

## AES DAILY

day2  
saturday  
edition

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

## +BREAKING NEWS

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## MORE, MORE, MORE

### 137th Exhibition Hall Trends

By Strother Bullins,  
Editor, *Pro Audio Review*

**More Touchscreens:** At *Pro Audio Review*, we've been keeping up with the proliferation of touchscreen in digital (or digitally-controlled) pro audio tools. Ironically, a large vocal group of seasoned end users have largely balked at the idea of turning virtual knobs on glass, yet gear manufacturers continue to encourage the idea. In the end, it appears that convenience and innovation wins, as we now have some very interesting, *more on page 46*



## Platinum Engineers Spotlight 'Pensado's Place' Hosts

This year's Platinum Engineers event, held in Room 403 AB, welcomed Herb Trawick (center) and Dave Pensado (right), the hosts of the popular show *Pensado's Place*, to discuss their careers as Internet show hosts and audio engineers. The discussion centered on memorable show guests, studio techniques, engineering and everything in between. AES Co-chair Michael MacDonald (left) moderated the event, querying Pensado and Trawick on how they would like to be remembered, their favorite/least favorite sounds and what they would do if they were not engineers.

## Record Crowd Flocks to AES Exhibits

By Clive Young.

"I can't let you in yet," smiled the security guard barring the way to the AES Exhibits floor yesterday at 9:58 a.m. Around her, a hundreds-deep crowd of audio pros waited to get in and see everything the exhibitors had to offer. That the aisles were packed all Friday was no secret—it took a while to get around through the crowds actually—but it was a welcome nuisance. Much as AES has come back to Los Angeles, in the large picture, the AES Convention

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## History Comes Alive at AES

By Kelleigh Welch

Not for nothing is Nashville called Music City. For well over half a century now, legendary artists representing a wide spectrum of musical genres have come to the town on the banks of the Cumberland River to work in its state of the art facilities and to have the support of its savvy studio pros. Alas, the home studio movement has seen some legendary facilities close for good, taking with them priceless musical history in the process. More recently, however, especially with

the recent threat of the legendary RCA Studio A possibly meeting the wrecking ball, Nashville's tight-knit network of artists, producers and engineers have been speaking up about the necessity for preserving this legacy before it can no longer be retrieved.

The AES Nashville Chapter has played a vital role in the music community, honoring leaders in the recording industry with the AES Nashville Lifetime Achievement Award annually since 2012. On

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VISIT US AT BOOTH #1501



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# PMC Launches High-res Active Reference Monitor

**BOOTH 1628** PMC is launching the QB1 Active (QB1-A), a large-scale, ultra-high-resolution main studio monitor with analogue and digital (up to 192kHz) inputs at the 137th AES Convention. Ideal for either soffit-mounted or free-standing use, each QB1-A incorporates the latest generation of PMC's driver designs, Class-D amplification, Advanced Transmission Line (ATL) bass-loading technology, DSP control, and a quartet of 10-inch carbon fibre/Nomex piston bass drivers to create a single reference monitor that has the transparency, resolution, dynamic range, frequency response, forensic sense of detail, and wide, consistent imaging demanded by the international audio elite.

With a maximum SPL of 132 dB at one meter, the QB1-A can certainly produce level—but not at the expense of accuracy or increased distortion. Each channel has an expansive 4825 W of Class-D amplification at its disposal (275 W on the HF driver, 550 W on the mid-range, and a generous 4000 W on the four



Peter Thomas, PMC owner, at the company's booth with PMC's QB1-A active reference monitor

bass drivers), and the latest iteration of PMC's ATL technology ensures a faithful low-frequency response down to 20 Hz. The cutting-edge onboard DSP provides driver unit optimization, EQ and sophisticated crossover networks, while the wired RJ45 desktop control provides user-friendly access to user EQ settings via its backlit display and jog wheel, with the ability to store up to four user setup presets.

**SHURE, BOOTH 1501** A new addition to Shure's line of PSM personal monitor systems, the PSM 300 Stereo Personal Monitor System 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. Shure's Cory Peoples (left) and Cheryl Jennison DaProza, Media Relations Specialist, Americas, are shown here with a PSM 300 during Friday's hectic opening day.



## ShowNews

### Live Sound Expo Explodes

The Project Studio Expo first debuted two years ago during the last West-Coast AES Convention; an unqualified hit, it's become a mainstay that attendees look forward to with anticipation. What worked for the recording world, however, is now working for the reinforcement world with this year's introduction of the Live Sound Expo (LSE), offering presentations that give attendees real-world insight and advice from the best in the business.

Legendary FOH engineer Ken "Pooch" Van Druten took time out from the current Linkin Park world tour to participate in two panels Saturday, including The Art of the Soundcheck. He was as impressed with the questions he got as the audience was with his answers: "It's crazy because it spans the whole gamut of things. I had one this morning—a young kid who didn't quite understand what was going on with plug-ins really, but he got the balls to get up and ask a question. And right behind him was another dude going 'when I plug-in this and I...' so it's pretty broad and it really is 'something for everyone.'"



The LSE is hosted by Mark Frink, noted live engineer (Zac Brown Band, k.d. lang) and industry journalist: "Los Angeles is definitely a great music city, so we've had a lot of different ideas to choose from—for instance, we just had Fred Vogler from the Hollywood Bowl here. There's been some very interesting discussions. Once people get talking about sound, it takes on a life of its own."

Some of the best LSE panels are lined up for today, including "Touring System Optimization"; "Loudspeakers—Small System Analysis"; "Installed Sound—Modern Audio Install"; and the grand finale, "Stump The Panel" with Robert Scovill (Prince, Rush, Tom Petty); Dave Rat (co-founder of Rat Sound, Red Hot Chili Peppers); and Dave Shadoan (co-founder of Sound Image, Boz Scaggs).

—Clive Young

## Pro Audio Community Rallies to WAM's Support

**BOOTH 1354** Women's Audio Mission (WAM), a San Francisco-based nonprofit dedicated to the advancement of women in music production and the recording arts, launched an Indiegogo campaign to raise funds to attend the 137th AES Convention. Manufacturers and leaders in pro audio rallied to support WAM's fundraising campaign to attend AES. RealTraps, a company known for its line of high-performance acoustic treatment products including bass traps, broadband absorbers,

and diffusers, donated \$1,200 worth of acoustic room treatment to WAM's campaign. Industry leaders, including Avid, donated a copy of the popular digital audio workstation, Pro Tools, and iZotope donated the Alloy 2:Essential Mixing plug-in to WAM for the campaign.

"The WAM booth provides a critical 'home base' for women at AES to meet, connect, and network with other women and industry professionals," says WAM executive director

Terri Winston. "AES is really the best event for WAM to reach the largest amount of women in audio and get them connected to our programs and services, increasing their chances of staying in and graduating from audio programs and getting jobs. There's been a serious decline in girls enrolling in college STEM programs—a 79 percent decrease since 2000. We feel it's important for us to connect with women and female students at the convention so that they know they have a support system."





AES gave a huge thanks to the sponsors for their ongoing support of the 137th Audio Engineering Society Convention. Shown are representatives from the following companies: Audionamix, Audinate, Audio Precision, Auro Technologies, Avid, Digico, EAW, Focusrite/Novation, L-Acoustics, Lectrosonics, Location Sound Corp, Motu, Sennheiser/Neumann, Shure, TC Electronic, TC Applied Technologies, THAT Corp, Universal Audio, and Yamaha.

## 4k, 8k Television: 'Time To Do New Audio'

By Steve Harvey

"This is the time to do new audio," said David McIntyre of DTS at the start of the "Audio Issues for 4k and 8k Television" panel. The new high-resolution video formats offer a host of new features, including high dynamic range and high frame rate, "so the audio should go up in quality" also, he argued.

The jump to these latest high-res formats allows audio to also make a break with the

past, he said, since the video technology is not backwards compatible. But just because something is new doesn't necessarily mean it's better. "Height is cool," he said of the immersive formats, but perhaps we've gone far enough with the number of channels.

"There really should be no lossy data reduction for what you are hearing" going forward, said Thomas Lund of TC Electronics, also advocating for better quality audio. Next-gen broadcast audio needs intrinsic loudness normalization and must be predictable and easy to operate, he said.

Of course, it's not channels but objects and their associated metadata—the foundation of immersive audio—that we need to think about

now. "It's about to get a lot more complicated," warned Tim Carroll, Telos Alliance. "It's a gigantic step forward. I think we have a tremendous responsibility to help broadcasters through this. If we just dump it on the industry it's going to go nowhere."

Program material comprising 100 audio elements and 100 tracks of metadata needs to be made manageable for the broadcast distribution chain, agreed Jeff Reidmiller of Dolby Laboratories. But with mezzanine compression methods, which have been around for a while, it could be reduced sufficiently to be carried over SDI, which is still ubiquitous, and it could be rendered as 5.1 for legacy infrastructures.



**DPA MICROPHONES, BOOTH 1109** DPA's 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. DPA CEO Christian Poulsen was at the booth yesterday showing off this latest entry in DPA's updated d:screet Miniature Microphone line.

## Avid Features Pro Tools | S3 Desktop Control surface

**BOOTH 1201** Avid is introducing a major addition to its suite of proven and trusted control surfaces for sound recording, mixing, and editing, further delivering on Avid Everywhere. The compact Pro Tools | S3 desktop control surface is a streamlined, versatile mixing solution that gives sound engineers the powerful, intelligent control they need to work more ergonomically and efficiently, create the highest-quality mixes, and expand mixing capabilities and job opportunities.

When used together, Avid Pro Tools | S3 and Pro Tools | Software—both part of the Avid Artist Suite of creative tools powered by the Avid MediaCentral Platform—deliver

the most streamlined, economical, and tightly integrated approach to mixing and recording in smaller-sized studios or mobile settings.

"In today's competitive post and music mixing environment, shrinking budgets and tighter schedules are commonplace," says Chris Gahagan, senior vice president of Products and Technology at Avid. "To succeed, audio professionals need to streamline and accelerate their workflow, as well as broaden the scope and capabilities of their mixing solutions to handle the most sophisticated projects. The affordable Pro Tools | S3 delivers the power, efficiency, and versatility engineers need to deliver fast turn-arounds in the most demanding environments."

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- 2 Focusrite Mic Pres
- 2 mic/line/instrument combination inputs
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**Scarlett 2i2**



## Producer / DJ

You want to record 2 channels of audio simultaneously (mic/line/instrument), and need 2 pairs of stereo outputs for either your DJ decks or another set of speakers.

**The Scarlett 2i4 is for you.**

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- 2 mic/line/instrument combination inputs
- 2 balanced monitor outputs & MIDI I/O
- 4 RCA outputs ideal for DJs

**Scarlett 2i4**



## Duo / Trio

You want to record a small group of musicians, for example a keyboard player and two vocalists. So, you need a durable, portable device that is capable of recording up to 4 simultaneous analog inputs and also has 4 audio outputs for monitors or additional cue mixes.

**The Scarlett 6i6 is for you.**

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- 4 line outputs, MIDI and S/PDIF I/O

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Don't miss Focusrite's presentation on the **Project Studio Expo Stage Sunday 12th @ 1pm!**

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# At AES, Evidence of Immersive Audio's Resurgence

By Steve Harvey

The "immersive audio" label is everywhere these days, it seems. For a while referred to as "3-D audio," multi-speaker presentation formats have been around for years, but with the commercial success of the new cinematic immersive formats, such as Auro-3D (Booths 1101 & 1228) and Dolby Atmos, it's taken on a new lease on life.

"Is it marketing, so that hardware manufacturers can sell a lot more stuff? Maybe. But the reason for those of us who make content is that it makes it more emotional; we have more fun with it," said Tom Ammermann, general manager of New Audio Technology in Germany. Ammermann presented back-to-back tutorials on producing 3D audio for music, film and games, and for 3D headphones.

Ammermann, who has been creating music in surround since 2000, believes the new formats produce a compelling experience when applied not only to film but also to games and music. "I think the music industry missed a

real chance to have a totally new experience with 5.1," he said. But with the new immersive audio tools emerging, he continued, "We have another chance now to do new mixes."

Not everyone is ready to attach speakers to the ceiling in order to produce or experience immersive audio. Consumer equipment manufacturers are claiming to alleviate that problem with up-firing speakers, but the greatest potential may lie with headphones.

"Headphone virtualization is a huge issue," said Ammermann, whose company makes software that allows producers to mix and monitor through headphones in any currently available multichannel loudspeaker configuration, including the immersive cinematic formats. DTS (Booth 1626), for its part, has Headphone:X, which reproduces the company's 11.1 layout, and Dolby expects to release a similar product within the next year.

Ammermann will also host a listening session (4 p.m., Room 305) that includes video game "Doom 3" in a virtualized 50.1 layout.



**WAVES AUDIO, BOOTH 1319** Waves Audio is showing its DiGiGrid Advanced Audio Interfaces including DLS and IOS. In addition, the new Abbey Road TG12345 plug-in and Codex VI are on display. Shown here is Luke Smith, Waves Audio North American Sales Manager, Pro Audio.

## Universal Audio Shows New UAD-2 Satellite Thunderbolt

**BOOTH 1101** Universal Audio is unveiling the new line of UAD-2 Satellite Thunderbolt DSP Accelerators, shipping this month.

UAD-2 Satellite Thunderbolt DSP Accelerators are a sleek, powerful way for Thunderbolt-equipped Mac users to "supercharge" their systems and run larger mixes filled with rich, DSP-intensive plug-ins. These desktop-friendly units provide full access to UAD Powered Plug-Ins, including exclusive plug-ins from Studer, Ampex, Lexicon, Neve, Manley, SSL and more.

Available in QUAD or OCTO models with a choice of four or eight SHARC processors, UAD-2 Satellite Thunderbolt DSP Accelerators can also be integrated alongside UAD-2 PCIe cards and Thunderbolt-enabled Apollo interfaces, including Apollo Twin, Apollo and Apollo 16, for truly scalable mixing power.

For an immediate out-of-the-box mixing experience, UAD-2 Satellite Thunderbolt DSP Accelerators are available in Core, Custom and Ultimate software packages. The Core package includes the Analog Classics Plus plug-in bundle, while Custom adds a choice of any three individual UAD plug-ins at registration. The Satellite Thunderbolt OCTO Ultimate is UA's flagship package, including more than 79 UA-developed plug-ins—up to and including UAD software v7.8.



Universal Audio's UAD-2 Satellite Thunderbolt DSP accelerator



**RADIAL ENGINEERING, BOOTH 1466** Radial Engineering Ltd. is showcasing the Headload, a guitar amplifier attenuator that allows the artist to reduce the volume levels on stage while driving the amp hard for maximum tone. The 100 percent discrete, fan-cooled design begins with a series of high power cement-encrusted epoxy-coated copper coil resistors that are used in conjunction with a six-position Grayhill rotary switch to dissipate the power generated by the amplifier. At left, Radial present Peter Janis shows a Headload unit as legendary producer Jack Douglas joins him to show a new headphone amp from Hafler, newly a Radial brand.

# SONY



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# How Loud is Too Loud? Engineers Explore Volume in Cinemas

By Kelleigh Welch

In the modern cinema, where sound plays a crucial role in delivering the message in each scene of a film, it can be difficult to find a balance when it comes to loudness. That's why a committee, chaired by Brian McCarty of TC-SDCTV and Coral Seas Studios Pty. Ltd., is working to address this issue and create a set of standards when it comes to loudness in a cinema theater.

Since the introduction of the Digital Cinema Distribution Masters, movie theater sound has gotten consistently louder and louder, leading McCarty and his committee to study this issue and to propose viable solutions.

Hearing loss has remained a major concern within the audio world, as long exposures to high frequency levels can cause permanent damage. Audio engineers not only have to consider the best way to preserve their own hearing, but also produce a soundtrack that won't damage the audience's hearing.

During the presentation, McCarty told a story about a 17-year-old girl who suffered permanent tinnitus while watching the movie *Inception* at a theater in Belgium in 2012. As a result, the Belgian government responded by placing maximum levels on cinemas to help protect the hearing of audience members. This instance led the committee to look into the various sound levels at 24 movie theaters across the U.S. to see if there was some sort of consistency when it comes to movie theaters. The study found a broad range of loudness levels. This lack of consistency also affects a film's engineer, as it can impact the mixing process, added McCarty.

ShowNews



Bob Moses, AES Executive Director, presented Solid State Logic (SSL) with the 137th AES Convention Premier Marketing Partner award for its support and contributions to driving attendance to the 137th AES Convention. Shown from left are: Graham Kirk, AES International Sales Manager; Bob Moses, AES Executive Director; Piers Plaskitt, President, SSL; Don Wershba, Senior Vice President, SSL

## Antelope Pure2: 'More Than a Mastering Converter'

**BOOTH 1019** As part of a multi-dimensional product unveiling at the 137th International AES Convention, Antelope Audio is introducing Pure2, a mastering-grade 24/192 kHz AD/DA 2-channel converter and master clock. Pure2 builds on Antelope Audio's mastering legacy of the very successful high-end converter Eclipse 384.

The Pure2 enables users to realize outstanding digital clarity and analog realism, while offering a flexible set of connectivity options and extremely efficient and ergonomic software remote control. Pure2 also employs an all-new design that leverages best-in-class Burr-Brown converters and the same Acoustically Focused Clocking (AFC) technology present in Antelope's ultra high-end Trinity master clock. The unit also features Antelope's proven low-latency USB circuit on both Mac and PC, which is in use in thousands of studios inside the Orion32 and the new Zen Studio.

Pure2 is scheduled to ship in late Q4 of 2014.

## Steve's Picks: Broadcast and Media Streaming Issues

By Steve Harvey

A panel considering compliance issues with the CALM Act and P/LOUD will assemble representatives from broadcast organizations and manufacturers from both sides of the Atlantic to update attendees on global regulations and guidelines (10:30 a.m., Room 408 A). "We're going to talk about how not to get a speeding ticket," explains David Bialik, chair of the Broadcast and Media Streaming Track.

A first for an AES Convention this year is a panel entitled "Understanding Audio Processing" (1:30 p.m., Room 408 A), featuring representatives from Dolby, DTS, Orban, Telos Alliance and Wheatstone. According to Bialik,

"We've had so many audio processing sessions in the past, but never on how to use it."

Roger Charlesworth of the DTV Audio Group will chair a panel discussing "Audio Issues for Live Television" (3 p.m., Room 408 A). "The lineup of mixers is incredible," says Bialik, and includes Michael Abbott, Bruce Arledge, Jr., Kevin Cleary, Ed Greene, Hugh Healey and Salvador Hernandez.

This year, there is a dedicated **Networked Audio Track** of sessions, chaired by Tim Shuttleworth, discussing the growing LAN and WAN applications in the audio industry. Shuttleworth will chair a panel detailing the implementation of the large scale Ethernet AVB audio network at the ESPN facility in

Connecticut (9 a.m., Room 404 AB).

Rescheduled from Thursday, "Using AES67 Networking-Practical Issues in AES67 Deployment" (12:15 pm, Room 308 AB) will feature Andreas Hildebrand, ALC NetworX; Landon Gentry, Audinate; Kevin Gross, AVA Networks; Gints Linis, University of Latvia; and Greg Shay, The Telos Alliance discussing practical issues arising when AES67 is deployed.

"Using Audio Content Over IP Technology in Public Radio" (10:30 a.m., Room 404 AB) offers a case study of a multicast IP-focused IT infrastructure connecting American Public Media's main Los Angeles studios to its New York and Washington DC bureaus.





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## JBL Showcases M2 Master Ref Monitor

**T1** JBL's M2 Master Reference Monitor integrates new JBL transducer technologies and patented innovations in a free-standing, 2-way system that can be placed in any production environment and tuned to provide a superior level of accuracy and performance.

The M2 Master Reference Monitor design leverages JBL's D2 Compression Driver, which uses two annular diaphragms and two voice coils to deliver extended high frequency response and very low distortion at very high sound pressure levels. The D2 is mated with JBL's new 2216ND Differential Drive 15-inch woofer also with dual voice coils, incorporating a patented wire application that reduces power compression enabling linear output regardless of playback level.

Crown I-Tech power amplifiers complete the system, providing greater than a kilowatt of clean power to the 2216ND woofer and the D2 high-frequency driver.



JBL's M2 Master Reference Monitor



Sweetwater Studios recently overhauled its analog outboard gear with API 500-series modules and rack processors

## API Upgrade Gives Sweetwater Studios a 'Classic Vibe'

**BOOTH 1219** For over 35 years, Sweetwater Studios has been a favorite destination of emerging and established artists, including Garth Brooks, Ricky Martin and Sara Bareilles, and it recently overhauled its analog outboard gear with API 500-series modules and rack processors.

Each piece that was added to the studio, including 527 compressors, 512c discrete mic/line preamps, a 525 compressor and more, was hand-picked by the studio's veteran engineers. An API 500 VPR ten-slot rack houses the new modules. "The API modules are versatile, great sounding, and easy to use," says Mark Hornsby, director of music production and artist relations at Sweetwater Studios.

The team is also pleased with its API 2500 bus compressor. "The 2500 has been a favorite of mine for years," says Hornsby. "It's my go-to for the drum bus because it's warm and punchy and saturates beautifully."

# UNFOLD YOUR AUDIO IN 3D

Booth 1310



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## A-T Unveils New Camera-Mount Switchable Stereo/Mono Mic

**BOOTH 1301** Audio-Technica's compact AT8024 Camera-mount Switchable Stereo/Mono Microphone is a fixed-charge condenser microphone designed for a wide variety of video applications.

The AT8024 can work with either camcorder or DSLR, or non-traditional video devices such as tablets and mobile devices. With independent line-cardioid and figure-of-eight elements, the microphone offers mono and mid-side stereo modes, effectively offering the flexibility to let the user choose between two microphones. Two integral rubber shock mounts isolate the AT8024 from vibration and mechanical camera noise.

The microphone is powered by a single standard 1.5 VDC AA battery, offering easy field replacement when necessary, while a red/green LED power indicator, located on the top of the unit, illuminates green when the microphone is sufficiently powered and red when battery power is low.



Audio-Technica's AT8024 camera-mount switchable stereo/mono microphone

The AT8024 is equipped with a three-position input pad that allows it to handle anything from the quietest whisper to extremely loud sound sources without distortion. The microphone also features an 80 Hz high-pass filter switch that permits a choice of flat response or low-frequency roll-off to reduce the pickup of undesired ambient noise, room reverberation and mechanically coupled vibrations in difficult shooting environments.



Yamaha's RMio64-D Remote I/O rack

## Yamaha Features Latest in Rio Racks

**BOOTH 1401** Yamaha Commercial Audio Systems, Inc. is showing the fifth in a series of its Remote I/O (Rio) Racks at AES. The new RMio64-D provides unprecedented capabilities for CL and QL Series Consoles as well as NUAGE DAW systems using Dante networking. It enables audio from a CL or QL live sound system to be converted to MADI and fed to an OB vehicle, and a MADI-based console can easily be integrated into a NUAGE system for post.

Word clock synchronization can be an issue when converting between different audio formats. With the RMio64-D MADI inputs and outputs feature built-in, sample rate conversion sources with differing word clocks can be connected without causing noise or dropouts. In addition to redundant Dante network connections, RMio64-D supports MADI redundancy through simultaneous coaxial and optical connections. With MADI Split (loopback), a signal received at either the coaxial or optical input can be retransmitted to the output.

## Kuklinski Joins Neutrik USA Team

**BOOTH 1419** Neutrik USA is appointing David Kuklinski to the position of applications manager. In this position, Kuklinski will identify and participate in the sales and implementation of new opportunities for the Neutrik fiber optic product line.

Kuklinski's prior positions include Channel Accounts Manager (Southeast) for Lifesize Communications, Broadcast Manager for Avid Technology, Vice President of Business Development for Diversified Systems, and Professional Services Manager for Sony Electronics, Inc. "My new position with Neutrik marks yet another significant step in my career advancement," says Kuklinski. "I've been fortunate to have some wonderful professional experiences over the years and this position with Neutrik marks yet another significant step in my career advancement. To be an active participant in Neutrik's development and marketing efforts is another rewarding opportunity."

### THE BEST IN BOTH WORLDS

**MPC5** DIGITAL FILM CONSOLE

"Harrison made the tool that we all expected for mixing in Atmos."

*-Alexis Margen, Creative Sound*

**950MX** ANALOG CONSOLE

"No matter what the sound source was, the results were always punchy and pleasing with lots of headroom..."

*-Hansley Poon, Pro-Audio Review*

**LINEAGE** 8 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 West, Recording Magazine*

**882C** 8 CHANNEL FILTER UNIT

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*-George Shilling, Resolution Magazine*

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The new 2011C exhibits an open natural sound, with an imperceptible noise floor and an impressive 146 dB of SPL handling capability, making it a perfect choice for a wide variety of both live and recording applications.



## Shure Unveils QLX-D Digital Wireless Systems

**BOOTH 1501** Shure Incorporated is introducing the QLX-D Digital Wireless System, a cost-effective solution that features networked control and compatibility with Shure's intelligent rechargeable battery technology.

QLX-D Digital Wireless transmits accurate audio with extended, flat frequency response. The system's automatic channel scan and IR sync make finding and assigning an open frequency quick and easy. Ideal for live sound events and installations at corporate and government facilities, academic institutions, houses of worship, hotels, music venues, and more, QLX-D's solid RF performance enables users to confidently cover applications with diverse requirements.

With all-metal construction, QLX-D is built to match demanding environments. AES-256 encryption comes standard and can be enabled for secure wireless transmission. The system's intelligent lithium-ion rechargeable power options can provide up to ten hours of continuous use and report remaining runtime in hours and minutes. QLX-D transmitters can also run on standard AA batteries for up to nine hours.



Shure's QXL-D Digital Wireless System

## IsoAcoustics Shows New Modular Acoustic Iso Stands

**BOOTH 1651** IsoAcoustics is showing its Modular Acoustic Isolation Stands, which can be custom-configured using the company's Online Design Calculator to meet the needs of studio professionals, sound designers, acousticians, musicians and contractors for both small and large scale situations, including recording and production studios, performance stages, nightclubs, theatres, concert halls and many other venues.



A new Modular Acoustic Isolation Stand from IsoAcoustics

The Modular Stands provide a flexible and effective means to markedly enhance sound clarity and performance studio monitors, subwoofers, sound reinforcement loudspeakers, and guitar, bass and other musical instrument amplifiers in both large and small scale venues, using the company's award-winning patented "floating design."

The IsoAcoustics Modular System features an all-aluminum construction and can be built to any size matrix configuration, incorporating any number of isolators required to meet the needs of the particular application at hand. The IsoAcoustics Modular Stands are available as a complete unit or can be integrated into floor stands, structures, millwork, soffits and other supporting surfaces.

## RHOM18

RHOMbohedron Windscreen

ILFN\* Windscreen

\*Infrasonic Low Frequency Noise

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  - Wind Farm Noise
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## Hal Leonard, Groove3 in Strategic Partnership

**BOOTH 1141** Hal Leonard Books and Groove3 are striking up a long-term strategic partnership to develop and deliver authoritative content to the world.

This collaboration will transform Hal Leonard's industry leading content, including series such as Music Pro Guides and Quick Pro Guides, using Groove3's proven online video delivery system and subscription model, while expanding Groove3's reach beyond the robust community the company has built over the last 10 years, addressing all aspects of the music-making process, including recording, production, engineering, mixing, songwriting, DAW guides and more.

Groove3 currently offers more the 850 hours of top-notch online training. New, exclusive content from Hal Leonard will include products by world-renowned recording, audio, and music experts from many fields as well as the development of customized online programs for traditional resellers, such as musical instrument dealers, and licensing programs to audio-trade outlets, secondary and higher educational institutions, and industry organizations.



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**Input Section** • 4 312 Mic Pres • 4 Aux Sends • 2 550A Equalizers • 2 500 Slots • 100mm Faders  
**Center Section** • 2 Speaker Outputs • Aux and Cue Masters • Int/Ext Playback • Talkback  
**Summing Mixer** • 16 Channels • 4 Aux Sends • Solo, Mute, Pan, Insert on each Channel • 0db Switch  
**Stereo Bus Compressor** • Switchable to Mix Bus or Inputs • LED Metering • Full Featured Control

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A complete recording and mixing solution  
for Studios, Post, and Remote Production

*analog warmth for a digital world*



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AES, Booth #1219

## Sonic Fuel Updates with FocusRite

**BOOTH 1408** Sonic Fuel Studios, located in El Segundo, CA, is a state-of-the-art, eco-friendly tracking and



Alex Bornstein (left) and Sonic Fuel co-founder/composer Christopher Lennertz

mixing facility specializing in film, TV and interactive media music and events.

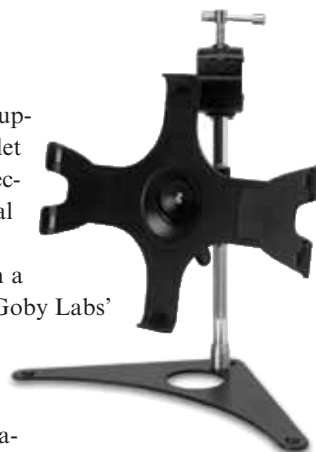
Sonic Fuel co-founder and prominent composer Christopher Lennertz's talents have become highly sought after on high-profile film and TV projects, including recent hits *Ride Along* and *Think Like a Man Too*, the upcoming *Horrible Bosses 2*, and J.J. Abrams' TV series *Revolution*. Looking to increase workflow efficiency and flexibility, Lennertz, with assistant Alex Bornstein and the rest of their team, recently integrated their entire setup via RedNet, Focusrite's cutting-edge range of Ethernet-networked studio interfaces based around the tried-and-tested Audinate Dante Ethernet audio networking system. The result is a seamlessly networked system that is already paying dividends for the busy facility.

## Hosa Features Goby Labs Tablet Frame Thingy Deluxe

**BOOTH 1617** Goby Labs Tablet Frame Thingy Deluxe—the ideal solution for supporting one's tablet—is on display at the Hosa Technology booth. The Tablet Frame Thingy Deluxe includes clip kits that enable the tablet frame to hold second generation or newer iPads or the iPad mini and includes a base that is ideal for stage or desktop use.

The Tablet Frame Thingy Deluxe's base is designed to support the tablet on a desk, road case, or any other table-type surface. Further, the unit incorporates Goby Labs' unique patent-pending closed-loop pole grip that ensures tight, secure placement for one's valuable tablet. And when it's time to place the tablet on a desk or similar surface, simply bolt the open end of the steel tube to the included desktop base and adjust the orientation using the thumb-release ball joint mechanism for precise placement.

"We always insist that our engineers listen to the input of our customers and, in doing so, I believe we've created an exceptionally useful tablet support system," says Hosa's VP of sales and marketing Jonathan Pusey. "With the addition of the new base attachment, iPad users can now have one stand that easily traverses the gap between use at home and on stage."



Hosa's Goby Labs GBX-310 Tablet Frame Thingy Deluxe

## AVnu Certification for Crown DCi Network Amps

**T** Crown Audio's DCi Network Display Amplifiers are the first professional audio endpoints to receive AVnu certification for Audio Video Bridging (AVB) interoperability from the AVnu Alliance, the professional audio industry's only organization dedicated to driving open, standards-based AV networking through the certification of AVB products for interoperability.

Crown's flagship DCi Network Series amplifiers set a new standard for power and flexibility in large-scale installed sound applications. The eight-channel DCi 8|600ND delivers 600 W into eight ohms (300, 600 and 300 W into 16, four and two ohms) and the four-channel DCi 4|1250ND provides 1250 W into eight, four or two ohms (625 W into 16 ohms). Both amplifiers offer direct drive "constant voltage" capabilities for 70 Vrms and 100 Vrms amplification without the need for a step-up transformer, yielding higher audio quality in distributed audio applications with power outputs of 1250 W and 600 W respectively.

Crown DCi Network Display Amplifiers passed the testing procedures at an AVnu-appointed test house. AVnu Alliance funds the development of certification testing and its members are responsible for ensuring AVnu Alliance's IEEE AVB compliance program meets demanding performance benchmarks. This is the first and only independent AV networking certification test program.

## L-ACOUSTICS Rolls Out LA4X Amplified Controller

**SPONSOR** Following a pilot phase in 2013, L-ACOUSTICS is unveiling the LA4X to its amplified controller series.

The LA4X is based on a four-input by four-output architecture combining the benefits of self-powered speaker packages with the flexibility of outboard DSP and amplification. The speaker management and amplification for L-ACOUSTICS systems can operate in three different connectivity modes.



L-ACOUSTICS' LA4X amplified controller

A "green" product, the LA4X relies on a universal switch mode power supply suitable for mains from 90 VAC to 265 VAC.

The SMPS features Power Factor Correction, which maximizes the amplifier efficiency and takes advantage of nearly 100 percent of the electrical power available with a very high tolerance to unstable mains. Class D amplification circuits ensure the LA4X energy-efficiency for minimal heat dissipation. LA4X delivers 4 x 1000 W RMS power at 8 Ohms (or 4 Ohms) with record hold times and its inputs are available in analog or digital format.



# 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](http://www.ams-neve.com)



## Lectrosonics Captures Action on ‘Friday Night Tykes’

**BOOTH 1237** Friday Night Tykes, on the Esquire Network (an NBC Universal network), is a TV show that focuses on the competitive Rookies division in the San Antonio region of the Texas Youth Football Association. Austin, TX-based location sound engineer John McKallip is one of two lead sound mixers on the show and an avid user of Lectrosonics wireless microphone technology.

“For this show, each pack needed to take in multiple talent mics, send a stereo mix to their camera man, send a reference track to a smaller producer camera, and provide IFB for up to four producers,” McKallip says. “To handle this, every pack had some combination of Lectrosonics UCR411a receivers, an SRa or SRb dual channel slot mount ENG receiver, and some SMQV Super-Miniature

transmitters. On the outgoing side, the setup typically included the mixer feeding two UM400 belt-pack or SMV Super-Miniature transmitters over to an SRb dual channel receiver mounted to XDCAM 800 cameras for the stereo mix.”

McKallip reports that the IFB setup included either a Lectrosonics T4 IFB transmitter or an LMa belt-pack transmitter set to IFB compatibility mode feeding Lectrosonics R1a IFB receivers. “This setup was used primarily by the producers,” he says, “but was sometimes mounted to a secondary camera to feed a reference sound. This



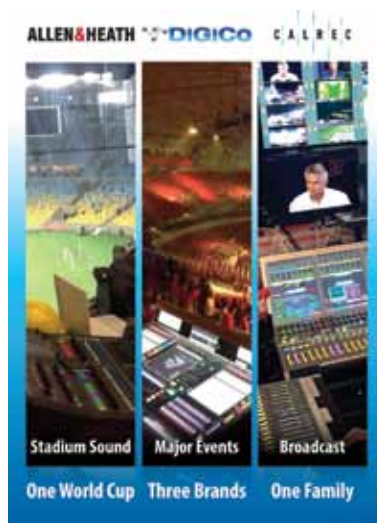
John McKallip

show presents many unique challenges—and Lectrosonics is always there for us.”

## DiGiCo, Allen & Heath and Calrec Form New Pro Audio Group

**SPONSOR** (GROUP ONE) In early August, the DiGiCo team announced that it had spent the prior 18 months consulting with Electra Partners about the possible combination of both Allen & Heath and Calrec with the DiGiCo family. The culmination of this now brings together three British console companies to create a new professional audio group, while retaining their unique skills, customer relationships and the identities of each brand.

James Gordon is now serving as the Group CEO supported by a strong and talented management from across the new organization. When asked about what this means for the future, he said, “We have bold plans for the group but it is imperative that each company maintains its own independence and style. The strategy is to share technology and resource across the group and allow some interconnectivity across the product lines. The combined R&D teams are about to enter a new world of possibilities and we intend to take full advantage of their resource, passion and experience. It’s an amazing opportunity for us, and just maybe the whole British Pro Audio industry.”



DiGiCo, A&H, Calrec

## Waves, Abbey Road Team on EMI TG12345 Plug-In

**BOOTH 1319** Waves Audio and Abbey Road Studios are teaming up on the EMI TG12345 plug-in, bringing to life the legendary console that epitomized the sound evolution of the late ‘60s and early ‘70s. The first-ever solid-state console created by EMI, the original TG12345 desk helped shape classic recordings by The Beatles, Pink Floyd and many others.

Thanks to meticulous component modeling, the Waves/Abbey Road channel strip plug-in captures every celebrated feature of the one-of-a-kind original console: the input mic preamp, down to every last detail of its harmonic distortion, hum and noise; the bass and treble EQ bands from the mic cassette; the presence EQ band from the console’s group/main section; the lush-sounding spreader; and to top it all off, the console’s famous limiter/compressor, with its distinctive and irresistible sound.

The plug-in offers routing options that cover the entire TG12345 line,

from the one and only MK1 desk on which it was modeled, to the final MK4 models.



The TG12345 plug-in from Waves Audio and Abbey Road Studios





## 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.

## TELEFUNKEN Introduces Black Diamond Vacuum Tubes

**BOOTH 1125** TELEFUNKEN Elektroakustik of South Windsor, CT, is introducing its new line of Black Diamond Vacuum Tubes. Original German-made TELEFUNKEN vacuum tubes have been the benchmark of excellence in all audio applications, both production and reproduction, for many decades. Today, this rich history continues with the introduction of the new Black Diamond series.

Manufactured in partnership with JJ Tubes in Slovakia, each Black Diamond tube is meticulously measured for all critical parameters of performance including transconductance, gain, noise and microphonics. In addition to rigorous testing procedures, all new production TELEFUNKEN tubes are cryogenically treated to ensure durability, and subjected to an extended burn-in period to ensure superior stability. The tubes are re-measured subsequent to burn-in, and again before final packaging, in order to guarantee that only the best, lowest noise tubes are offered.



TELEFUNKEN's Black Diamond vacuum tube

## A New Generation of SAM Models From Genelec

**BOOTH 1611** Genelec is introducing a new generation of its acclaimed SAM systems with the unveiling of two new compact two-way monitors, the 8320 (four-inch woofer, 0.75-inch metal dome tweeter, each powered by dedicated 50 W amplifiers) and 8330 (five-inch woofer, 0.75-inch metal dome tweeter, also powered by dedicated 50 W amplifiers), and a new complementary subwoofer, the 7350 (eight-inch woofer, powered by a 150 W amplifier), along with an entirely new and highly intuitive version 2 of its Genelec Loudspeaker Manager (GLM) software, paired with a new proprietary measurement microphone and network adapter unit.

The 8320 and 8330 monitors feature Genelec's Minimum Diffraction Enclosure (MDE), made of recycled

die-cast aluminum, as well as the advanced Directivity Control Waveguide (DCW) technology. While the 8320 and 8330 monitors and the 7350 subwoofer are small in stature, they offer accurate, powerful monitoring and are part of the highly integrated software and hardware solutions developed by Genelec's R&D team.

Says Genelec marketing manager Will Eggleston: "Our engineering department has put a tremendous amount of work into developing this new generation of SAM components—intelligent, intuitive auto-calibrating systems, designed for music studios, post-production facilities, digital edit suites, broadcast and remote recording operations."



Genelec's new compact SAM monitors

## In 10th Yr., NUGEN Issues MasterCheck, Updates Visualizer

**AES/AVID PAVILION** At the 137th AES Convention, NUGEN Audio is celebrating 10 years of service to the music and audio post-production communities by introducing MasterCheck, the first modern loudness tool for the music industry, as well as a significant update of Visualizer, the company's acclaimed audio analysis tool.

MasterCheck is a music-industry-specific audio plug-in designed to facilitate mix and mastering for the modern world of loudness normalized playout. iTunes, Spotify and DAB Radio all now use loudness normalization, and MasterCheck reveals how the consumer will hear audio on these music platforms—and others—by using internationally recognized loudness, dynamics, and true-peak standards. Ideal for every aspect of music production including recording, mixing, mastering, compilation, archive, and restoration, MasterCheck can also be used for producing podcasts at optimal loudness levels for dialog clarity within the listener environment.

Based on customer feedback, NUGEN's Visualizer now features numerous user interface enhancements including a fully resizable interface, a multiview feature that enables engineers to compare multiple sources with a single plug-in, and a difference view showing the difference between two input signals. Visualizer is available in a version supporting Avid Pro Tools | HDX, as well as a stand-alone application version.



NUGEN Audio's MasterCheck loudness tool





Innovative **solutions** | superior **quality**



proudly   
engineered



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

## PreSonus Features New Temblor T8 Active Sub

**BOOTH 1533** Designed for critical listening in the studio or at home, the PreSonus Temblor T8 active subwoofer complements any full-range monitoring system, making it ideal for personal studios, gaming, audio-philosophers, and home theaters.

Like its larger sibling the Temblor T10, the T8 naturally extends the low-frequency response of full-range speakers without overshadowing them. The Temblor T8 delivers punchy, musical lows and offers user controls not normally available in this price range, including a continuously variable lowpass filter (50 Hz to 130 Hz) for creating a seamless crossover transition and a switchable highpass filter that removes content below 80 Hz from the full-range signal sent to satellite speakers, allowing you the flexibility to optimize your system for your room and your needs.

The Temblor T8 has been designed to pair with any studio speaker, including those in PreSonus' professional studio-monitor lines. The Temblor T8 features an eight-inch, down-firing, glass-composite woofer with high-density rubber surround, driven by a 200 W Class AB amplifier.



A rear view of the PreSonus Temblor T8 active subwoofer

## Engineer Natale Bullish on Lexicon Components

**T** As one of the top audio engineers in the business, Dave Natale has been the front-of-house engineer for a who's who of artists. He currently mixes shows for The Rolling Stones, but when he's not on the road you can find him at Right Coast Recording, which he established in 1990. One of the factors that's made it one of the oldest and well-equipped recording studios in central Pennsylvania is Natale's commitment to making sure that nothing goes into Right Coast unless it sounds right. The most recent component to pass Natale's rigorous test is the Lexicon PCM Native Reverb Plug-In Bundle.

Natale's appreciation of the Lexicon components is based on his in-depth understanding of the complexity of reverb. "I think what impresses me the most about Lexicon is the fact that reverb is the hardest thing to model and get to sound right," he says. "There are too many parameters. When you think about how complex real-life reverb is, with all its variables and decay characteristics, you start to realize how hard it is to make really great-sounding reverb units."

Natale says it's hard to beat the convenience of software plug-ins. "We have been using a 224 and a PCM 70 at Right Coast and I've worked with many other Lexicon processors, and the Plug-In Bundle absolutely meets the level of quality I'm looking for."

## Radial Spotlights Headload Guitar Amp Attenuator

**BOOTH 1466** Radial Engineering Ltd. is showcasing the Headload, a guitar amplifier attenuator that allows the artist to reduce the volume levels on stage while driving the amp hard for maximum tone.

The 100 percent discrete fan-cooled design begins with a series of high power cement-encrusted epoxy-coated copper coil resistors that are used in conjunction with a six-position Grayhill rotary switch to dissipate the power generated by the amplifier. Power going to the speakers may also be turned off for quiet recording or to eliminate the speaker cabinet on stage.

The Headload comes with a built-in Radial JDX direct box. This is coupled with a six-position voicing switch with that lets you choose the desired amp and cabinet emulation. Two JDX direct Radial Engineering's Headload guitar amplifier attenuators outputs offer the choice of pre or post EQ settings to allow the artist to control his wedge or in-ear monitors to suit while sending a non-equalized tone to the front of house mix position.



Radial Engineering's Headload guitar amplifier attenuators

## Gibson Launches Les Paul Studio Reference Speakers

**BOOTH 1605** Gibson Brands, Inc. continues the roots of Les Paul, who first pioneered the solid body electric guitar and then Multi track recording: He is honored with the release of the Gibson Les Paul studio reference speakers, carrying his name as synonym for creativity and passion for music at the 137th AES Convention.

Take a look at the sound engineer, producer, the musician or the fan who loves a great listening experience. All of them share one dream: to have the one reliable reference speaker, they trust and enjoy.

Combining 200 years of expertise in guitar, studio and home speaker manufacturing, Gibson Brands created a line of speakers that satisfy the needs of the true audio professional and music enthusiast alike. These speakers represent a new level of performance and made to become the personal reference, whether you are mixing or recording, producing, being an artist, or simply listen to your music at home.

The speakers combine superior definition with the iconic Les Paul styling, utilizing superior materials including diamond like carbon coated titanium tweeters, non-woven carbon woofers and custom made amplification to ensure ultra clean transient impulse response and large headroom.



Gibson's Les Paul studio reference speakers



# The Thingy Series

Holding Your Stuff Since 2012

Tablet Frame  
Thingy Deluxe

Holds your iPad® or iPad mini  
on a desktop or mic stand

Booth #1617

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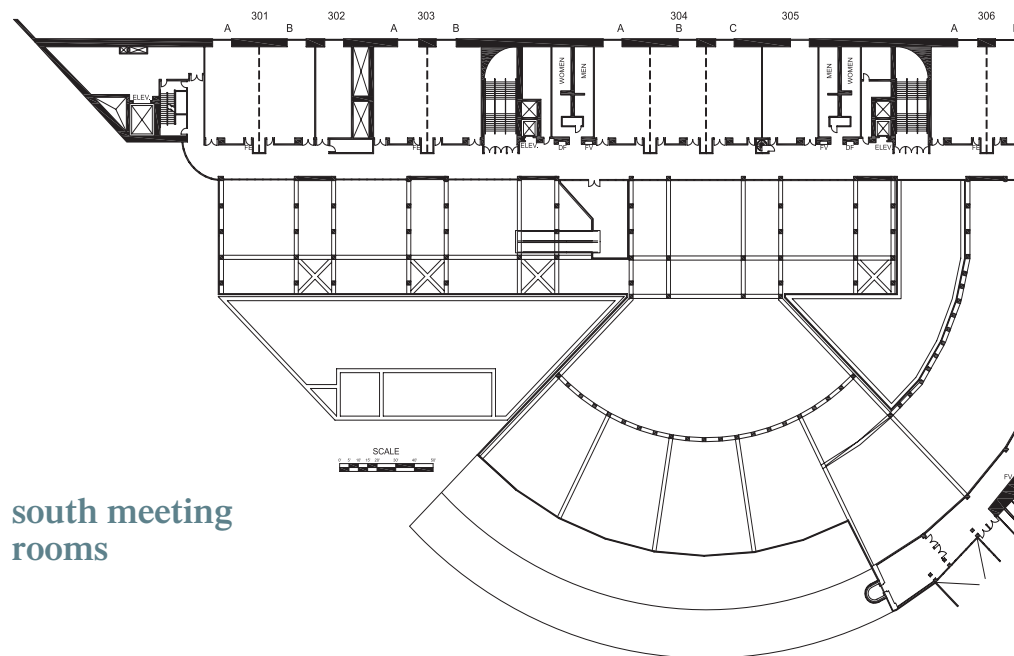
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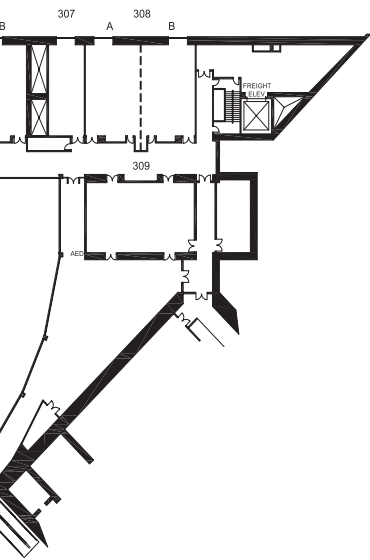
south meeting rooms

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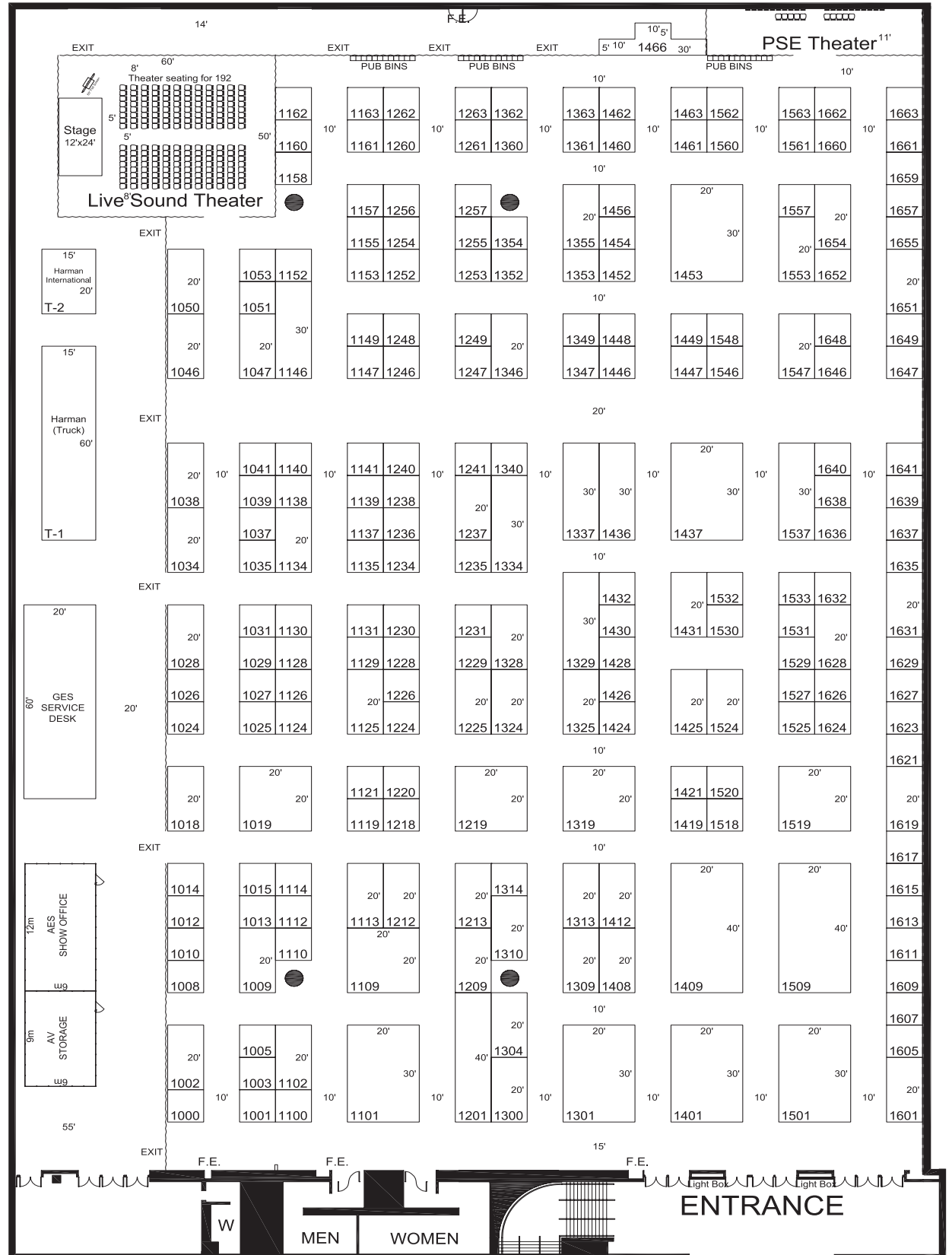
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AS OF 9/26/14



## Live or In Studio, Squint Relies On AKG Gear

**T1** Taking advantage of new opportunities in the music industry, alternative rock band Squint recently transitioned from touring across the nation (the band used to play more than 200 nights a year) to recording an album funded through Kickstarter. Despite the shift in priorities, the band always relies on AKG microphones and headphones to produce the reference sound they aim for.

“Over the last couple years, people’s attention spans have become shorter, moving to the next thing quicker,” says Dane Adrian, lead vocalist for Squint. “We lost touring, our mainstream income, but thanks to our fans on Kickstarter, and AKG microphones and headphones, we were able to bounce back and make better music in the studio.”

Thanks to the overall quality and endurance of AKG equipment, Squint employs it on the road and in the studio. Adrian used



PHOTO: CHET SMITH

**Squint relies on AKG equipment on the road and in the studio**

an AKG WMS4000 wireless system with a D5 microphone on the road, while the rest of the band used the C414 and the D40 microphones for guitars, the C451E microphone for the overhead drums and the D12 microphone for the bass drum in the studio and during live performances.

## Penn Pushes 3D Boundaries with Yamaha NUAGE

**BOOTH 1401** John Penn is a composer, 3D sound designer, producer, and media-tech entrepreneur. As owner of Undercurrent Labs, the company he founded in 2011 and part of the Atlanta tech community, he’s focused on pushing the boundaries on 3D immersive sound for film, virtual/augmented reality, and music as medicine. “The natural sound signature of 3D sound and music can significantly improve medical conditions that affect the brain, nervous system and chronic pain conditions,” states Penn.

Penn says the company’s strategy to provide full-service and on-time delivery is built on the best network infrastructure available for audio and scaling dynamically to each project with post-production talent and workflow. For that reason, Undercurrent Labs purchased a Yamaha NUAGE Advanced Production DAW System through RSPE.

“You don’t have a real appreciation of



**John Penn**

the presence and feel of NUAGE just by looking at pictures. You need to see it in person, touch the surface, and realize the freedom of not being confined to a box of semiconductors. Designing in 3D space in real-time on the Sci-Fi film “Anti-Gravity Machine” under the moniker Q-Bik Muz was nearly impossible without the NUAGE Surround Panner enabling three axis of control and automation manipulating audio objects in 5.1, 7.1 and 11.1 surround. It’s a lot of fun.”

## TransAudio To Distribute Bettermaker Analog EQs

**BOOTH 1014** TransAudio Group is partnering with Bettermaker, the creator and manufacturer of analog equalizers that can be controlled, automated and recalled from a plug-in or Eprom. The modular 500-series EQ502P and EQ542 deliver best-in-class passive equalizers and parametric filters, respectively. Both units are stereo.

Although its 100 percent handmade construction and impressive sound quality puts it in league with the very best boutique analog equipment on the market, Bettermaker’s unique niche is plug-in control (available in RTAS, 32-bit or 64-bit VST, and AU), which gives it all of the convenience of a digital plug-in, including automation and recall. The plug-in provides an A/B comparison feature, which goes beyond “bypass/in” to allow comparison of two separate equalizer settings. It’s also worth noting that engineers who aren’t using the plug-in can still store up to 399 presets for instant recall from the front panel via Eprom.

Grammy Award-winning engineers, such as Bob Katz, Jaycen Joshua, Dave Pensado, and Jimmy Douglass, as well as such mastering engineers as Tim Boyce and Ludwig Maier, have praised Bettermaker loudly. In addition, Bettermaker earned a Resolution award nomination in 2013 and won the Music Tech Excellence Award in 2012 and NAMM’s Best In Show award in 2013.



**Bettermaker's EQ542 analog EQ**

## Crane Song Launches INSIGNA Tube Equalizer

**BOOTH 1013** Crane Song is introducing the INSIGNA Tube Equalizer, featuring three bands of EQ plus selectively variable high and low pass filters, and is the third of the 500 Series modules from Crane Song. It will begin shipping at the end of this year.

The INSIGNA three-band tube equalizer joins two other 500 Series modules in the Crane Song product line, the FALCON Tube Compressor and the SYREN Tube Preamplifier. INSIGNA incorporates a dual triode circuit that utilizes buffered RC circuits in the negative feedback path around the 12AX7-based tube amplifiers. The high and low frequency bands are shelving; each offer selection of eight frequencies. The mid band is a peak EQ, also with eight selectable frequencies.

The high and low pass filters both feature 24 dB per octave slopes. Either may be selected to seven separate frequencies, from 6 kHz to 20 kHz and 25 Hz to 150 Hz respectively.

“The middle band is resonant on the top and bottom. It works by modifying negative feedback around a tube circuit. With a boost or cut the harmonic distortion changes appropriately,” explains company founder Dave Hill. “The circuit design generates mostly second harmonic distortion, so the module is very rich sounding, very warm and very fat.”



## Afterglow Persists for Vintage King Audio at AES



**BOOTH 1025** Vintage King Audio is teaming up with key manufacturers and partners including Avid, Pensado's Place and Gearsutz to make this a very special AES.

Vintage King will have representatives in booth #1025 at the show. Vintage King will also be hosting the Sixth Annual Afterglow event high atop the famous Standard, in downtown L.A., on Saturday, October 11 at 6 p.m. For information on how to RSVP and for all things AES visit: [www.vintageking.com/AES](http://www.vintageking.com/AES)

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

## SpecialEvent

### Mind Controlled Interactive Music

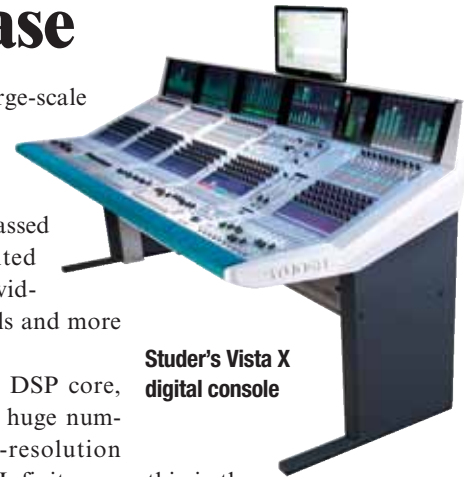
Richard Warp (Manhattan Producers Alliance—San Francisco, CA; Leapfrog Enterprises Inc—Emeryville, CA) will present bio feedback as the "final frontier," where music can be made in reaction to emotions, mood and more. The address is part of the 137<sup>th</sup> AES Special Events program today from 1 p.m. to 2:30 p.m. in room 304 AB.

## Vista X, Infinity Engine Key Studer Showcase

**T** Marking an enormous step forward in large-scale mixing console technology for broadcast applications, Studer is showing its new Vista X digital console and the Studer Infinity Processing Engine. The Vista X offers an unsurpassed intuitive user interface, retaining the patented Vistonics and FaderGlow user interface, providing control of 800 or more audio DSP channels and more than 5,000 inputs and outputs.

At the heart of the system is the Infinity DSP core, which uses CPU-based processors to provide huge numbers of DSP channels for large-scale, high-resolution audio processing and mixing. Thanks to the Infinity core, this is the first time more than 800 audio channels have been processed in a single CPU-based board. This offers significant advantages, as CPU processing provides a scalable system, faster development of new signal processing designs, huge channel counts, full system redundancy without a single point of failure and the possibility of running third-party algorithms.

The new Infinity DSP engine provides 12 A-Link high-capacity fiber digital audio interfaces, providing more than 5,000 inputs and outputs.



Studer's Vista X digital console

**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.

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**GENELEC, BOOTH 1611**

Genelec has been the monitor of choice for post-production facility Dallas Audio Post for the entire course of its 20-year history. Recently, the facility became the very first U.S. installation of Genelec's new 1237A Tri-Amplified Smart Active Monitor (SAM) system, featuring proprietary AutoCal and

GLM technologies and powerful Class D amplification. Roy Machado, Dallas Audio Post President and Creative Director, and his team have been very happy with the performance so far. Says Machado: "Once we put the 1237As in the room and then shot the room with the GLM software, we were absolutely in love. I mean the definition that they had! The familiarity of the sound was still there, but we had a much wider sweet spot. The room tuning software is spot-on; we double-checked it against other room tuning tools that we look at and use, and we confirmed that the GLM software is exactly on-point, both in the frequency domain and the time domain. The quality of the sound is outstanding. As a matter of fact, we already are making plans to upgrade our A room, which has the 1032s and 1031 arrays, to use the 1237As as well, because they are that good."

## d:facto, d:vote in DPA Spotlight

**BOOTH 1109** DPA Microphones is presenting the latest versions of its d:facto Vocal and d:vote 4099 Instrument Microphones. Among the updates are the golden finish and nickel grids for the d:facto, which follow DPA's continued commitment to providing the best vocal microphone on the market. Representatives will also discuss the d:vote 4099 Rock and Classic Touring Kits.

The d:facto Vocal Microphone golden and nickel grids are available as accessories to existing systems, complete with foam and mesh pop screens. The nickel option matches the finish available on the Sennheiser 2000, 5200 and 9000 wireless systems. Additionally, per special request, both grids are available as complete systems, which includes the d:facto's 4018V capsule and wired handle or specified wireless adapters.

With the choice between a four-piece or 10-piece Peli case package, the d:vote 4099 Instrument Microphone Rock and Classic Touring Kits are intended for the touring musical group Despite its tiny, discreet size and lightweight design, the DPA d:vote is rugged and stable as it features a versatile and extendable gooseneck, sturdy shock mount and a detachable heavy-duty cable, making it ideally suited to the rigors of touring and live performance.



DPA's new golden finish and nickel grids for the d:facto Vocal mic

## 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](http://audio-technica.com/AES2014)



**TRANSAUDIO GROUP, BOOTH 1014**

TransAudio Group has hired engineer, educator and salesperson Zach Winterfeld to serve as its Southern California Rep. In that capacity, Winterfeld will represent all of TransAudio Group's professional lines, including ATC monitors, Bettermaker, Bock, Drawmer, and Tube-Tech, as well as ATC's hi-fi loudspeakers. Winterfeld's diverse industry experience includes freelance engineering and positions with Mercenary Audio, Boston University, and Berklee College of Music. "Zach has extensive studio experience," says TransAudio Group president Brad Lunde. "He worked at Cello Studios (now East West Studios) and The Mix Room, and thus knows what great equipment can do for a project. As 'Head of All Things Digital' at Mercenary Audio, Zach got a premier dealer's-eye-view of the industry that will serve him well at TransAudio Group."



Zach Winterfeld





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 UNIVERSAL AUDIO



(From left) StageTec's Arnie Toshner, Rose Lane President Sjoerd 'Sjoko' Koppert and Rose Lane staff engineer Julian Messina.

## StageTec Gear Central To New Rose Lane Studio

**BOOTH 1547** Rose Lane Studio in Carpinteria, CA, is a recording studio, record company, editing suites, a sound stage with a two-corner cyclorama plus a location company. It's a "one-stop-shop" for audio and audiovisual production services—and central to their operations is an Aurus digital console and a Nexus router from Berlin, Germany-based Salzbreunnen StageTec MediaGroup.

Sjoerd "Sjoko" Koppert is both the facility owner and chief engineer. He's used StageTec products for years and shares his enthusiasm, "To me, there is one overriding studio consideration: sound quality. We've been work-

ing with our new Aurus console for over two months now and it blows us away. The configurability of this console is infinite and every aspect of the system's EQ and processing is of the highest quality. I've also been really impressed with the automation. Over the last few months we've had several of the world's top producers and engineers visiting our new studio. Each and every one did the same thing. They listened, played with it, smiled, and booked sessions. I have every confidence StageTec will continue to launch new technologies that will keep Rose Lane Studio on the leading edge of media production."

## Clair Global 'Ushers In' Focusrite RedNet Components

**BOOTH 1408** Clair Global, a premier global sound reinforcement provider, recently purchased a 25-unit RedNet interface system for Usher's upcoming "UR Experience" Tour, which kicks off November 1, 2014, at the Montreal Bell Centre in Montreal, Quebec, Canada. This marks the largest U.S. sale of a RedNet system, which is Focusrite's cutting-edge range of networked audio interfaces based around the industry-standard Dante Ethernet audio networking system.

RedNet technology will allow FOH mixer Horace Ward, whose clients include Lady Gaga, Beyonce, Mary J. Blige and more, to utilize RedNet's studio-grade Microphone Pre Amps in a live touring application. RedNet's audio-over-IP gigabit network architecture allows connection of various audio device types throughout the system, streamlining its functionality and design.

Horace Ward comments, "We tried the RedNet 4 Mic Pre units and were thrilled with the powerful sound that we heard coming through the Clair PA during a full system test at Clair Global's headquarters. I was immediately impressed and decided on the spot to incorporate the RedNet system."

## Sanken Features Chromatic Series

**BOOTH 1034** plus24, the exclusive Sanken Microphones distributor, is exhibiting at AES the Chromatic Series, designed for the needs of studio recording engineers who demand the highest level of transparent, accurate and natural sounding recordings. The Chromatic Series is a family of precision tools that can handle anything from the roughest sounds of a metal band to the supernatural realms of symphonic recording.

Of Sanken, famed producer/engineer George Massenburg opines: "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 and see which Award-winning engineers stop by. The winner of the CU-55 will be announced at 5 p.m. on Saturday.



# L-ACOUSTICS Has Sound Solution for Clowes Hall

**SPONSOR** In celebration of its 50th anniversary last fall, Clowes Memorial Hall, Butler University's professional performing arts venue, embarked on a \$2M restoration project that included much-needed updates to its roof, walls, seating, carpet, acoustics and audio enhancement system. The acoustical and audio enhancement portion of the project was spearheaded by David Wright of Indianapolis-based Wright Consulting Associates, Inc. (WCA) who called upon local tour sound provider Mid-America Sound Corporation (MAS) to provide system expertise and, ultimately, the recommendation for a new L-ACOUSTICS KARAI house sound system.

According to WCA's Wright, who specified KARAI with Russ Hoppel after MAS' Kerry Darrenkamp and Jason Wells provided a comprehensive demo of the system in the space, "We chose L-ACOUSTICS for two reasons, the first being that KARAI is very rider-

friendly and well accepted. Second, and more importantly, we found KARAI's full bandwidth control superior for this room, over many other systems that are well accepted on Broadway and road tours. With very exact localization and a full LCR approach, performance became better than 95 percent of the halls we usually see. The results exceeded our prediction."

**Butler University's newly-restored  
Clowes Memorial Hall**



PHOTO: KELLEY JORDAN



**Manley's CORE channel strip**

## Manley to the CORE

**BOOTH 1149** The Manley CORE is an innovative channel strip that combines Manley's Greatest Hits with fresh technology.

Built upon a 25-year legacy producing revered recording studio equipment for top recording engineers and musicians, Manley Labs has combined its CORE technologies to give you maximum flexibility at an affordable price.

Beginning with the same highly acclaimed Class A Preamp circuitry found in the Manley VOXBOX, Dual Mono, and Mono Microphone Preamplifiers, the CORE integrates Manley's unique compression, limiting, and equalization circuitries into a powerful integrated package that delivers Manley's inimitable sonic signature, at a surprisingly reasonable price.

The CORE is designed for today's musicians, with an intuitive yet feature-rich front panel that allows you to concentrate on your creativity and performance without being submerged in a sea of knobs and switches. Easy to use, musical and forgiving, the CORE makes it easier than ever to cut a great sounding track.

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1130

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## Monty Python Live (Mostly) With An Assist From DiGiCo

**SPONSOR (GROUP ONE)** Forty-five years after they first hit U.K. television screens, five of the six original members of Monty Python reunited for ten sell-out dates of *Monty Python Live (Mostly)* at London's O2 Arena.

With an audience of *Python* aficionados requiring that every word be heard, the challenge of delivering perfect audio for this full-on theatre show in just two weeks was taken on by sound designer Rory Madden and a crack crew (who operated without fear of being turned into newts). Madden's company, Sonalyst, also supplied all of the sound equipment, which included three DiGiCo SD7s (two at FOH, and one at monitors sharing six SD Racks between them) for mixing duties as an integral part of his design.

Dave Dixon, mixing the band, and Simon Fox, handling vocal mixes and sound effects, took up the FOH positions, while Bill Birks



(from left) Dave Dixon, Rory Madden, Toby Chester and Simon Fox at *Monty Python Live (Mostly)*

manned the monitor desk. "It was an honor to be involved with such a show like this," says Madden. "The functionality and reliability of the DiGiCo SD7s meant that we were able to deliver excellent audio both in the venue and to the thousands of people not lucky enough to be able to come to the live shows."

## Audio-Technica Showcases Next-Gen M-Series Headphones

**BOOTH 1301** Audio-Technica is showcasing its updated M-Series line of professional monitor headphones: the ATH-M20x, ATH-M30x, ATH-M40x and ATH-M50x. Taking cues from the sound and proprietary design of A-T's acclaimed ATH-M50 professional monitor headphones, the new ATH-M20x, ATH-M30x and ATH-M40x deliver accurate studio-quality audio with outstanding comfort, perfect for broadcasters involved in on-location interviews, ENG, EFP, editing sessions, podcasting and more. All feature 40mm drivers with rare earth magnets and copper-clad aluminum voice coils, as well as a circumaural design that contours around the ears for excellent sound isolation. The ATH-M50x (featuring 45 mm drivers) has the same sonic signature as the original ATH-M50 and adds refined earpads and three detachable cables.

In the ATH-M20x headphones modern design and high-quality materials combine to deliver a comfortable listening experience,



Audio-Technica's ATH-M50x professional monitor headphones (ATH-M50xWH at right)

with enhanced audio and effective isolation. ATH-M30x headphones combine modern engineering and high-quality materials to deliver enhanced audio clarity and sound isolation. The high-performance ATH-M40x model is tuned flat for accurate audio monitoring across an extended frequency range.



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**MILLENNIA, BOOTH 1520** Millennia's Dante AD-596D and Dante AD-596R modules put their preamps on Audinate's Dante network with 24-bit 96 kHz performance. Now you can add the clear, clean, award-winning Millennia HV-3 series preamps to all Dante networks (including RedNet). Any Millennia HV-3D or HV-3R ever made can have this option installed (digital option required).

## Soundtoys Issues Soundtoys 5 Plug-In Bundle

**BOOTH 1248** Soundtoys is unveiling the new Soundtoys 5 plug-in bundle, bringing together all thirteen Soundtoys effects plug-ins into one package. It includes the new PrimalTap retro delay plug-in, and the Soundtoys Effect Rack. Soundtoys 5 also eliminates the need to use an iLok dongle, making life easier for laptop producers and touring musicians.

Soundtoys 5 effects are based on Soundtoys' extensive collection of rare and classic studio gear. Saturation, compression and distortion are modeled with Decapitator, Radiator, and DevilLoc. EchoBoy and PrimalTap are a virtual history of echo devices. Crystallizer and MicroShift model studio classic stereo widening, chorus and pitch effects. PanMan, Tremolator, FilterFreak, and PhaseMistress pioneered beat/synchronized effects, with extensive rhythmic editing power.

The new Soundtoys Effect Rack ties all of these processes together to create a powerful effects processing system for creating custom sounds not possible with any other plug-ins.



The Soundtoys Effect Rack



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## Fairlight Launches QUANTUM.Live Console

**BOOTH 1304** Fairlight is launching QUANTUM.Live Table-Top (TT), the newest addition to its Live console family that includes the award winning EVO.Live digital audio mixing system.

Based on Fairlight's leading edge audio processing and control surface hardware, their groundbreaking range of live consoles can switch between live and post production at the touch of a button, delivering an exceptional return on investment as customers are effectively getting two consoles in one.



Fairlight's QUANTUM.Live Table-Top console

The entry level QUANTUM.Live TT is the smallest console in Fairlight's Live line-up. It comes with faders accommodating 144 signal paths over 12 layers. It delivers fast tactile access and full command over two monitor systems. A second TT frame can be added, increasing the system to 24 faders.

## GRAMMY SoundTables All Star Line-up Today

**BOOTH 1619** The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing at this year's 137th AES Convention, will be held today 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



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—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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# SONGS THAT MOVE THE NEEDLE:

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**Room 403AB**

**Los Angeles Convention Center**  
Meeting Room Concourse

VISIT THE RECORDING ACADEMY AT BOOTH 1619

*Moderated By*

**ED CHERNEY**

*Joined By*

**ALEX DA KID**

**DON WAS**

**MICHAEL BRAUER**

**NIKO BOLAS**

**NO I.D.**





## Heavy Melody Music Lauds API BOX

**BOOTH 1219** Located in the heart of Manhattan, Heavy Melody Music composes original tracks for film and video game trailers, designs sound and music for video games and television, and functions as a post-production facility. Four friends run the studio, as well as software development company Heavyocity Media—a resource for composers and sound designers looking for production-ready musical and sound design elements. Producing for both companies requires a wide range of technical audio needs, which is why each of Heavy Melody's composing rooms uses the BOX, the latest recording and mixing innovation from API.

"The BOX has all of my favorite features rolled into one with the API sound," says Neil Goldberg, co-founder of Heavy Melody Music. "I was excited that it had four mic/line input



Neil Goldberg's API room at Heavy Melody Music

channels with the 500 Series EQ, a stereo bus compressor, and a sixteen-input summing mixer with sends/inserts and the headroom and character of API."

"The BOX has a great bottom end," adds partner, composer and sound designer Ari Winters. "The sound that comes out is punchy,

yet transparent. With sixteen channels, we get a ton of headroom that comes together nicely with the on-board compressor."

## Harman 'Partners' with P&E Wing

**BOOTH 1619** The Recording Academy Producers & Engineers Wing's relationship with Harman Professional's leading audio brands AKG Acoustics, JBL Professional and Lexicon has been increasingly successful in its efforts to promote quality in audio. As official "P&E Wing Sustaining Partners," these brands have participated in a wide variety of activities, including being the title sponsor of high-profile regional Academy Chapter events, having a presence on the P&E Wing section of the new GRAMMY PRO site and being supporters of the P&E Wing Manufacturer's Council. Now, for 2014-2015, Harman Professional has reaffirmed its sponsorship and has also added dbx as a fourth brand that will work closely with the P&E Wing to support its initiatives and membership.

Innovative Harman Pro/P&E Wing projects in 2013-2014 included, among others, the "From Mic to Mix" live recording demonstration in Miami featuring Latin pop sensation Aymee Nuviola with her 10-piece band; "En La Mezcla," the first-ever P&E Wing Latin GRAMMY Awards celebration; and the Nashville community-driven grand opening of Pearl Cohn Entertainment Magnet High School's audio recording studio and learning center.



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!

STINGER is the ideal tool for today's professional on the go.  
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## Waves Introduces Codex Wavetable Synth

**BOOTH 1319** Waves Audio is featuring its new Codex Wavetable Synth, a cutting-edge polyphonic synthesizer based on an advanced granular wavetable engine and powered by Waves' Virtual Voltage technology. Designed to create sounds that range from warm acoustic and analog emulations to completely new, never-before-heard intricate and evolving textures, Codex's sound design capabilities put infinite possibilities at your fingertips.

The Waves Codex synth comes with hundreds of original sound presets, but also lets you import your own wavetables and manipulate them as you like. Thanks to its advanced formant control technology, Codex maintains consistent resonance character that is true to the original signal and gives you direct control over the acoustic resonance of the sound. Codex also innovatively uses a high-resolution FFT-based automatic interpolation technology that results in extraordinarily smooth morphing as you sweep through wavetables.



Waves Audio's Codex Wavetable Synth

**RADIAL ENGINEERING, BOOTH 1466** Radial Engineering is introducing the Stage Bug SB-48UB, a phantom power supply that enables a guitar, bass or mandolin player to connect a condenser microphone to a Radial PZ-Pre or PZ-Deluxe. Says Radial circuit and mechanical designer Nancy Smith: "Over the past couple of years we have seen a tremendous take up of the PZ-Pre on professional stages, particularly with bluegrass instruments, acoustic guitars and upright basses. And since the PZ-Pre is able to combine two inputs using a blend function, one can mix two types of pickups together to create the sound. This has led to demands to combine a condenser microphone with a pickup. The SB-48UB takes the balanced input from a condenser and supplies it with 48 VDC phantom power. It also outputs an unbalanced signal that is appropriate for the PZ-Pre and the more affordable PZ-Deluxe. This allows artists to use their favorite mic with their favorite preamp pedal."



# M60

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BOOTH  
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## iZotope Readies Updated Audio Repair Toolkit

**BOOTH 1100** iZotope, Inc. is updating its flagship audio repair and enhancement suite, RX. Launched in September, the new RX 4 is designed to be the ultimate companion to a DAW or NLE with new intelligent modules, time-saving features, and deeper levels of integration with their hosts.

Highlighted features include: easily adjust and balance the volume of vocals and instruments with the new non-destructive editing feature, Clip Gain; reduce distracting background noise from dialogue and vocals in real time with the Dialogue Denoiser (now a standard

feature with both RX 4 and RX 4 Advanced); streamline the editing process with a round-trip workflow compatible with Pro Tools, Logic and other popular hosts through the RX Connect functionality.

The Advanced version of RX 4 includes additional time-saving features to reliably deliver great-sounding results: Automatically balance the volume of mixes with the Leveler, freeing more time for creative mix decisions; insure a consistent-sounding mix by seamlessly matching multiple recordings with varying sonic profiles via EQ Match.



Screen shot of iZotope's RX4 Dialogue Denoiser function

## Direct Sound Shows New Headphones Lineup

**BOOTH 1134** Direct Sound is featuring its new lineup of battery-free noise attenuating headphones with a great new look. Direct Sound offers up to 36.7 dB with its environmentally responsible passive noise attenuating technology. Custom options and features are now being offered, such as cable lengths, plugs microphones, ear cup swivels, as well as artwork and company logos. Only the look has changed; the clear, crisp audio fidelity, isolation, no audio bleed and the IncrediFlex headband are still the hallmark of these premium headphones.



Direct Sound's Extreme Isolation headphones

## Mojave, Royer Labs Mics Deliver The Mule's Latest Shout

**BOOTH 1226** Formed in 1994 as a side project of The Allman Brothers Band by guitarist Warren Haynes and bassist Allen Woody, Gov't Mule has developed a loyal following for its brand of Southern jam rock. On *Shout*, the group's most recent album, key tracks were captured with microphones from Mojave Audio and Royer Labs.

L.A.-based producer-engineer Steve Holroyd tracked "World Boss," the opening cut on the album, along with "Whisper In Your Soul" and "Done Got Wise." For Holroyd, the Mojave Audio MA-200 Vacuum Tube Condenser Microphone plus Royer Labs' R-122V Vacuum Tube Ribbon and R-122 Active Ribbon microphones all assumed key roles in capturing the band's performance.

Holroyd reports, "For *Shout*, a good 80 percent of the drum sound was captured using Mojave's MA-200s as the main drum mics. The MA-200 sounds great on vocals, drums, guitars, percussion, and grand piano. It's a fantastic all around mic with great presence and punch.

"On *Shout*," he continues, "I used the Royer R-122V on Warren's guitar amp. It sounded so creamy on his guitar—it really brought out the tone. And for the bass amp, I used the R-122 in conjunction with a Telefunken U47 tube. Whether it's a Mojave condenser or a Royer ribbon, I know I'll be able to capture the performance accurately."

## Harrison Revives a Console Legend

**BOOTH 1524** Due to popular demand, Harrison has partnered with Universal Audio and Great River to bring back the sound of its legendary 32-Series console in software and hardware form. The Universal Audio 32c plug-in and Great River 32EQ 500 module were introduced in 2009.

For 2014, Harrison is reviving the sound of the 3232 console through two new analog products: the 32cs Channel Strip and the 832c Filter Unit. Each product bears the name and

sonic signature of the most popular 32series console model, the 32c.

The 32cs Channel Strip features a transformer-coupled mic pre section, switchable high and Lowpass filters with Harrison's popular "Bump" feature, a four-band semi-parametric EQ with switchable shelving/bell modes, a switchable insert point that can be moved pre or post filters, a zero latency analog monitoring section with high-powered headphone output, comprehensive I/O using

differentially balanced connections, colored LED indicators above each switch that clearly indicate when the switch is engaged, and a laser-etched front panel for long life.

The 832c Filter Unit features eight channels of high/low pass filters providing classic Harrison sound for recording and mixing in a convenient 1U rack space. Each channel features independent controls for both the high and low-pass filters, a Bump button, two sweepable filter knobs, and a seven-segment LED input meter.





▶▶ 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



## Sound Devices 970 Takes Audio to the Rack



Sound Devices' 970 audio-only, rack-mounted recorder-player

**BOOTH 1340** Sound Devices 970, the company's first-ever dedicated audio-only rack-mounted recorder/player, makes its AES debut during this year's convention. The 970 boasts an impressive 64 channels of Dante and MADI, and incorporates Sound Devices' latest FileSafe technology, which recovers audio files if drives are unintentionally removed or power is lost during recording. The half-rack, 2U device simplifies any application requiring high-quality, high-track-count audio recording such as capture of multi-channel sound for large-scale live performance and acquisition of dialogue for TV reality shows, drama and film.

The Sound Devices 970 records 64 channels of monophonic or polyphonic 24-bit Broadcast WAV files from any of its 144 available inputs. Inputs available include 64 channels of Audio-over-IP using Dante, 64 channels of optical or coaxial MADI, eight channels of line-level analog and eight channels of AES digital.



## 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](http://soundchannel.org)

[www.womensaudiomission.org](http://www.womensaudiomission.org)

VISIT US AT BOOTH 1354

## Auro, Datasat Partner on New Auro-3D Products

**BOOTH 1446** At AES 2014, Auro Technologies is launching its brand new Auro-3D Mensa and Crux AV Sound Processors, together with its partner Datasat Digital Entertainment.

The Auro-3D Mensa AV Processor is one of the most versatile, customizable and feature-rich audio processors available today in the high end consumer space. Designed for Auro Technologies, the Auro-3D Mensa is a "must have" component of any luxury home entertainment system.

Auro-3D Crux 3D sound home cinema processor delivers high end audio features at a price point for a wide range of home cinemas and media rooms making full immersive 3D sound available to those installations for the first time.

The partnership between Auro Technologies and Datasat Digital Entertainment allows both companies to collaborate and develop a range of processors incorporating Auro-3D immersive sound. Both companies have now worked together to create a range of Auro-3D branded processors dedicated to bringing immersive 3D sound to luxury home theatres worldwide.





**API, BOOTH 1219** The 48-channel API Legacy+ console in the foreground at API's booth was built for new owner Cris Brown of Tatooned Millionaire Records in Memphis, TN (middle). Making the announcement was Larry Droppa, owner and president of API (right). Consultant Joe Bean (left) played a role in facilitating the sale.

## The Record Company Makes AES Debut with Pop-Up Studio

**BOOTH 1362** Non-profit recording studio and community music advocate The Record Company (TRC) makes its AES debut this year with a Los Angeles Pop-Up Studio, hosted by local recording and rehearsal facility, Bedrock LA. ([www.bedrock.la](http://www.bedrock.la))

Founded in 2009 and located in Boston, MA, TRC's mission is to preserve the tradition of professional recording through hands-on education, audio career exploration and experiential learning. In three short years of operation, TRC has grown rapidly to manage a 5,000 square foot recording and teaching facility and provide in-studio experiences for more than 450 youth and more than 3,000 young adults annually. TRC's current program offerings include field trips and mobile workshops for all ages, in-depth after school programs for teens, affordable studio time for students and independent artists, and professional internships for college students.

The Los Angeles Pop-Up: In the days leading up to this year's AES show, teenage musicians wrote, produced, and recorded under the guidance of TRC's professional staff in two studios at Bedrock LA in Echo Park. Stop by TRC's booth or visit [www.therecordco.org](http://www.therecordco.org) to learn more, meet the staff, and to see and hear examples of youth recording projects.

TRC inaugural event sponsors are Audio Technica, Bedrock LA and iZotope.

## Classifieds

### Racks

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**YAMAHA, BOOTH 1401** To demonstrate its NUAGE Advanced Production System and Nuendo 6.5 Software for music and post applications, Yamaha has enlisted the help of award winning recording and mix engineers during the 137th AES Convention. Jeremiah Slovorp of Jereco Studios is shown during his morning demo yesterday. Today's schedule features: John McClain from 10 a.m.-11 a.m.; Chuck Ainlay from noon-1 p.m.; and Jeremiah Slovorp from 3 p.m.-4 p.m. Also, check out the Yamaha Demo Room, 304C, today 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.

## Sonnex & Fraunhofer Update Pro-Codec Plug-in

**BOOTH 1101** Fraunhofer IIS and Sonnox Ltd., are unveiling a major update to their Pro-Codec Plug-in. Originally introduced to universal industry approval in 2011, the Pro-Codec set new standards for super fast, real-time auditioning and mixing for online distribution. Version 3 further enriches the Pro-Codec with critical Meta-Data Editing and Batch Processing capabilities that make the task of encoding multiple files significantly more efficient. Version 3 also adds 64-bit compatibility and AAX support for Pro Tools 11.

Pro-Codec Version 3 continues to provide Fraunhofer implementations of all



### The new Pro-Codec Version 3 from Sonnox and Fraunhofer

major MPEG audio codecs, iTunes+ codec, and lossless codecs such as mp3 HD and HD-AAC. This establishes the Pro-Codec as the most powerful codec plug-in available for digital audio workstations. Version 3 will be available in the fall. A free upgrade will be available for Version 2 owners.



**GENELEC, BOOTH 8351** Genelec is introducing its new 8351 three-way Smart Active Monitor (SAM), which features a compact footprint and outstanding acoustic performance based on major advances in audio driver technology integrated into a sophisticated enclosure design. Shown here, from left, are: Aki Makivirta, Genelec OY R&D director; Will Eggleston, Genelec Inc. marketing director; Lars-Olof Janflod, Genelec OY marketing & PR director.

## Strother's Picks: Fresh Software and Digital Toys

By Strother Bullins

Building on yesterday's must-see mics and monitoring gear list, fresh software products and notable updates abound on the Exhibition floor.

**Universal Audio** (Booth 1101) is showing its UAD-2 Satellite Thunderbolt DSP Accelerator and demonstrating its latest hot plug-ins: the AMS Neve RMX 16 Digital Reverb, Thermionic Culture Culture and Neve 1073 Pre-amp and EQ.

**Eventide** (Booth 1300) is demonstrating the full range of its world-class plug-in collection. Pro Audio Review Software Editor Rich Tozzoli swears by Eventide plug-ins, and for good reason—the company has been making pro-demanded, universally recognizable digital effects for decades.

Another Tozzoli favorite—**Soundtoys** (Booth 1248)—is unveiling its comprehensive Soundtoys 5 plug-in bundle (pictured), featuring all 13



### Soundtoys' Effect Rack

Soundtoys effects, no iLok required—Decapitator, Radiator, DevilLoc, EchoBoy, PrimalTap, Crystallizer, MicroShift, PanMan, Tremolator, FilterFreak and PhaseMistress; the PrimalTap retro delay and Soundtoys Effect Rack are brand new elements.

World-class DAW brand **SADiE** (Booth 1324) will debut the latest version of its acclaimed recording and editing software, V.6.1. New features include WAV Master, allowing users to create WAV files for an entire album using PQ marks, ISRC in BWF (Broadcast WAV) files, and a number of other updates.

**iZotope** (Booth 1100) will show its new RX 4 and RX 4 Advanced Audio Repair Suite featuring Clip Gain, a non-destructive editing feature; Dialogue Denoiser; and RX Connect, functionality unique to iZotope that allows roundtrip workflow with Pro Tools, Logic, and other popular DAWs.

Other lauded software companies abound at AES, including **Avid** (Booth 1201) demonstrating Pro Tools 11, **Cakewalk** (Booth 1607), **McDSP** (Booth 1101), **Sonnox Ltd.** (Booth 1101) and **Waves Audio** (Booth 1319).



# Don't just take our word for it.

"The audio path is absolutely pristine, and switching between sources and speakers is uncannily silent and instantaneous. It's also one of the **most intuitive, user-friendly interfaces** I've encountered in a long time."

- **Jon Thornton, Resolution**

"If you are in the market for a high-end, versatile, great-sounding monitor controller for both mixing and tracking, I think the Grace Design **m905 is really the only choice.**"

- **John Baccigaluppi, TapeOp**

"The Grace Design m905 exudes an air of build quality and professional competence that is matched by few other manufacturers, while **the sound quality is sublime** - both technically and sonically."

- **Hugh Robjohns, Sound on Sound**

"And the sound? **Glorious, simply glorious.** If there's a stereo reference monitor solution out there that does more and sounds better, I'm not aware of it."

- **Mike Metlay, Recording**

"I am totally knocked out by the Grace m905. It has made its way onto the short list of the **most impressive pieces of audio gear I have ever evaluated.**"

- **John Marks, Stereophile**

The Grace Design m905 reference monitor controller. Come hear for yourself at **AES booth #1532.**



GRACE  
DESIGN



**HOSA TECHNOLOGY, BOOTH 1617** Celebrating 30 years of supplying analog and digital connectivity solutions to the musical instrument and professional audio industries, Hosa Technology isn't letting up now. At the 137<sup>th</sup> AES the company is showcasing new SuperSpeed USB 3.0 cables featuring data transfer rates up to 10 times faster than USB 2.0; the Goby Labs Table Frame Thingy Deluxe ("the ideal solution for supporting one's tablet"); and the Edge Series microphones and guitar cable products featuring genuine Neutrik connectors. Ready to tell all about Hosa are sales manager Hoyt Binder (left) and product manager Jose Gonzalez.

## Clive's Picks: Live Sound Techniques, Tricks & Challenges

By Clive Young

Live Sound has always been a mainstay at Audio Engineering Society conventions, but this year, there are more offerings than ever. Whether you're wandering the exhibit floor or catching a cool seminar, there's lots to see, hear and learn.

■ AES might be holding the **Live Sound Expo (LSE)** for the first time, but with the wide range of topics covered and expertise of the presenters on hand, you'd never know it. Located right on the exhibit floor, the LSE's lineup today includes "Sound in Space-The Basics Revisited;" "The Small Venue Monitor Mix;" "How'd They Get That Sound?-Instrument Specific Processing;" "Installed Sound-Reflection Control, Fidelity and Intelligibility;" and "Miking Fundamentals for the Stage."

■ Two big **LSE highlights** today will be "How'd They Get That Sound?-Instrument Specific Processing," (2 p.m.) with panelists including the FOH engineers behind Bruno Mars and Crosby, Stills and Nash; and "Digital Consoles-What's Inside," (12 p.m.) with a panel of pros representing SSL, DiGiCo, Yamaha, Soundcraft/Studer and PreSonus.

■ Line arrays are a mainstay of live sound,

but it wasn't always that way. Until the late 1990s, they were considered boutique, specialty items. How were they developed over the decades from the earliest column speaker through the modern configurations we see today? Find out at the Historical Track's presentation, the aptly titled "**History of Line Arrays**" at 5:30 p.m. in Room 409 AB.

■ Waves is introducing **Waves Tracks Live**, a multitrack recording software for live sound engineers, at Booth 1319. Tracks Live enables simultaneous multitrack and master bus recording, is compatible with ASIO/Core Audio, works with virtually any audio interface, has a track count of up to 512 I/Os, and sports a supported sample rate of up to 192 kHz.

■ Using the latest gear to mix music that's centuries old will be the topic in the Live Sound Seminar, "**Sound for Live Classical Music**," taking place at 5 p.m. in Room 406 AB. Presenter Fred Vogler is the sound designer for the LA Philharmonic, overseeing the orchestra's recordings and live reinforcement in the Walt Disney Concert Hall and the Hollywood Bowl. He'll serve up his favorite techniques, biggest challenges and latest tricks for reinforcing orchestras.

## 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.

10:30-11:30 a.m.

**Andres Mayo: Producing High Resolution Audio in Stereo and Surround**

GRAMMY and Carlos Gardel award-winning stereo & surround mastering engineer Andres Mayo will be sharing audio tracks that are good samples of the current status in High Res Audio production in Latin America, both in Stereo and Surround. These are live recordings with very little post-production and extremely careful dynamics processing.

Noon-1 p.m.

**Bob Marley's Legend in 5.1—Bob Vosgien (Capitol Mastering)**

A 25-year mastering veteran, Bob will share one of his latest projects with us; Bob Marley's famous *Legend* album, which was recently mixed by Bob Clearmountain and mastered by Bob in 5.1.

1-2 p.m.

**Student Critique: Students have their mixes evaluated by the pros**

2:15-3:30 p.m.

**Magnificat Pure Audio 3D with Morten Lindberg**

Morten will be playing tracks from his recent project: Kim André Arnesen's *Magnificat* in 9.1 Auro-3D to be released on Pure Audio Blu-ray by 2L this month. This impressive work features a female voice choir, strings, piano and church organ and is also recorded in 9.1.

4-6 p.m.

**AES presents "9.1 High Resolution Audio"**

9.1 playback session as part of the AES Technical Program





SSL VP-Live Consoles Jay Easley touts the many virtues of the Live.L300.

## SSL Expands Live Console Range

**BOOTH 1409** Solid State Logic is introducing a major expansion to its Live console range with the release of the SSL Live.L300 console and a new V2.5 software release that brings significant developments to the SSL Live console platform.

The new release means there are now two models available in the SSL Live console range, the larger L500 and the new more compact L300. Both consoles are perfectly equipped for applications in Touring, Installation, Houses Of Worship and Theatre. Both consoles offer the same immaculate, huge SSL sound and the same superb operator experience. There are no compromises in build quality and both consoles use and can share the same Remote I/O. The L300 is physically smaller than the L500, so it is a more compact, lower cost option with no hidden performance compromises—it's that simple.

## Kelleigh's Recording Picks

By Kelleigh Welch

Day three of the 137th Audio Engineering Society Convention has a lot to offer for the recording engineer, with another packed schedule of tutorials, workshops, lectures, (and let's not forget the show floor, with a little over 300 exhibitors showing their latest products).

For today, I highlighted a few sessions I'd recommend checking out.

**1. VILLAGE RECORDERS TOUR: 12:30 p.m. to 2:30 p.m., Page 18 in Convention Program:** Take a break from the convention to tour one of Los Angeles' most famous studios, Village Recorders, which played host to artists including Johnny Cash, Bob Dylan, John Mayer and The Raconteurs.

**2. CHICKS IN THE MIX: 1 p.m. to 2:30 p.m., Room 403 AB, Page 30 in Convention Program:** This exciting session welcomes four well-known female audio professionals, who will address the challenges they face in this male-dominant industry. Moderated by multi-Grammy Award winning producer/mixer Chris Lord-Alge, this debut panel includes Marcella Araica, recording and mix engineer for Britney Spears, Madonna, and Pink; Amy Burr, Studio Manager for Larrabee Sound Studios; Emily Lazar, lead vocalist for September Mourning; and singer/songwriter Lisa Loeb.

**3. ADVENTURES IN MUSIC & SOUND DESIGN—THE WORLD OF HOHOKUM: 1 p.m. to 3 p.m., Room 306 AB, Page 209 in Convention Program:** Game sound designers Daniel Birczynski, David Collins, and Mike Niederquell give an inside look at how sound design plays into the storytelling of this popular game.

**4. FINDING A GOOD ACOUSTIC SPACE: 3:45 p.m. to 5:15 p.m., Room 409 AB, Page 136 in Convention Program:** Bob Hodas of Bob Hodas Acoustics, Steven Klein of Studio City, CA, and Ellis Sorkin answer all of your questions when it comes to opening your own recording space.

**5. AN AFTERNOON WITH GEOFF EMERICK: 5 p.m. to 6 p.m., Room 403 AB, Page 257 in Convention Program:** Best known for his work with The Beatles, recording engineer Geoff Emerick will sit down and talk more about working on albums including *Revolver* and *Sgt. Pepper's Lonely Heart's Club Band*, as well as his work with other artists including Elvis Costello, Jeff Beck and The Zombies.

**6. PROJECT STUDIO EXPO: 10:45 a.m. to 5:45 p.m., Project Studio Expo Stage, Exhibit Floor, Page 273 in Convention Program:** Today is the last day to stop by the Project Studio Expo on the show floor for one of the many presentations that provide important insight on everything that goes into recording, mixing, mastering and more in the studio. Saturday's sessions include: •Creating A Project Studio (10:45 a.m. to 12:15 p.m.); •Mixing Secrets (12:30 p.m. to 1:15 p.m.); •How to Make Amp Sims Sound Totally Fabulous (1:30 p.m. to 2:15 p.m.); •The Special Sauce for Mixing a Hit Record (2:30 p.m. to 3:45 p.m.); •The Importance of a Reference Monitoring Level (4 p.m. to 4:45 p.m.); •Listen Up and Learn! Track 2 (5 p.m. to 5:45 p.m.)



## UNITY AUDIO MONITORS - BRUTAL HONESTY

VISIT BOOTH 1050 TO DISCOVER WHY LEADING PRODUCERS ARE USING UNITY AUDIO MONITORING



"The bass response is surprisingly deep, transient response snappy, stereo depth impressively wide. I love them!"

Rik Simpson – Producer,  
Coldplay

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itself has come back, too. There are more exhibitors this year than in the previous New York edition—a first in the Convention’s history—and the on-site registrations are just adding on heavily to the 11,806 people who pre-registered for the four-day convocation.

This achievement didn’t go unnoticed. Kicking off his lunchtime keynote, The Recording Academy president/CEO Neil Portnow remarked, “Congratulations on the huge success of the AES Convention. Times haven’t been so wonderful, so the fact that we are at the point with our economy and in general that you can have a record attendance for a convention like this is really great news.”

Of course, people attend AES because there’s a lot to do here, from technical tours and historical programs, to paper sessions and engineering briefs, to the workshops, tutorials and specialized tracks that will help pros get ahead in their fields. “There’s a lot going on at AES,” said AES executive director Robert Moses, in introducing Portnow. “I really hope everybody gets their mind blown at least once.”

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forward-thinking TSPs to choose from for our daily audio work.

Alongside a plethora of iOS-based pro audio apps and following Slate Pro Audio’s bleeding-edge introduction of the Raven Multi-touch Console series, other manufacturers are beginning to reach the second stage of tablet acceptance in pro audio: proprietary touch GUIs.

For example, PreSonus (Booth 1533) has unveiled a proprietary touchscreen UI within its successful StudioLive console range: the StudioLive RM (Rack-Mount) Series of digital mixers. The RM31AI and RM16AI are 32 channel, 25-bus models featuring PreSonus’ UC Surface control software for Mac, Windows and iPad with dedicated, rack-mounted I/O featuring loads of XLR I/O and other necessary connections.

Meanwhile, Waves Audio is addressing the higher-end of the spectrum with its SoundGrid Studio System, a platform featuring the touchscreen eMotion ST mixer.

**More AoIP Products:** Audio-over-IP products, such as Focusrite’s RedNet Series (Booth

1408), are growing in number exponentially, bolstered by the AES’s efforts in establishing the AES67 interoperability standard last September. Most popular is the Dante protocol, developed and licensed by Audinate, which is now found in literally hundreds of audio networking products.

### More Small—And More Affordable—Premium

**Analog Mixers:** Today, iconic manufacturers of large analog consoles such as AMS Neve (Booth 1337), API (Booth 1219), Harrison (Booth 1524) and Solid State Logic (Booth 1409) introduce truly tabletop-size mixers, clearly serving the independent audio professional.

Most recently, SSL unveiled its XL-Desk, featuring many of the most desirable bells and whistles in the Oxford, England manufacturer’s stable: the built-in Stereo Bus Compressor, SuperAnalogue circuitry, eight Variable Harmonic Drive (VHD) preamplifiers, etc., plus surprising new features like an 18-slot 500 Series rack built-in for channel or mix bus use.

## history | continued from page 1

Thursday, Michael Janis, a professor at Belmont University and a member of AES Nashville Section, presented highlights from the last three award shows, giving a detailed account of the honored engineers that helped shape Nashville’s music scene.

“These men were mentors, leaders, some you might even consider rock stars of engineering,” Janis said.

During a presentation featuring a mix of video interviews, clips of songs recorded by each honoree, and photos taken during the height of each engineer’s career, Janis was able to paint a vivid picture of how the powerhouse WSM radio station (home of the Grand Ole Opry) began to record, which in turn inspired many of its employees to branch out and build studios, the end result of which was a self-contained neighborhood of studios that came to be known—and revered—as Music Row.

Among the many mentioned honorees during Janis’ presentation were Glenn Snoddy who invented the “The Fuzz,” an early distortion pedal; Bill Porter, former chief engineer at RCA Victor before he eventually would become Elvis’s FOH engineer; Lee Hazen, a pioneer of home recording studios; and Mack Evans, who “dragged Nashville, kicking and screaming, into the digital age,” according to Janis.

To close his presentation, Janis urged AES members to look into the history of their own cities, and to preserve and commemorate the achievements of these producers and engineers behind the greatest records of all time.



**The AES Historical track will cover a variety of topics this year, including audio preservation and background of the industry’s leaders. Shown here, AES Nashville’s Michael Janis presents highlights from the chapter’s Lifetime Achievement Awards.**

## the AES DAILY

day | two edition

October 2014

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# WELCOME HOME



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 Engineers along with our Technology Experts discussing and demonstrating the NUAGE Advanced Production System and Nuendo 6.5 Software. 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.

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

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

## **Booth Schedule (cont.)**

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



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