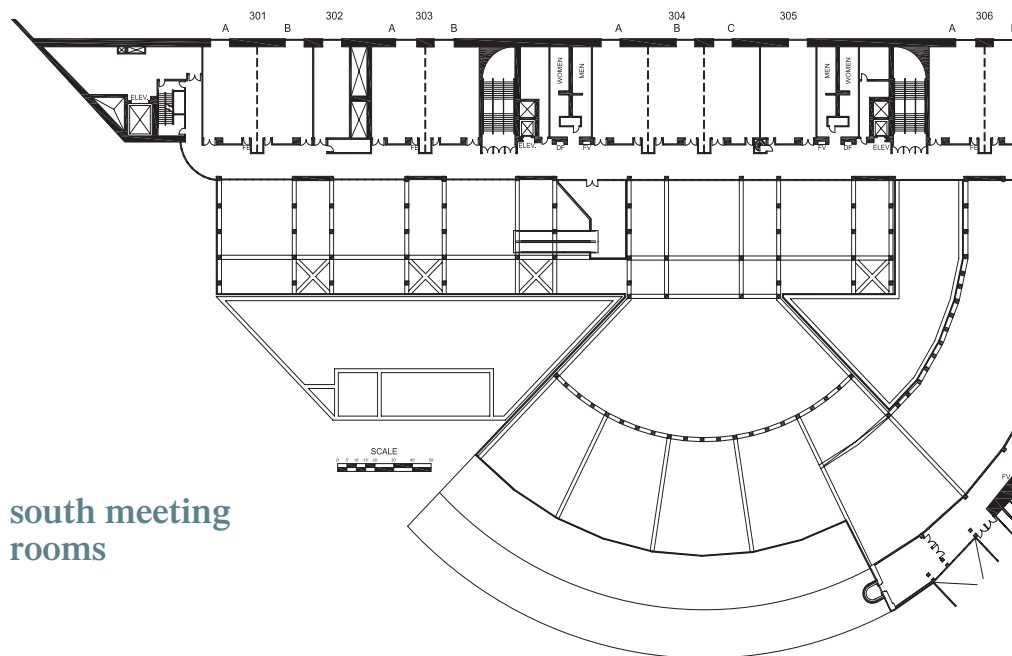


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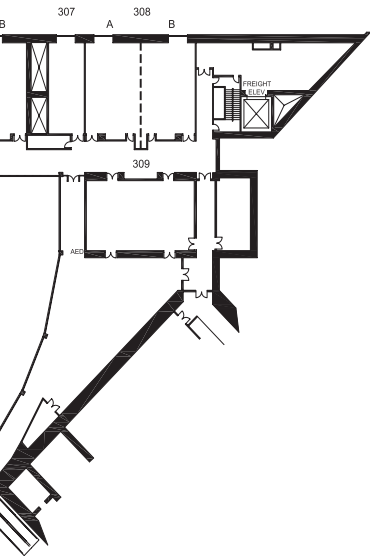


south meeting rooms

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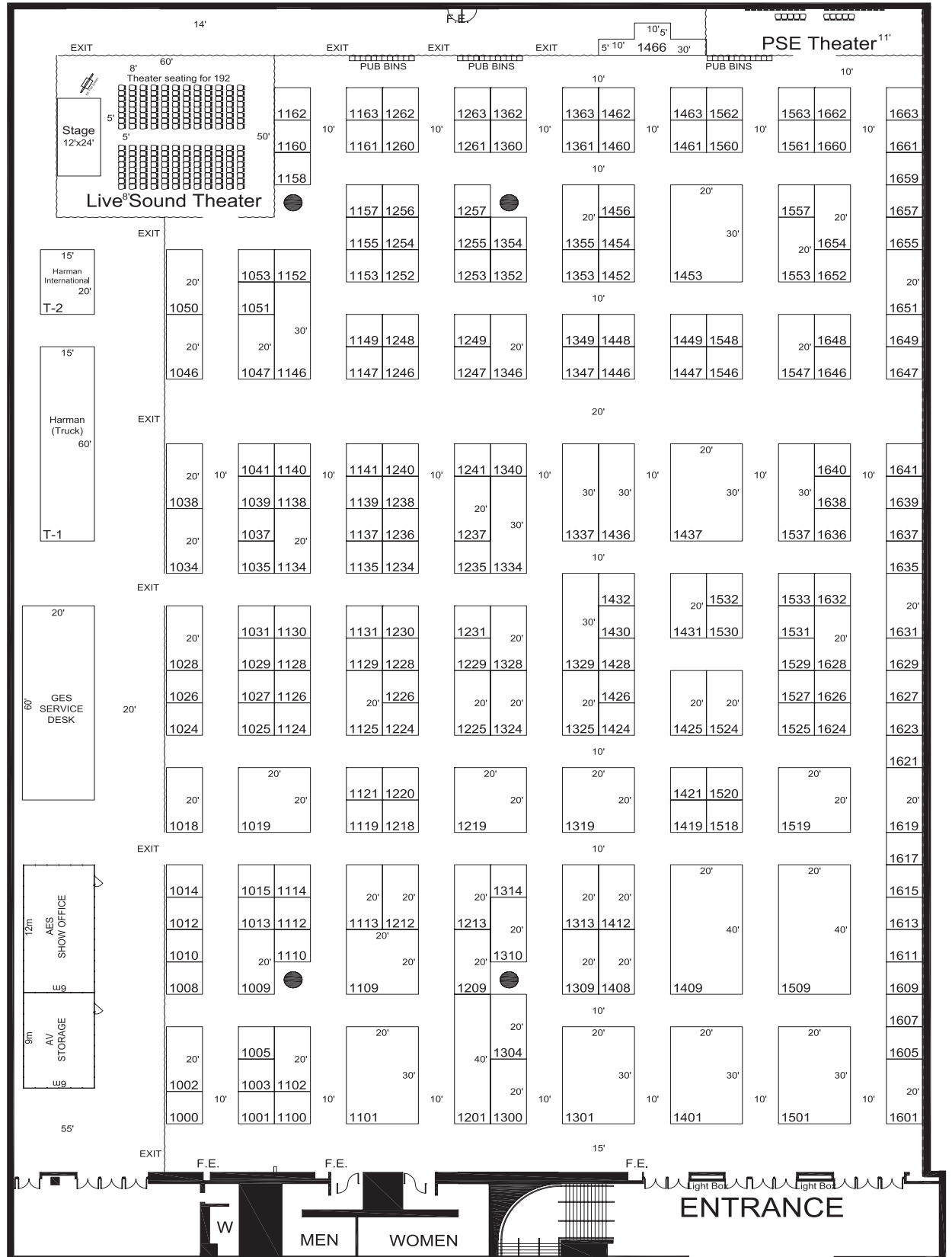
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AS OF 9/26/14



Studer Unveils Vista V Digital Console

T-1 Studer is adding to the immense power of its Vista X digital console with the next step in processing power and intuitive functionality, the Studer Vista V. The new 52-fader Vista V is based on the same Quad Star technology as its predecessor the Vista X, but in a more compact footprint ideal for smaller studios, OB trucks and large live productions.

The Vista V features a built-in meter bridge, high-quality motorized faders, and a sophisticated, built-in Dynamic Automation system with DAW remote control. The console is fully surround-sound capable, with versatile panning and monitoring functionality.



Studer's Visa V digital console

At the heart of the Vista V is the Infinity Core, which uses CPU-based processors to deliver an unprecedented 800+ audio chan-

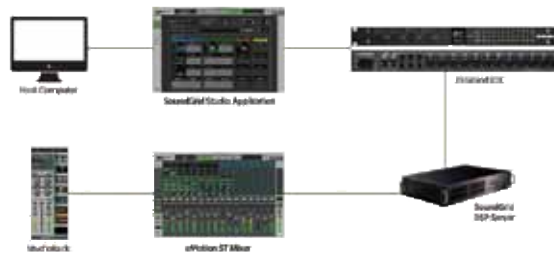
nels with superb sonic quality, and more than 5,000 inputs and outputs. The use of CPU-based processors suggests exciting possibilities for scaling up to even larger channel counts, and for running third-party algorithms. Being able to program in high-level languages like C++ speeds up the time of implementing new features—never possible when using DSPs and FPGA processing technology.

Infinity Core provides 12 high-capacity A-Link ports (1,536 channels per port) for D23m I/O integration or direct connection into routing systems from Artel, Evertz, Riedel and more.

Waves Spotlights SoundGrid Studio System

BOOTH 1319 Waves Audio is offering the SoundGrid Studio System, a real-time processing and networking platform that allows users' DAWs to offload their plugin processing; streamlines and maximizes performance with lightning-fast real-time processing and low-latency monitoring; and integrates seamlessly with all DAWs and SoundGrid-compatible I/Os. This serves any setup, from a single DAW with one SoundGrid I/O, to an entire network of host computers, I/Os, and SoundGrid DSP servers.

With its real-time processing and low-latency monitoring, the SoundGrid Studio System can run a nearly unlimited number of plugins, allowing users to track and rehearse with near-zero latency. The system enables users to connect all



Waves Audio's SoundGrid Studio System

components through one centralized hub, and to connect multiple DAWs using the SoundGrid ASIO/Core Audio driver. It is also compliant with SoundGrid-compatible Waves and third-party plugins, and comes with a line of powerful DSP servers that provide unequaled offload capabilities.

Radial Showcases Bassbone OD Bass Preamp

BOOTH 1466 Radial Engineering's Bassbone OD is a bass preamp with two instrument input channels, each of which is fully equipped with level control, a semi-parametric equalizer and low frequency resonance filter.

Channel-1 is further equipped with Drag Control load correction to optimize the tone and feel when using a vintage passive instrument such as a Fender bass. Channel-2 takes a different slant with a PZB booster that increases the sensitivity and load to 10 meg ohms to optimize it for use with piezo transducers as commonly used on upright bass. Toggling between channels is done using a footswitch and both channels may be mixed together by depressing the blend switch should a dual pickup system be in use.



Radial Engineering's Bassbone OD bass preamp

Shure Intros PSM 300 Stereo Personal Monitor System

BOOTH 1501 Shure is unveiling a new addition to its line of PSM personal monitor systems, the PSM 300 Stereo Personal Monitor System. The PSM 300 introduces the clarity and precision of stereo, 24-bit digital audio to personal monitoring while bringing the custom mix control for which Shure PSM is known. PSM 300 has two offerings, one easy-to-use system designed for entry-level users (P3TR112GR), and a professional system (P3TRA215CL) with advanced features and performance.

The P3TR112GR system delivers detailed digital audio and reliable wireless coverage that extends up to 300 feet. Patented Audio Reference Companding ensures the clearest sound, with ultra-low noise and no artifacts. Great for entry-level users, the system comes equipped with one-touch frequency scan and IR sync to quickly find and assign a clean wireless channel. Additionally, MixMode technology enables users of all levels to easily create their own personal mix.

The P3TRA215CL system offers advanced features and a rugged, all-metal bodypack for more experienced users, including rental companies, touring musicians, and houses of worship. The included P3RA Professional Bodypack Receiver has a high-contrast LCD screen with menu-based navigation, and provides an adjustable volume limiter and EQ to further customize the sound.

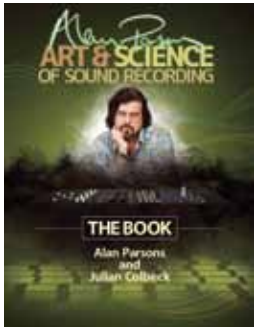


Shure's PSM 300 Stereo Personal Monitor System

Alan Parsons Book Signing Set at Hal Leonard Booth Today

BOOTH 1141 More than simply the book of the award-winning DVD set, *Art & Science of Sound Recording, The Book* takes legendary engineer, producer and artist Alan Parsons' approaches to sound recording to the next level. Written with the DVD's co-producer, musician/author Julian Colbeck, *ASSR, The Book* offers readers a classic "big picture" view of modern recording technology in conjunction with an almost encyclopedic list of specific techniques, processes, and equipment.

A book-signing event with co-authors Alan Parsons and Julian Colbeck will take place on Friday, October 10, from noon to 1 p.m. at the Hal Leonard booth.



Alan Parsons book cover

In book form, Parsons has the space to include more technical background information, more detailed diagrams, plus a complete set of course notes on each of the 24 topics, from "The Brief History of Recording" to the now-classic "Dealing with Disasters."

For all its heft and authority, *ASSR, The Book* is written in plain English and is packed with priceless anecdotes from Alan Parsons' own career working with the Beatles, Pink Floyd and countless others.



dbx's AFS2 Advanced Feedback Suppression Processor

dbx Spotlights AFS2 Processor

T-1 dbx is showcasing the AFS2 Advanced Feedback Suppression Processor, designed to completely eliminate feedback from a PA system. The AFS2 is ideal for bands, DJs, live sound and fixed installation applications and offers a host of upgraded features including a Wizard auto-setup function, a completely re-designed Advanced Feedback Suppression module, and a large LCD display.

Successor to the popular AFS224, the AFS2 provides state-of-the-art feedback elimination, yet is simple to use, thanks to its one-button Wizard function that automates key setup parameters and walks the user through the configuration process. The AFS2 offers a full LCD display and 24 LED meters per channel for setup and monitoring.

The AFS2's all-new DSP module takes dbx Advanced Feedback Suppression (AFS) to an entirely new level. This new module provides for faster and more focused filter sets in both fixed and live mode. While 10- and 12-filter feedback-elimination processors are commonplace, the dedicated processor in the AFS2 provides up to 24 programmable filters per channel with filter Qs up to 1/80 of an octave. This level of extreme precision, previously available only in high-end processors, enables the AFS2 to zero in on the exact frequencies needed to attenuate feedback.

Sonnox

SuprEsser DS

The Oxford SuprEsser DS is a highly-featured professional De-Esser AAX DSP plug-in for use with Avid S3L live consoles and Pro Tools | HDX. With its low latency of sub 2ms, SuprEsser DS is perfect for live applications or live tracking in Pro Tools.

Come and see us at booth #1101

AAX DSP

www.sonnox.com

AKG Features DMSTetrad Digital Wireless Mic System

T-1 AKG is introducing the DMSTetrad digital wireless microphone system. Ideal for a variety of applications ranging from concerts and clubs, to conferences, this license-free wireless system offers uncompressed audio transmission, superior RF performance and 128-bit AES standard encryption.

AKG's DMSTetrad digital wireless mic system



The AKG DMSTetrad digital wireless microphone system features an integrated 4-channel mixer, and an antenna front mount kit. With 24-bit, 48 kHz audio coding, it provides uncompressed studio-quality transmission and a linear frequency response, for uncompromising vocal and instrumental performances. The DMSTetrad's 128-bit AES standard encryption prevents tapping of the audio signal, which makes it a perfect companion for high-security conferences.

The entire DMSTetrad system features the DSRTetrad Digital Stationary Receiver, the DPTTetrad Digital Pocket Transmitter and the DHTTetrad Digital Handheld Transmitter, available with AKG's patented D5 acoustics or as DHTTetrad P5 with standard dynamic capsule. Two sets are available: the DMSTetrad Vocal Set and the DMSTetrad Performer Set.

StageTec Debuts XDSP Board for Nexus Audio Router

BOOTH 1547 StageTec is featuring the North American debut of the XDSP signal processing board for the company's Nexus audio router.

With its processing power nearly quadrupled, the new NEXUS XDSP board opens up new possibilities for audio signal processing within the NEXUS router. With the XDSP, up to 20 minutes delay, as many as 66 30-band equalizers, or up to 320 dynamic units can be realized per board. All signal-processing modules can be combined individually according to the customer's requirements. The XDSP requires only a single 4HP grid in a 3U Base Device—significantly boosting the efficiency and productivity of the overall system.



StageTec's XDSP signal processing board for its Nexus audio router

ASK ME ANYTHING LIVESTREAM EVENT

BROADCASTING LIVE FROM BOOTH 1301

At this year's AES Convention, some of the industry's top audio experts will converge on the Audio-Technica booth. Get answers to YOUR questions during 30-minute, Q&A style "ASK ME ANYTHING" forums. All sessions will be **LIVESTREAMED** and viewable on the A-T website. Join us in person at the booth and on-line via Twitter for a chance to win multiple prizes.

Friday, Oct 10th

1:00pm **Ryan Hewitt**
2:00pm **Michael Beinhorn**
3:00pm **Joe Barresi**
4:00pm **Matthew McArthur**

Saturday Oct 11th

11:00am **Joe Chiccarelli**
1:00pm **Pensado's Place**
(Dave Pensado, Herb Trawick)
3:00pm **Curt Bisquera**
4:00pm **Frank Klepacki**

For latest info and schedules,
go to audio-technica.com/AES2014



PRESONUS, BOOTH 1533 Based on the StudioLive AI-series engine and controlled with UC Surface software for Mac, Windows, and iOS, the StudioLive RM16AI and RM32AI 32-channel, 25 bus rack-mount Active Integration digital mixers are scalable, compact, and 100 percent recallable. PreSonus' new UC-Surface control software was designed for live mixing, providing quick, intuitive access to everything you need. UC-Surface supports iPad and Windows 8 touchscreens. The 3U rack-mount RM16AI provides 16 locking XLR inputs with recallable XMAX Class A preamps, 8 XLR line outs, and left, right, and mono/center main outs; 32 internal channels and 25 buses; a 52x34 FireWire 800 recording interface; 96 kHz operation; individual +48 VDC phantom power on all inputs; and the same extensive signal processing found in StudioLive AI-series mixers.



PreSonus's RM32AI StudioLive rack-mount digital mixer



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 UNIVERSAL AUDIO

Vicari Bullish on Mojave Small Condenser Mics

BOOTH 1226 Grammy Award winning engineer Tommy Vicari recently completed a project for the Disneyland Park in Hong Kong and, during those sessions, he became a fan of Mojave Audio's MA-100 and MA-101fet small condenser microphones. These sessions included seven woodwind instrumentalists playing flute, alto saxophone, oboe, baritone saxophone, clarinet, tenor saxophone, and bassoon; a brass section with four trumpets, four trombones, and four French horns; plus a string section.

"I've used the Mojave Audio MA-200 and MA-300 condenser mics on woodwinds many



Tommy Vicari

times before and have had great success," Vicari says, "but the real surprise this time around was the performance of the company's small condenser mics—the MA-100 and MA-101fet. These mics sounded amazing on the brass and woodwinds. The sound of the flutes we captured with the MA 101fet was just exquisite! Clear, crisp and fat!

"This was the first time I used these mics, and I could not have been more pleased. These microphones are always a part of my tool box and they are a real bargain compared to many other microphones of this caliber."

Audio Precision Unveils APx555 Audio Analyzer

BOOTH 1212 Audio Precision is unveiling the APx555 audio analyzer. A culmination of 30 years of experience, the APx555 is the most powerful and capable audio test instrument ever developed.

The APx555 outperforms the legendary Audio Precision SYS-2700 series, the previous leader in analog audio performance. Leveraging the modular archi-



Audio Precision's APx555 audio analyzer

tecture and powerful software of the APx family, the APx555 delivers improved measurement accuracy, speed, flexibility, automation and ease-of-use for developers of audio components, equipment and systems.

With a typical residual THD+N of -120 dB (conservatively specified at -117 dB), the two analog channels of the APx555 boast the lowest noise and distortion of any audio analyzer ever made, allowing the most sensitive measurements to be made with assurance. This extraordinary performance is coupled with 1 MHz bandwidth (mono) and an industry-leading FFT resolution of 1.2 million points. The generator is capable of producing low distortion sine wave signals up to 204 kHz, at high-level amplitudes up to 26 Vrms.

Audio School Online Thrives with Lexicon

T1 GRAMMY award-winning engineer, producer, songwriter and musician Ken Lewis founded Audio School Online (www.audioschoolonline.com) to answer a need. "It used to be that you got out of engineering school, got a studio internship and worked your way up—but now, big studios are closing and there's limited opportunity to learn your craft in a professional environment." In response, Lewis started Audio School Online to teach aspiring producers and engineers how to mix music and produce records. Students learn from Lewis through a series of free and affordable online lessons that teach how to use the tools of the trade, including Lewis' go-to Lexicon PCM Native Reverb Plug-In Bundle.

The hardware and software Lewis uses in his lessons are the products he uses in his own studio work on a daily basis. "There isn't a single mix where I don't use Lexicon for the reverb," he says.

Clear-Com Showcases New ProGrid System

BOOTH 1209 At AES 2014 Clear-Com is highlighting ProGrid, the synchronous, optical fiber transport system specially designed to meet the requirements of the professional live audio, broadcast, corporate and commercial installation and video industries. The ProGrid system enables flexible and scalable transport and distribution of audio, intercom, video and control data.

ProGrid is based on the open AES3 and AES10 (MADI) standards, providing fiber-based transport, routing and format conversion with full management and diagnostic capabilities using the Optocore(r) and SANE technology. A versatile, modular approach offers users the flexibility to size the system to match the demands of a specific production or installation budget,



Clear-Com's ProGrid family

and to manage future expansion. The product portfolio includes a range of fiber interconnected audio, intercom and video real-time distribution products that include different I/O options such as Mic inputs, Line I/O, AES, MADI, Four-Wire intercom, Sync, Serial and Ethernet.

THE RECORDING ACADEMY, BOOTH 1619 The Recording Academy Producers & Engineers Wing has announced its 2014-2015 Steering Committee, the leadership group of the P&E Wing, which researches and recommends solutions for technical, creative and economic issues facing today's music production professionals. The newly seated Committee, consisting of a diverse array of music engineers, producers and audio professionals, will build upon the significant legacy established by prior Steering Committees and work to identify and evaluate key issues confronting music production professionals, with the goal of finding meaningful solutions and suggestions for the industry moving forward. Shown here, from left, the P&E Wing 2014-2015 Steering Committee includes Scott Jacoby, Phil Nicolo, Glenn Lorbecki, Eric Boulanger, Mike Clink (Steering Committee Co-Chair), Bob Ludwig, Maureen Droney (Managing Director P&E Wing), Carlos Alvarez, Ann Mincieli, and Chuck Ainlay (Steering Committee Co-Chair). Not pictured: Harvey Mason Jr.



PHOTO COURTESY OF THE RECORDING ACADEMY. ©2014

Barefoot Unveils MicroMain45 Monitors

BOOTH 1031 Barefoot Sound is introducing its newest studio monitor, the Micro-Main45. Featuring the same signal path, amplifier and driver technologies as Barefoot's flagship MiniMain12, the Micro-Main45 is stripped down to the bare essentials in order to deliver renowned Barefoot resolution and translation at a more affordable price.

Barefoot Sound was founded by Thomas Barefoot with the goal of creating a new breed of studio monitor. While project studios were sprouting up all over the world, filled with outstanding gear, yet with limited space, Thomas Barefoot recognized the need for a speaker that could transcend the traditional distinctions between nearfield, main and mastering monitors. Translating effortlessly and never requiring second guessing, Barefoot Sound monitors are recognized throughout the music industry as multifunctional masterpieces. Handcrafted in the USA.



Barefoot Sound's MicroMain45 monitors

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Focal Professional Ships Latest Alpha Monitor Models

BOOTH 1436 French speaker designer Focal Professional is shipping its latest “Alpha” monitors in the U.S. and Canada. The new monitors are available in three sizes, Alpha 50, Alpha 65 and Alpha 80, with five-, 6.5- and eight inch woofers respectively.

Key ingredients in the success of previous Focal monitors are also used in the new Alpha series including custom made Focal inverted dome tweeters and Focal-designed polyglass cones in each woofer. Focal has voiced each model the same regardless of the woofer size, even with the increase in mid and low mid output with the size of the woofer, the monitor’s character is designed to remain the same.

The speaker drivers are paired with powerful bi-amped Class AB amplifiers allowing increased dynamics, high SPL, and also include



Focal Professional's new Alpha monitors

thermal protection and electronic protection with a built-in limiter and compressor; a unique “Auto-Standby Mode” where if no audio signal is present for 30 minutes, the speaker automatically goes into power standby, while ‘Auto-Power On’ is activated in the monitor by audio signal detection. The monitors have balanced XLR, unbalanced RCA inputs, 6 dB of gain sensitivity, and Low Frequency and High Frequency variable shelving adjustments.

L-ACOUSTICS Intros K2 with Panaflex Technology

SPONSOR Following in the footsteps of the successful K1 system for large stadium tours and outdoor festivals, L-ACOUSTICS is launching its new K2 line source array loudspeaker system featuring PANFLEX technology.

The successor to L-ACOUSTICS’ acclaimed V-DOSC system, K2 offers K1 performance in a rescaled package that makes it flexibly well-suited for both permanent installation and touring applications, from theatre to stadium productions.

Boasting an unprecedented performance/weight ratio, sophisticated captive rigging system and exceptional sonic performance, the K2 line source benefits from L-ACOUSTICS’ Wavefront Sculpture Technology (WST). Inter-



L-ACOUSTICS’ K2 line source array

element angles can be set with laser-like accuracy up to a generous 10 degrees allowing the optimization of the vertical coverage with SPL smoothly spread across the audience.

K2 employs L-ACOUSTICS’ new PANFLEX, a unique horizontal steering technology that combines mechanically adjustable fins with DSP algorithms effective from 300 Hz. Four different settings are possible: two symmetric (70° or 110°) and two asymmetric (90° as 35°/55° or 55°/35°). Narrowing or widening the horizontal directivity can serve many purposes: adapt to the width of the listening area, fit

long and short distance coverage/SPL requirements, reduce or extend overlapping areas, and avoid reflecting surfaces.



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A-T Sets 'Ask Me Anything' Sessions at AES

BOOTH 1301 Audio-Technica is hosting several "Ask Me Anything" (AMA) question-and-answer sessions at its exhibition booth (1301) at the 137th AES Convention. Sessions are scheduled for two days of the convention: Friday, October 10, and Saturday, October 11. Guests include Dave Pensado and Herb Trawick of Pensado's Place, Joe Chiccarelli, Michael Beinhorn, Ryan Hewitt, Curt Bisquera, Joe Barresi, Frank Klepacki and others. Additional details are available at the Audio-Technica booth or www.audio-technica.com/aes2014.

"Ask Me Anything" questions are fed to the presenters through a moderator during a 30-minute Q&A session. Questions can be submitted by individuals present at Booth 1301; online at www.livestream.com (free registration); and by Twitter #ATliveAES.

In addition, individuals may watch during and after the event at www.audio-technica.com/aes2014 (also accessible from A-T's website or Facebook page).

"With the ability to 'virtually attend' the event, people at home can get a true taste of the show and have the ability to ask some of the most famous and infamous professionals in our industry literally anything," says A-T marketing director Gary Boss.

"Well," he adds, "you can ask anything, but they don't officially have to answer everything."



JoeCo Adds New Flagship BlackBox BBR1MP Recorder

BOOTH 1238 JoeCo is releasing the latest addition to its award-winning BlackBox family of live multi-channel audio recorders and players, the new flagship BlackBox BBR1MP Recorder. The 24-channel, stand-alone, live audio acquisition solution delivers all the standard BlackBox functionality, while featuring 24 high-quality in-house developed microphone preamps, operating at up to 24-bit/96 kHz, which are integrated into the recorder's tiny 1U housing.

Primarily designed with the broadcast engineer and sound location recordist in mind, the BBR1MP Recorder offers a range of connection options including individually switchable mic/line inputs, balanced outputs, video sync, timecode and word clock inputs. User installable Dante and MADI interface cards are also available as options, adding 24 channels of Dante or MADI i/o to the BBR1MP unit. Microphones can either be connected to the unit via tails from the rear D-Sub connectors, or via an optional 2U breakout panel with XLR connectors. System components are available individually or as part of a bundle.

Audio is recorded direct to external USB2/3 drive in Broadcast WAV format for instant ingest into post-production. Alongside the BBR1MP's multi-channel recording capabilities, provision is included for creating a simultaneous stereo mixdown. Full support for iXML data is also provided.



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&
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Millennia Showcases Portable Series Preamps



Millennia's HV-32P (top) and HV-35P preamps

BOOTH 1520 Millennia's Portable Series HV-32P and HV-35P preamps are designed to be powered over a range of 12 to 15 volts of DC power. They can run on standard 2000 mAh battery packs for hours. The Portable Series Preamps will be available November 2014

The HV-32P uses two of the critically acclaimed 200 series HV-32 preamps. The HV-35P

uses one of the critically acclaimed 500 series HV-35 preamp cards.

The HV-32P has DC coupled ribbon mic switches with 10 dB gain boost settings, 48V phantom switches, 15 dB Pads, +20, +6 and -30 dBu signal LEDs and continuously variable gain controls.

The HV-35P has an instrument input jack, DC coupled ribbon mic switch with 10 dB gain boost setting, 80 Hz roll off filter, 48V phantom switch, 15 dB Pad, Polarity flip, signal present and overload LEDs and a continuously variable gain control.

plus24 Spotlights Sanken Chromatic Series

BOOTH 1034 plus24, the exclusive Sanken Microphones distributor, is showing the Chromatic Series, designed for the needs of studio recording engineers who demand the highest level of transparent, accurate and natural sounding recordings.



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."

Sanken's newest Chromatic model, the CU-55 cardioid microphone, features a modern, compact design in a small, lightweight, easy to position package. And check out the CO-100K and learn how it's finding homes in pop, classical and sound design.

Visit Booth 1034 and enter the contest to win a CU-55. Winners of the 2014 Summer Best Sanken Video contest will be announced at 5 p.m. on Friday and the winner of the CU-55 will be announced at 5 p.m. on Saturday.



AWARD-WINNING ISOLATION STANDS

IsoAcoustics® stands are built with a unique, patented isolation technology that allows your speakers and instrument amplifiers to "float" in free space, letting you hear clear, authentic sound.

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

Pretty remarkable, ingenious, clever device.... and they work.

—Frank Filipetti, Grammy Award Winning Producer

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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Joined By

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MICHAEL BRAUER

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BLACKBIRD ACADEMY, BOOTH 1008 The Blackbird Academy recently installed and integrated the Roland M-48 Personal Mixing System into its Studio Engineering program. The Academy's unique "hands-on" approach curriculum provides students access to Blackbird Studio gear and engineers. "At The Blackbird Academy, our prime emphasis is teaching the students to provide the client with high-quality sound and service throughout the production process," says co-director and instructor Kevin Becka. "The compact, M-48 mixers punch this ticket by being easy to use, having a full set of features like EQ, reverb, panning and level controls, plus they sound great. I have experience with this system in a live sound setting and am amazed at how well it fits into our tracking, and overdub sessions at The Blackbird Academy." Shown here: a Blackbird Academy student working with the newly installed Roland M-48 personal mixing system.

Focusrite Expands RedNet for B'cast, Live Sound

BOOTH 1408 Focusrite is releasing four new second-generation interfaces for its successful RedNet line of products based around the industry-standard Dante audio-over-IP networking system. Interoperable with any other Dante-compatible units, the new RedNet interfaces are particularly designed to attract the attention of live sound companies and broadcasters, due to their power supply and network-redundancy, locking Ethernet connectors, and compact 1U form factors.

Four modules constitute the new additions to the range: the MP8R 8-channel remote-controlled mic pre; D16R AES/EBU interface; HD32R HD Bridge for Pro Tools; and the D64R MADI bridge. The four new products include a series of features that make them particularly applicable to the live sound/recording and broadcast environments, where reliability is paramount. Dual Ethernet ports, fitted with locking Ethercon connectors, are provided, with several operating modes including daisy-chaining and redundancy confirmed by front-panel indicators.



Focusrite's new second-generation RedNet interfaces



STUDIO
ON THE
GO

BOOTH 1334

Aurora Audio announces the release of **STINGER**, the new single channel, Geoff Tanner designed, mic pre and famous DI, with surprising new features that might make it the most versatile analogue mic pre on the planet.

At its heart is the same legendary discrete, class A, preamplifier, three band equalizer, and DI as the GTQ2. Geoff added a 100mm fader, a 20 segment (60dB range) LED/VU with pre/post switching, and two DI inputs. First is Geoff's famous original DI and a new one that not only sounds amazing with any instrument, but with Geoff's switchable overdrive circuit, adds everything from warmth all the way to crunchy tones suitable for any application.

With its own balanced and unbalanced outputs, it is virtually a second channel!

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New WorxAudio Arrays Incorporate Dante

BOOTH 1533 WorxAudio Technologies, a division of PreSonus Audio Electronics, Inc., is featuring its new TrueLine X2i-P/D, X3i-P/D, and X5i-P/D line array systems and X115i-P/D and X118i-P/D subwoofers will come equipped with PreSonus' SL-Dante-SPK card. The TrueLine X2i-P/D, X3i-P/D, and X5i-P/D will be the first line arrays to incorporate Audinate's Dante technology.

The SL-Dante-SPK card houses a single Ethercon connection for Dante networking and control, providing audio networking capability without sacrificing remote-control capabilities of one's WorxAudio loudspeaker. Dante offers a no hassle, self-configuring, true plug and play digital audio networking experience.



WorxAudio's X5i-P/D incorporates Audinate's Dante technology



SLATE DIGITAL, BOOTH 1539 Slate Digital's RAVEN MTX multi-touch production console allows your creative process to flow without inhibition. Work faster and more efficiently, and have access to

modern features that only the RAVEN can offer. With the RAVEN Batch Command System, you have access up to 1,000 key command and mouse-clicks with the touch of just one button. Streamline your workflow, get more done, and be more creative. Customizable with options include: digitally controlled stereo and surround; analog monitoring sections; color and finish options; custom desk extensions to fit any size studio. No more obstacles between you and your DAW.

THAT Celebrates 25 Years in Pro Audio

AES SPONSOR THAT Corporation, is celebrating its 25th anniversary this year. Since its founding in 1989 by senior managers and engineers from dbx, Inc., THAT Corporation has grown from one location in Massachusetts to several, including California, Georgia, and Tokyo, and supports a world-wide customer base. THAT's product line has also expanded from its initial offering of Blackmer VCAs, RMS detectors and Analog Engine dynamics processors to include InGenius balanced line inputs, OutSmarts balanced line outputs, microphone preamplifiers, and more.



THAT Corporation's team in Milford, MA, salutes the company's 25th anniversary

"When we started THAT Corporation, our main purpose was to avoid having to re-write our resumes and look for 'real jobs,'" says company president Les Tyler. "The past 25 years have gone by in what seems like a flash.

"We have our customers and employees to thank for our success," Tyler says. "We appreciate the contributions and commitment that both groups have made to our collective success."

M60

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Genelec Does Yeoman Work for Updog Studios

BOOTH 1611 Products from Genelec were recently chosen by Bradenton, Florida-based Crown Design Group to serve the new state-of-the-art Updog recording studio at Inspiration Academy, a Christian college preparatory academy serving grades 6-12. Notably, the studio serves both the school's needs (classes, A/V applications, athletics, etc.) and those of the Updog Studios production company, which operates independently of the school. This unique arrangement required some creative planning in terms of equipment and studio configuration, but Crown more than rose to the challenge, working with all parties involved to select a gear complement that is robust, multi-functional and musical.

For monitors, Crown Design Group co-founders Garrett Walker and Ben Graham recommended an LCR system consisting of Genelec 1037C Tri-amplified Monitors, as well as a 6.2 surround system consisting of six 8050A Bi-Amplified Monitors and two 7070A Active Subwoofers. Other gear includes an Avid S6 control surface with Pro Tools rig, Symetrix DSP, power sequencer control units from Furman and much more.

Says Graham: "The client was blown away with the sound quality right way, even before anything had been fine-tuned yet. We can't wait to do our next project—we're definitely going Genelec!"



Garrett Walker (left) and Ben Graham, the primary personnel from Crown Design Group, pictured at Updog Studio

SAGU Installs Yamaha NUAGE DAW System

BOOTH 1401 Located in Waxahachie, TX, Southwestern Assemblies of God University (SAGU) recently added a 48-Fader Yamaha NUAGE Advanced Production DAW System, purchased through Audio DAWG of Irving, TX. The system is installed in a dedicated studio for commercial production that is available for rental and used as an academic learning lab for Digital Media Arts students.

"Once I demoed NUAGE, I decided it was much more practical to buy a console that was specifically made for the Nuendo platform and would also be supported by Yamaha," states John Cookman, chief engineer and director of Media Services and Production. "From the first minute I sat down with the NUAGE, I felt at home."

Two main facilities are used for broadcasting, the largest auditorium seats approximately 2,300. The second auditorium is a new performing arts theater seating 625. The NUAGE system is directly integrated to this room so it can be used as a sound stage to record from.

Cookman appreciates the NUAGE state-of-the-art approach adding in the elements of the analog workflow to a digital non-linear workflow. "Now I am able to access the best of both worlds concerning work flow. Yamaha has done an outstanding job at connecting the user to efficient workflow systems."



John Cookman

Fairlight Showcases 2nd-Gen Crystal Core Technology

BOOTH 1034 Fairlight is launching its second-generation Crystal Core (CC-2) technology at the 137th AES Convention.

Teamed with Fairlight's new V5 64-bit operating software, CC-2 supports 1000 playback channels, 100-plus output buses and 100 live inputs. The CC-2 engine features an FPGA processor chip and a new dual-channel memory architecture that is five times more powerful than the company's CC-1 engine, delivering four times the PCIe bandwidth and almost twice the MADI connectivity.

Fairlight's V5 software provides unrestricted access to the full power of Intel's latest processors. The associated increase in memory and speed supports more simultaneous plug-ins, more video formats, and larger media files. When used in combination with CC-2, this platform delivers faster-than-realtime, offline mixdown.

A highlight of V5 is Clipbender, an enhanced time compression and expansion feature that allows audio within a single clip to be aligned to picture, with multiple bend points and real time non-destructive processing. Also developed as a part of the new 64-bit architecture is a brand new video engine, leveraging GPU acceleration for real-time video processing, support for 4K video resolution, and featuring built-in H.265 HEVC decoding.



Fairlight's CC-2 expansion card



▶▶ NEUMANN.BERLIN

U 47 fet



The U 47 fet is back!

The distinctive look of an old Polaroid photograph and the typical sounds of the 1970s are immediately recognizable. Similarly to the Polaroid esthetic, the sound concepts of that innovative period are being rediscovered as an extremely enriching creative element in today's digital world.

An icon of that era, the U 47 fet with its unmistakable sound, is now available again. For the new "Collectors Edition U 47 fet," Neumann has resumed production of this classic mic, according to the original production documents and schematics.

▶▶ See the U 47 fet for yourself at AES booth # 1313

Leading Manufacturers Embrace Dugan Technologies

BOOTH 1425 Technologies from Dan Dugan Sound Design have been integrated into audio products from leading manufacturers, and have been announced for an updated Yamaha product.

Introduced in September 2014 by Yamaha Commercial Audio System, is the addition of Dugan automatic mixing to the company's CL Series



Dan Dugan

consoles. Sixteen channels of Dugan Speech System automatic mixing are incorporated as a standard in these updated products.

Dugan integration was announced earlier this year in Yamaha's QL Series mixers.

The Dugan-VN16 plug-in card was developed and released during the past year in partnership with Avid (Booth

1201). This 16-channel automatic mixing controller plugs into a slot on selected Avid digital mixers and patches into the Avid's mic channel insert points.

The Dugan Automixer plug-in from Waves Audio (Booth 1319) is a software emulation of the Dugan Speech System for Waves MultiRack Native and MultiRack SoundGrid systems.

Harrison Reports Flurry of New Console Sales

BOOTH 1524 With the adoption of new workflows and deliverable formats (Dolby Atmos and Auro3D, for example), Harrison has been busy with new console orders.

Harrison worked directly with major console mixers in Hollywood to develop a robust, console-integrated solution for mixing in immersive formats. This integration caught the attention of Dolby, which picked up Harrison's MPC5 demonstration videos to use as promotion and training for the Atmos format.

Creative Sound, a feature film mixing facility in Paris, France, purchased a Harrison MPC5 because of Harrison's integrated Atmos solution.

In early 2014, Sony Pictures upgraded its William Holden Theater with additional Harrison Xrange systems for mixing in immersive formats.

Berlin's Arena Synchron has just completed its order of a Harrison MPC5/Xrange system with 726 channels of DSP and 48 faders to accommodate a wide palette of projects.

Soundfirm is awaiting a new console for its facility in China—a Harrison MPC4D configured for immersive mixing with Harrison's MC2-64 wide monitoring engine and Object++ 3D panning software. German film company ARRI is awaiting new Harrison MPC4D consoles upgraded for immersive mixing with Harrison's MC2-64 wide monitoring engine and Object++ 3D panning software.



WOMEN'S AUDIO MISSION

changing the face of sound



Women's Audio Mission is a nonprofit organization dedicated to advancing women in music production and the recording arts. We provide training and access to cutting-edge audio gear in a world-class studio.

online training @ soundchannel.org

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VISIT US AT BOOTH 1354

Superstar Engineers in Yamaha NUAGE Demos

BOOTH 1401 Award-winning recording and mix engineers Elliot Scheiner, Chuck Ainlay, Jeremiah Slovark of Jereco Studios, and John McClain of Dog & Pony Studios, along with Yamaha Commercial Audio Systems technology experts will discuss and demonstrate the NUAGE Advanced Production System and Nuendo 6.5 Software for music and post applications during the AES 2014 Show.

The demos will take place at Booth 1401 on Friday, Oct. 10: Jeremiah Slovark from 11 a.m.-noon; Chuck Ainlay from 4 p.m.-5 p.m.; and John McClain from 5 p.m.-6 p.m. On Saturday, October 11: John McClain from 10 a.m.-11 a.m.; Chuck Ainlay from noon-1 p.m.; and Jeremiah Slovark from 3 p.m.-4 p.m.

Also, check out the Yamaha Demo Room, 304C, on Friday, October 10 and Saturday, October 11 for CL and QL Series Basic Operation Tips from 11 a.m.-1 p.m. and CL and QL Series Network Essentials from 3 p.m. and 5 p.m. On Sunday, October 12, there will be a CL and QL Series hands-on open lab from 11 a.m.-1 p.m.

Today's PMC 'Masters of Audio' Program

9:30-10:30 a.m.

Auro 3D: Getting Creative with Auro 3D with Wilfried Van Baelen, CEO, Auro Technologies

Inventor of the Auro-3D format, Wilfried will present a one-hour session explaining the creative opportunities of Auro-3D.

11 a.m.-1 p.m.

Intro to "Elements of Mixing" with Bassy Bob

Bassy Bob is one of the most respected music mixers in the country, with well over 30 Grammy nominations, two wins, and an Oscar Nom for Faith Hill's "There You'll Be" for the film *Pearl Harbor*.

2:15-3:15 p.m.

Student Critique: Students getting their mixes evaluated by the pros

3:30-5 p.m.

Ronald Prent/Darcy Proper: Music In and From the "3rd Dimension"

A travel in music from Stereo thru 5.1 Surround into 9.1 in Auro 3D, presented by Multiple award and Grammy winning engineers Darcy Proper & Ronald Prent from Wisseloord Studios Netherlands.

5:15-6 p.m.

Auro 3D: Getting Creative with Auro 3D with Wilfried Van Baelen, CEO, Auro Technologies

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AES Presents Annual Awards

By Kelleigh Welch

The 137th Audio Engineering Society Convention officially kicked off Thursday, October 9 with the annual Opening Ceremony, Awards Presentation and Keynote Address, honoring society members for their contributions towards the AES, the audio industry, and beyond.

“AES is crucial to the future of our industry,” said Michael MacDonald, AES 137th Convention Co-Chair, during the ceremony.

The Gold Medal Award, awarded for outstanding achievements sustained over a period of years, in the field of Audio Engineering, was awarded to Floyd Toole for his contributions in theory, practice, and international standards in the area of subjective and objective evaluation of loudspeakers in rooms.

There were three winners for the Bronze Medal Award, given in recognition of someone who has significantly helped the advancement of the AES. This year’s recipients were: Mark Gander, for recognition of his contributions in the field of loudspeaker development and for mentoring a generation of audio engineering researchers; Peter Mapp, for his contributions in the Society’s technical committees, standards activity, tutorials, British Section Committee,

and conventions; and Francis Rumsey, for his long-term contributions to the AES, providing leadership to the Membership Committee, Regions and Sections, and the Technical Council, in addition to his contributions to the Journal of the AES.

The Board of Governors Award, given annual for outstanding contributions to the AES, was presented to Jim Anderson for Chairing the 131st and 135th AES Conventions in New York City, held in 2011 and 2013.

Seven individuals were awarded the Fellowship Award, given to an AES member who has rendered conspicuous service, or is recognized to have made a valuable contribution to the advancement in or dissemination of knowledge of audio engineering or in the promotion of its application in practice. This year’s recipients included: Alex Case for his service to the AES and excellence in audio education; Mark F. Davis for his significant work in audio signal processing, including dbx/ MTS stereo television noise reduction system, loudspeaker design, and dissemination of the understanding and application of audio technology developments and innovations; Jim Kaiser for his contributions to the development of the AES, serving most levels of the organization

including President of the Society; Bob Lee for his contributions to the development of the AES, serving at different positions in the organization including Secretary of the Board of Governors; Bruce Swedien for his musical application of technology in recording and production, and his impact in creating a sonic reference in modern popular music; Edmund Welly for his high level of commitment to the Society, specifically for being instrumental in reforming the Atlanta Section in 2001; and James Yeary for outstanding leadership, service, and dedication to the AES Atlanta Section, and for achieving quality audio projects at Turner Studios.

The Citation Award, given in recognition of services or accomplishments that don’t fit into the former categories, was presented to Christopher Freitag for his continuing and significant work for the society.

Steve Lilywhite received an Honorary Member award, given to someone with an outstanding reputation and eminence in the science of audio engineering or its allied arts, for his deep appreciation for over four decades of exemplary contributions to music and recording industry, involving many of the most revered and successful musicians of this time.



**Gold Medal Award winner
Floyd Toole**



**Bronze Medal Award winner
Mark Gander**



**Bronze Medal Award winner
Peter Mapp**



**Bronze Medal Award winner
Francis Rumsey**



**Board of Governors Award winner
Jim Anderson**



**Fellowship Award winner
Alex Case**



**Fellowship Award winner
Mark F. Davis**



**Fellowship Award winner
Jim Kaiser**



**Fellowship Award winner
Bob Lee**



Bill Gibson accepting the Fellowship Award for Bruce Swedien



Fellowship Award winner Edmund Welly accepting for himself and James Yeary



**Citation Award winner
Christopher Freitag**

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The m920 High Resolution Monitoring System



On display at AES booth **1532**.

GRACE
DESIGN

RTW Launches Mastering Tools Plug-In

BOOTH 1101 RTW is showcasing its RTW Mastering Tools, the second plug-in in its Masterclass Plug-Ins line of software-based metering solutions. Ideal for post production, TV, film and music recording, the new addition



RTW's Mastering Tools plug-in

brings extensive analysis and display functions for mastering, metering and loudness measurement for single- and up to eight-channel applications as a standard-format plugin for Windows and Mac OS platforms, including AAX Native 64-bit plugin for Avid ProTools 11.

Designed for simple, intuitive operation by a broader user base, RTW Mastering Tools offers a wide range of PPM scales, displays and TruePPM measurements. As with all of RTW's software plugins and TouchMonitor line of meters, RTW Mastering Tools provide support for many of the leading global loudness standards including ITU BS.1770-3/1771-1, ATSC A/85, EBU R128, ARIB, OP-59, AGICOM and CALM Act. Other key features include numerical or bar graph-type readout, plus MagicLRA and correlator display, audio vector-scope, RTA (Real Time Analyzer), SSA (Surround Sound Analyzer) and multicorrelator. For added convenience, users can choose from up to six selectable window frame sizes and multiple instances.

Kelleigh's Recording Picks

By Kelleigh Welch

The 137th Audio Engineering Society offers a variety of sessions each day for the recording professional, from history, to lectures, tutorials, and workshops, all aimed to help you keep up with this ever-changing segment of the audio industry. While catching every single recording session is difficult, I've compiled a list of suggested sessions to attend each day. Friday, October 10 offers some great choices, including:

1. RAW TRACKS: DAVID BOWIE—A MASTER CLASS

10 a.m. to 11:30 a.m. • Room 403 AB

Page 254 in Convention Program

This year's Recording and Production Sessions highlight the works of some of the industry's top producers, discussing and analyzing the making of various popular albums throughout music history. In this session, producer and recording engineer Ken Scott deconstructs one of his classic David Bowie tracks.

2. MUSIC PRODUCTION FOR FILM—A MASTER CLASS

11 a.m. to 1 p.m. • Room 306 AB

Page 264 in Convention Program

Part of the Sound For Picture track, this panel, chaired by Coral Seas Studios' Brian McCarty, discusses the complexities of creating the modern movie, with special tricks and techniques that incorporate dialog, music and sound effects into the tracks. Panelists include: Simon Franglen, Laura Karpman, Trevor Morris and Steven Saltzman, with moderator Tom Salta.

3. LUNCHTIME KEYNOTE: NEIL PORTNOW

Noon to 1 p.m. • Room 403 AB

Page 25 in Convention Program

President/CEO of The Recording Academy Neil Portnow discusses the current challenges and opportunities recording professionals face in the industry, and how The Academy is addressing them.

4. THE END IS NEAR! THE PRESSING NEED TO PRESERVE ANALOG SOUND RECORDINGS: AN OVERVIEW OF STRATEGIES AND BEST PRACTICES

2 p.m. to 3:30 p.m. • Room 408 B

Page 134 in Convention Program

Part of the convention's series of professional workshops, this session discusses the best way to save the millions of analog recordings in need of preservation. Presented by The Association for Recorded Sound and chaired by

Indiana University's Konrad Strauss, with a panel consisting of George Massenburg, McGill University; Brad McCoy, Library of Congress; John Spencer, BMS Chance LLC; and Nadja Wallaszkovitz, Phonogrammarchiv, Austrian Academy of Science, this session will discuss strategies to preserve these essential recordings, how to cater your studio design to preservation and how to properly handle these delicate files.

5. HIGH RESOLUTION AUDIO SESSIONS

10 a.m. to 4 p.m. • Room 304 AB

Page 24 in Convention Program

Presented by the Digital Entertainment Group, this day long series of lectures provides insight on one of the industry's biggest topics of conversation—high resolution audio—and highlights how the industry is turning its focus to this audio format. With sessions including Hi-Res Audio Devices for Every Lifestyle, The New Business of Hi-Res Music, Hi-Res Audio Production Workshop, and High Resolution Audio-Super Session, attendees can learn everything they need to about the format and how it will play into business and recording in the future.

6. PROJECT STUDIO EXPO

11 a.m. to 6 p.m.

Project Studio Expo Stage, Exhibit Floor

Page 273 in Convention Program

Created in partnership with *Sound On Sound*, this ongoing expo hosts a series of professional training presentations every hour geared towards the recording engineer, focusing on a variety of topics from acoustics to microphones, mixing and mastering. This expo is a great stop during your walk on the show floor, with sessions for Friday that include:

- Vocal Recording in the Project Studio (11-11:45 a.m.)
- Songwriting on the Fast Track—With Computers (12-12:45 p.m.)
- Preparing Your Multitracks for Mixing (1-1:45 p.m.)
- The Five Most Common Project Studio Recording Mistakes (2-2:45 p.m.)
- Listen Up and Learn! (3-3:45 p.m.)
- Where to Focus Your Studio Gear Purchasing (4-4:45 p.m.)
- Irons in the Fire: Career & Business Development (5-5:45 p.m.)

Audio Tutorials Focus on SR, 3D Audio

By Kelleigh Welch

Yesterday morning kicked off the 137th Audio Engineering Society Convention with a packed day of tutorials, the convention's series of educational lectures by industry leaders, each discussing his particular field of expertise. With a packed schedule occupying the 300 and 400 conference rooms on the second floor of the Los Angeles Convention Center, professionals have access to in-depth discussions on topics ranging from Loudspeaker Design to Spatial Audio Production for headphones.

Highlights from yesterday included a tutorial on Sound Reproduction by Floyd Toole, an expert in sound reproduction, who discussed his research on how listeners have developed strong opinions on sound reproduction from loudspeakers, and how technical aspects of loudspeakers design led to those opinions. In his lecture, Toole argues that while people can form opinions on music genre, preference should not play into sound quality. He also referenced a "Circle of Confusion," derived from loudspeaker evaluations using studio recordings that were created on loudspeakers of a different standard.

"Loudspeakers are the single most important element, but there aren't standards," Toole said. "Wouldn't it be nice if all the playback systems sounded like each other, so the customers could hear the music as the artist intended."



New Audio Technology's Tom Ammermann at yesterday's 3D Audio tutorial

New Audio Technology's Tom Ammermann spoke on 3D Audio when it comes to music, film, and game production, with detailed sessions of those genres setups and how 3D Audio plays into it.

"We want to create 3D Audio because it's more emotional," Ammermann said. "We want to create a sound that is more natural. For example, if you're in a jungle and you hear something behind you, you react instantly. Listening spatially is emotional hearing."

3D Audio, according to Ammermann, involves creating layers of sound that surround the listener, much like you would hear in a natural setting. Using New Audio Technology's Spatial Audio Designer plug in, Ammermann gave a detailed demo of how to create this 3D Audio for a variety of applications.

The second part of Ammermann's presentation, which immediately followed the audio for games, music and film session, focused specifically on creating 3D Audio for headphones. Also, while Ammermann's two-part presentation did not have access to 3D loudspeakers, he is holding a special 3D Listening session on Saturday at 4 p.m. in Room 305.

Tutorial sessions continue today, tomorrow and Sunday, with lectures on Acoustics, Audio Forensics and more. For a full list of programs, see pages 141 to 164 in the Convention Program.



LSE STAGE During the Live Sound Expo on the exhibits floor of the 137th AES Convention, five Stealth Music Engineer Chairs will be given away. The only catch? You have to get them home. Live sound pro and LSE host Mark Frink is shown here with the ergonomic, stage-light friendly chairs. He promises to help you box your chair for shipping, should you win. Come to the LSE stage to learn more.



AUDIO PRECISION, BOOTH 1212 Jonathan Novick, director of sales for Audio Precision, proudly poses with the company's new flagship APx555 analyzer. According to AP, the device is the "culmination of 30 years of experience," and "the most powerful and capable audio test instrument ever developed." See page 30 for more information.



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olive | continued from page 1

reproduce sound—with the goal of making the process more consistent. I think my experience has given me good insight into the many facets of AES, as we are known. AES involves musicians, engineers and scientists—those making, recording and reproducing music.”

Olive illustrates how an AES Convention is not merely a show:

“As an organization, we compete with groups like NAMM,” he explains. “[At the NAMM Show] there is a focus on audio, especially home and studio recording, but there isn’t an academic, educational or standards-making process going on. So there’s really no other place

than AES to talk to those involved in design, manufacturing and end-use; all in the same room, they can discuss each of their needs.”

Manufacturers, notes Olive, are often key in informing the AES of the recording public’s educational needs. “Manufacturers come to us, saying, ‘Our biggest problem is that customers don’t know how to use the products.’ They want us to help train them. Pretty much anyone can record sound today, and more and more people have access to these tools. Yet the process—acoustics, choosing the right loudspeaker and monitoring environment, etc.—is still largely misunderstood. Users must understand what they’re hearing. Is it representative of a standard or are they mixing in an uncalibrated environment? A lot of people who record don’t have a basic understanding of

perception of sound, acoustics and psychoacoustics. Those are things that they can learn about at an AES convention.”

Beyond the art and science, Olive attests that AES activities, from the conventions to local section activities, provide the opportunities to network and trade ideas in better business practices: needs that are more pressing today than ever. “The democratization of audio is probably the biggest challenge in doing business for the average user,” he explains. “That means that everyone is essentially a small business owner. They aren’t going to sign contracts with record labels, so they must figure out how to better distribute and sell their products.”

Thus AES’s return to LA provides a well-balanced service to both the creative and business sides of the audio production craft. “LA remains the entertainment capital of the world,” Olive continues. “We have thriving film, television and fairly vibrant music scenes. So much of the concert, sound reinforcement and gaming industries are here, too. It’s exciting to bring AES back to attract those people working in such varied facets of the audio business.”

perfect match | continued from page 1

people pre-registered for the annual convocation, and it’s important to note the number does not include the 130 student volunteers, exhibitors or manufacturer reps on-site. In fact, the final day of pre-registration, Monday, set a West Coast single-day record with 1,327 people signing up for the Convention. That, in turn, made the 11,806 pre-reg the largest ever for an AES Convention on the West Coast.

In short, that’s a tidal wave of pros converging in one place to discover the latest and greatest gear on the show floor; learn cutting edge approaches to their work in workshops, papers and seminars; and connect in the real-world with their peers—something that our increas-

ingly Internet-focused industry doesn’t often offer the opportunity to do.

There’s plenty for attendees to discover here—take, for instance, the packed exhibitor floor. It’s 10 percent bigger than the floor last year, and with good reason—there’s more exhibitors to see, with 306 on-site to share their newest products and services.

If you want to hear what it’s like at the top, there’s plenty of opportunities for that, too. The Raw Tracks series continues today in Room 403AB with legendary producer/engineer Ken Scott (Beatles, Supertramp) dissecting tracks from his masterwork with David Bowie, *The Rise and Fall of Ziggy Stardust*. At noon, you can see Neil Portnow, president/CEO of The Recording Academy—the organization behind the Grammy Awards—give the Lunchtime Keynote in Room 403AB, too.

mpeg-h | continued from page 1

ly, in terms of market uptake and growth potential, to tablets and smart phones. “You produce once and it permits you to consume in many formats—different loudspeaker locations, headphones, sound bars—all decoded in the same bitstream,” he said.

The flexible rendering engine within MPEG-H can deliver a spatialized immersive surround experience to a headphone listener using head-related transfer function or binaural room impulse response methods. An interface has been included that allows the measurement and input of personal HRTF data.

MPEG-H can similarly virtualize a sur-

round speaker environment from a sound bar or a loudspeaker configuration with fewer speakers than are accommodated in the content, for example, or “wrong” layouts with speakers missing or incorrectly positioned.

“Metadata is really half of the value to the user,” he continued. Metadata associated with the audio objects offers a lot of potential for future usage, he said, including audience interaction. For example, a user potentially could select alternate languages, commentary for the visually impaired, alter the balance between commentators and the stadium crowd, or create a personal mix based on the available audio objects. Metadata also enables rich dynamic range compression options. DRC is outlined in a companion MPEG standard, said Quackenbush.

the AES DAILY day | one edition

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California

With AES taking place in our hometown, we're pulling out all the stops to welcome you the L.A. way. In our Booth (#1401), you'll find legendary award-winning Recording and Mix Engineers along with our Technology Experts discussing and demonstrating the NUAGE Advanced Production System and Nuendo 6.5 Software for music and post applications. Presenters include:

Chuck Ainlay • Elliot Scheiner
Jeremiah Slovarp • John McClain

In our Demo Room (#304C), our Training Specialists will be conducting hands-on seminars on our popular digital mixing consoles — the CL and QL Series as well as Dante™ network essentials.

Stop by and check out our product lineup, sit in on a demo and get your questions answered by our team.

Booth Schedule

Friday, October 10th

10:00 — 11:00 AM — NUAGE for Audio Post

11:00 AM — 12:00 PM — NUAGE Pro Sessions feat. Jeremiah Slovarp of Jereco Studios

12:00 — 1:00 PM — Networked Systems for Recording and Performance Venues

1:00 — 2:00 PM — Open Demo

2:00 — 3:00 PM — NUAGE for Music Production

3:00 — 4:00 PM — NUAGE Pro Sessions feat. Elliot Scheiner

4:00 — 5:00 PM — NUAGE Pro Sessions feat. Chuck Ainlay

5:00 — 6:00 PM — NUAGE Pro Sessions feat. John McClain of Dog & Pony Studios

Saturday, October 11th

10:00 — 11:00 AM — NUAGE Pro Sessions feat. John McClain of Dog & Pony Studios

11:00 AM — 12:00 PM — NUAGE for Music Production

12:00 — 1:00 PM — NUAGE Pro Sessions feat. Chuck Ainlay

Booth Schedule (cont.)

1:00 — 2:00 PM — Open Demo

2:00 — 3:00 PM — NUAGE for Audio Post

3:00 — 4:00 PM — Nuage Pro Sessions feat. Jeremiah Slovarp of Jereco Studios

4:00 — 5:00 PM — Networked Systems for Recording and Performance Venues

5:00 — 6:00 PM — Open Demo

Sunday, October 12th

10:00 — 11:00 AM — NUAGE for Music Production

11:00 AM — 12:00 PM — Open Demo

12:00 — 1:00 PM — Networked Systems for Recording and Performance Venues

1:00 — 2:00 PM — Open Demo

2:00 — 3:00 PM — NUAGE for Audio Post

3:00 — 4:00 PM — Open Demo

Demo Room Schedule

Friday, October 10th

CL and QL Series Basic Operation Tips — 11:00 AM — 1:00 PM

CL and QL Series Network Essentials — 3:00 — 5:00 PM

Saturday, October 11th

CL and QL Series Basic Operation Tips — 11:00 AM — 1:00 PM

CL and QL Series Network Essentials — 3:00 — 5:00 PM

Sunday, October 12th

CL and QL Series Hands-On Open Lab — 11:00 — 1:00 PM

