

AES DAILY

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sunday
edition

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

+BREAKING NEWS

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Mayo Spreads Fresh Perspective at AES

By Strother Bullins

AES President-Elect Andres Mayo is a multi-award-winning mastering engineer and owner of his own mastering and audio post facility, Andres Mayo Mastering & Audio Post—in Argentina. Coupled with his two decades of pro engineering work, two Grammy awards and over 1,800 commercial audio titles in the marketplace, Mayo has contributed much of his time and talents to the AES over

mayo on page 46

137th AES: An Across the Board Success

By Clive Young

As the AES Convention rolls into its last day, there's a feeling of success in the air. The annual convocation's return to Los Angeles after a dozen years has been greeted with open arms by the region's pro audio community—and that's a lot of arms. "With more than 15,000 attendees registered so far, and a day to go, this is officially the best-attended West Coast convention in AES history," reported Robert



An "awesome convention" was up to full steam by Friday morning.

Moses, AES executive director, on Saturday.

While the convention has garnered a record number of attendees, there's been a lot here for them to take in. Moses pointed out, "The standing-room-only crowd for Thursday's opening ceremonies and keynote, along with packed technical program sessions all day, were a predictor of the flood of attendees Friday as the exhibit floor opened, carrying on into today. The exhibitor aisles are crowded, the Project

aes success on page 46

Women Audio Pros Tell All at AES

By Kelleigh Welch

While the audio industry continues to remain a male-dominated profession, there's no denying that women have established their own legacy within the audio world. New to AES this year, a panel of five leading women in the industry shared a candid discussion about staying creative and accomplishing what needs to get done in a 'man's world.'

Moderated by multi-Grammy award winning producer/mixer Chris Lord-Alge, a self-proclaimed testosterone-driven, egotistical industry pro, the panel, consisting of recording and mixing engineer Marcella Araica; Larrabee Sound Studios Manager Amy Burr; lead vocalist for September Mourning Emily Lazar, *women pros on page 45*



Grammy-winning producer/ engineer Chris Lord-Alge (far right) moderated the first all-women panel at AES, talking about their careers and working in a male-dominant profession. Shown here, left to right: singer/ songwriter Lisa Loeb; Larrabee Sound Studios Manager Amy Burr; lead vocalist for September Mourning Emily Lazar; recording and mixing engineer Marcella Araica; and singer/ songwriter Brenda Russell.



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AVID, BOOTH 1201 Like its head-turning S3L System, Avid's S3L-X is a highly scalable, Ethernet AVB-networked modular system that enables the user to mix and record live shows with impressive efficiency. And with the S3L-X, you can streamline FOH, monitor and broadcast workflows by sharing the same I/O across multiple S3L-X systems, with full automatic gain compensation. Tim Carroll, Avid VP, WW Audio & Channel Programs, waxed eloquent on the S3L-X's many attributes at the Avid booth yesterday.

DTV Audio Group Debates Next-Gen Audio Services

By Steve Harvey

The five-hour DTV Audio Group (DTVAG) forum opened with a wireless microphone spectrum update by Shure's Mark Brunner. The FCC is encouraging U.S. TV broadcasters to sell off unwanted spectrum in the 600 MHz band. "This year, there will be more mobile devices on Earth than people, and that stuff needs bandwidth," he said, so wireless mic users must be prepared to share spectrum going forward.

The main themes of this year's DTVAG forum were the broadcast plant's migration toward IP infrastructures, the industry's transition to streaming delivery and the potential of object audio workflows for broadcast.

"Television is in the midst of a rebirth," observed Mark Francisco of Comcast. The company recently unveiled a new ad campaign: "The television is not necessary to watch TV."

"Every live TV station is available in the palm of your hand," said Francisco.

Thomas Edwards of FOX Networks detailed the advantages of an IP infrastructure in the plant. "The power that network media gives us is value proposition number one," he said.

Jim Starzynski of NBCUniversal, chair of the ATSC subgroup selecting the next U.S. TV audio standard, offered an update. "We are moving forward," he announced, after some remaining issues were agreed upon last week. The candidate standard will be selected in 2015; the ATSC 3.0 rollout is several years away.

The latter half of the program featured a panel of cable and TV network executives considering the great potential but not insignificant challenges associated with the distribution of next-generation audio services, including immersive audio formats. Technical engineers from Hollywood's major post production facilities discussed their implementation of those new formats—Dolby Atmos and Auro-3D—for theatrical presentation. Four of Hollywood's top sound designers and mixers also shared their experiences working with the formats on blockbusters such as *Godzilla*, *Transformers: Age of Extinction* and *Dawn of the Planet of the Apes*.

Clive's Live Sound Picks

By Clive Young

It may be the last day of the AES Convention but there's still plenty of live sound offerings to be seen and heard. You can explore the exhibits floor to see the latest gear, but when it comes to learning, there are only two places you need to be today: the Live Sound Expo on the exhibits floor, and the Live Sound Track in Room 406.

The **Live Sound Expo** has plenty of good stuff to take in. Jason Decter (FOH engineer—Avril Lavigne; Blink-182; Weezer) and Robert Scovill (FOH engineer—Tom Petty; Rush; Prince) trade their views on prepping a large venue rig in "Touring System Optimization: Case Studies" at 11 a.m.

Next, acoustical design paragon Sam Berkow takes the mic for "Loudspeakers—Small System Analysis" at noon, while "Installed Audio-Modern Audio Install" hits the stage at 1 p.m.

Finally, the LSE closes out with a bang, having arguably saved the best for last with "Stump The Panel," featuring Scovill, Dave Shadoan (co-founder of Sound Image; Boz Scaggs) and Dave Rat (co-founder of Rat Sound; Red Hot Chili Peppers) at 2 p.m.

Up in the **Live Sound Track** (Room 406), the day kicks off at 9 a.m. with "Corporate Events: Complex Setup, One Chance to Get it Right, What Could Go Wrong?" which will dissect what it takes to pull off a corporate gig. Following that, "Digital Console User Interface Evolution" will live up to its name, explaining how digital live desks got where they are, and perhaps where they're heading, at 11 a.m. Finally, the Live Sound Track will end with "AC Power and Grounding," explaining how to provide AC power properly, safely and without causing noise problems, at 2 p.m.

FAIRLIGHT, BOOTH 1304 Fairlight's EVO.Live is a new generation digital audio mixing system. The mixing console's scalable and application-specific design creates the ideal mixing environment for OB trucks, performing arts venues, houses of worship and broadcast facilities. At the Fairlight booth yesterday, business development manager Emilijo Mihatov had all the facts at hand for curious attendees scoping out the EVO.Live.



Solving The Crime With Audio at AES

By Kelleigh Welch

The past decade has glorified the crime scene investigation process, as displayed through the popularity of shows including *CSI* and the *Law & Order* franchises. While these shows are dramatized for television, this doesn't discredit the immense detail that goes into each case. Saturday's tutorial Audio Forensics: An Overview dove into the reality of investigating a crime scene, and how audio plays into the case and in the courtroom.

With any case, audio plays a vital role in the examination process, as outlined in each of the four presentations during the session. Eddy Brixen, a Denmark-based ebb-consultant, gave three examples of how audio played into the solving of a variety of crimes, from shootings, to protests, to domestic violence.

One example was a 2007 protest in Copenhagen, where arrested demonstrators argued that they could not hear police warning them to vacate the area over the sounds of gunshots, firecrackers and helicopters at the site. This

led forensic analysts to examine the site of the demonstration and factor in all the barriers that could prevent the protestors from hearing these warnings.

"The forensics looks at the space to determine if it was possible that they couldn't hear the message," said Brixen.

Audio also plays a big factor in the courtroom, as professionals need to consider room acoustics, noise reduction, barriers, surveillance, processing, and more to make sure a single recording is heard as clearly as possible.

"It's vital that audio is of sufficient quality to be monitored for long periods of time," said presenter Gordon Reid of CEDAR Audio Ltd.

Through numerous studies, Reid was able to demonstrate how audio factors into the courtroom, and how when playing an audio recording background noise can reduce the speech intelligibility, but still plays a role in the evidence of the case.

"Processing must be in real-time and latency must be unimportant," he said.



AUDIO-TECHNICA, BOOTH 1301 Audio-Technica is introducing the AT5045 Cardioid Condenser Microphone, the latest addition to its flagship 50 Series of premier studio microphones. The hand-built AT5045 is a "stick-design," large-diaphragm electret side-address condenser instrument microphone with a cardioid polar pattern that enables the user to capture audio with profound realism and depth, translating the natural sound of the instrument. At the A-T booth yesterday, Gary Bass (marketing director, special markets) was reporting all the A-T5045 news that was fit to print.



HARRISON, BOOTH 1524 Sporting a history-rich analog design incorporating many of the same high-end modular design elements found across a wide range of Harrison console modules from eras past, Harrison's 950mx provides a superior analog mixing platform that will cost effectively complement today's high performance music studio where investments in powerful DAWs and high-end specialist outboard gear are the norm. At the booth yesterday, Harrison president Gary Thielman (left) and GLW Incorporated's Ben Loftis spoke in hushed tones about the 950mx's virtues.



The Recording Academy Producers & Engineers Wing Holds 'GRAMMY SoundTables: Songs That Move the Needle'

The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing, was held yesterday at the 137th AES Convention. This year's event was titled "Songs That Move The Needle," a panel where five multitasking, cross-genre hitmakers debated the who, what, when, where and why of songs that have left an indelible imprint. Shown from left: Moderator Ed Cherney with panelists Alex Da Kid, No I.D., Niko Bolas, Michael H. Brauer and Don Was.

ISOACOUSTICS, BOOTH 1651 IsoAcoustics is introducing Arista, a stylish and sleek new aluminum acoustic isolation stand for medium-sized professional studio monitors and bookshelf speakers for Home Entertainment and hi-fi applications. The new Arista stands provide an aesthetically pleasing and cost-effective means to markedly enhance the sound clarity of speakers, using the patented "floating design" that this award-winning company has become known for. Showing off the new iso stand at the booth yesterday were, from left: Colin Nasmith; Dave Morrison (president); and Paul Morrison (manager, sales & distribution).





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TELEFUNKEN, BOOTH 1125 With more than a year and half of development and beta testing with top recording engineers, the newly designed M60 FET small diaphragm microphone is TELEFUNKEN Elektroakustik's first foray into non-vacuum tube, FET-based condenser microphones. Utilizing a unique proprietary circuit topology, this re-interpretation of the classic FET mic amplifier produces an exceptional transient response and SPL handling capabilities. TELEFUNKEN microphone technician Ian Cluggish was at the company's booth yesterday sharing his enthusiasm for the new M60 FET.

The Word from the Convention Floor:

(All Dialogue Guaranteed Verbatim)

'It's
Stonkin'!

by Strother Bullins, Editor, *Pro Audio Review*

Dave Morrison, Owner/Founder of IsoAcoustics: "[The AES Exhibition] is completely different from NAMM. It's all about the end users. We're seeing the people that are using our products, and this is where we hear the most valuable feedback about our products. These are the people who really 'get it.' And LA's great."

Gary Boss, Audio-Technica: "We're really excited about launching our second microphone in our 50 Series at AES. We were able to launch the AT5040 here and now we complete the idea of a 'series' with the AT5045. It's really the perfect show to introduce such a product, a microphone with such amazing specs. We're continuing our support in the high-end world—from the project studio world to the high-end, esoteric end of the high-end studio world."

Alex Oana, Vintage King: "This is the mecca of pro audio, and we're excited to be here on the floor. This is where we get to see all the new ideas. We get to meet all our partners and see all the creative things they have been doing over the past year. It's like summer camp in that sometimes you only get to see some friends one time a year. These are the people that inspire me in pro audio. It's always an honor to be here, and it's great to be seen along with all these people that do such great things in pro audio."

Fraser Jones, Independent Audio: "I'm really psyched about the show being here in LA. This is where all the customers are. And as much as we love San Francisco, this is where all the business is, so I'm so happy to be back here. It's makes all the difference. And just look around—it's stonkin', packed with people, more than any other AES Convention in years!



FOCUSRITE, BOOTH 1408 Focusrite is releasing four new second-generation interfaces for its successful RedNet line of products based around the industry-standard Dante audio-over-IP networking system: the MP8R 8-channel remote-controlled mic pre; D16R AES/EBU interface; HD32R HD Bridge for Pro Tools; and the D64R MADI bridge. Explaining it all at the company's booth yesterday were president Phil Wagner (left) and marketing manager Hannah Bliss.

Strother's Picks: Little Boxes of I/O, Recording Tools

By Strother Bullins

The 137th AES Convention's Product Exhibition is hosting dozens of manufacturers with bounties of audio I/O boxes, recording/monitoring tools and various effects. The following struck me as some of the most interesting in LACC's South Exhibit Hall.

Apogee's latest addition to the Ensemble range is the 30X34 Thunderbolt Audio Interface, featuring eight preamps, two front panel guitar I/O channels with unique dual-mode re-amp outputs, talkback with built-in mic, two headphone outs, 10 separately assignable analog inputs plus, and much more within 1U. Most notable is the Ensemble 30X34's ultra-low Thunderbolt assisted latency: 1.1ms round trip @ 96 kHz/32 buffer. See all this and the predictably user-friendly UI that we've come to expect from Apogee at Booth 1412.

Meanwhile, **Antelope Audio** (Booth 1019) unveils the 1U Satori analog monitoring and summing system, featuring eight stereo inputs, four stereo outputs, four independent headphone amps, talkback and level trims plus mute, mono, dim and mid-side stereo effects—ideal for mastering work. With its sleek front panel and software-controllable analog summing, Satori is priced at \$1,475.

JoeCo (Booth 1238) is now offering live recordists the "complete package"—the new flagship BlackBox BBR1MP Recorder (pictured), a 24-channel standalone live audio recorder with all standard BlackBox functionality plus 24 high-quality JoeCo-developed microphone preamps, operating at up to 24-bit, 96 kHz, integrated into BlackBox's



1U housing. Audio is recorded direct to an external USB2/3 drive in Broadcast WAV format with a "simultaneous stereo mixdown" features. Full support for iXML data is also provided.

One aisle over, Canadian firm **Cymatic Audio** (Booth 1119) is introducing its uTrack 24 universal hardware recorder/player/interface, offering 24 tracks of recording via front panel USB slot (at 24-bit, 48 kHz and eight tracks at 24-bit, 96 kHz), three-color level display LEDs per channel, push encoder and comprehensive LCD display. At \$999, it's a real bargain for live recordists.

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ShowNews

Game Changers Gather for Puig Session

ROOM 404 AB The 137th AES is featuring a panel moderated by multi-GRAMMY winning producer/engineer Jack Joseph Puig (Florence + the Machine, Lady Gaga, U2, others). Titled “Sound Is the Conduit to the Artist Heart,” the panel will take place today from 1:30-3 p.m.

The session will feature the following panelists: Dean Bolte, Managing Director, Americas at Omnifone; Matt White, Director, User Experience, Omnifone; Joel Clarke, Motorola Mobile Devices; Jerry Hanley, Business Personal Systems Product Marketing Director at Hewlett-Packard; Devon Worrell, Mobile Audio Architect, Intel.

“The way people are listening to and getting their music is one of the biggest paradigm shifts we have seen since the beginning of the industrial revolution,” stated Jack Joseph Puig. “The participants on this panel are the true movers and shakers of the industry who are helping to course the future of the consumer electronics industry as it pertains to music delivery and end-user experience, and that’s what this session explores. I believe it will be one of the most compelling panels at AES this year.”



BOOTH 1337 Professional Audio Design sells more than 100 lines of new equipment as well as classic used and vintage items, including consoles, tape machines, mics, outboard gear and more. Among the featured items at the PAD booth here is the AMS Neve Genesys Black, a digitally controlled analogue recording console with total integration with the studio environment and the DAWs of the user’s choice. Talking shop yesterday at the PAD booth, with a Genesys Black at the ready, are AMS Neve’s Robin Porter (left) and PAD president Dave Malekpour.



UNIVERSAL AUDIO, 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. Gannon Kashiwa, technical marketing for UA, was spotted at the company’s booth yesterday heaping praise on the UAD-2.



PRESONUS, BOOTH 1533 PreSonus product specialist Byron Gaither shows off the company’s touch screen console during the exhibit floor’s opening day. Also new at the PreSonus booth: the Temblor T8 active subwoofer, ideal for personal studios, gaming, audiophiles and home theaters.

Steve’s Picks: A Wealth of Sound Ideas

By Steve Harvey

The **Sound for Picture Track** wraps up today with three panels featuring production sound and re-recording mixers. These sessions are being presented in association with the AES Technical Committee on Sound for Digital Cinema and Television.

“**World-Class Cinema Sound Mixers Discuss Their Craft**” (9 a.m., Room 306 AB) features a panel of Hollywood mixers that includes Sherry Klein, Smart Sound; Mark Linden, Sony Pictures Entertainment; and Gregory Watkins.

“**Superstars of Production Sound Recording**” (1 p.m., Room 408 B) features top location sound mixers Peter Kurland, Jim Tanenbaum and Mark Ulano discussing their tricks of this unique trade. Brian McCarty of Coral Sea Studios in Australia, co-chair of the AES technical Committee on Sound for Digital Cinema and Television, which is working to apply the acoustical and psychoacoustical prowess of the AES to improve cinema and television sound, will chair the session.

McCarty will also chair “**Recording Production Sound—A Master Class**” (3 p.m., Room 408 B), which will take a detailed look at the craft of recording live dialog on the set. The workshop features leading production sound mixer Jay Patterson, Engineering For Production, and top boom operator Peggy Names, Silent Solutions.

The **Networked Audio Track** also comes to a close with two presentations on AVB. “**Large Scale Implementations of AVB Networks**” (10:45 a.m., Room 404 AB) is presented by Jeff Koftinoff, Meyer Sound Laboratories, who will instruct attendees on how to plan, deploy and manage AVB audio and video networks.

During “**Interoperability Compliance Testing for Audio Network Appliances**” (12:15 p.m., Room 404 AB), Kevin Gross, AVA Networks, developer of CobraNet and a leading light of the AES67 AoIP network standard, will discuss interoperability guarantees, testing and compliance.



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API BOX Gives James House a Classic Sound

BOOTH 1219 With a resurgence of his country music hits from the 1990s, singer/songwriter/producer James House is keeping busy with a recently-released album and a sold-out 16-show tour throughout the U.K. While mixing tracks for Broken Glass/Twisted Steel, James rented API's BOX for the summing to achieve the classic "API sound" from the comfort of his home studio in Nashville.



James House: "I knew the BOX was a smart idea."

Noting the design and layout of the BOX, James appreciates how the small-format console is portable, yet creates a classic API sound. "Without it, I would have had to rent a studio with an API console to sum the record," he said. "With the BOX, I was able to rent it for two or three days and take my time summing and getting all the versions of the mixes. The size and design fills a gap between tracking in a commercial studio and in a smaller home studio."

Hal Leonard Readies Mixerman eBook Series

BOOTH 1141 Hal Leonard Books is celebrating the arrival of both the third entry in Mixerman's *Zen and the Art of of...* series, and the upcoming release of the entire series as multimedia eBooks.

In *Zen and the Art of Mixing: Rev. 2*, *Zen and the Art of Producing*, and the soon-to-be-published *Zen and the Art of Recording*, L.A.-based producer, mixer and author Mixerman outlines his approach to three facets of the record-making process. With an engaging narrative infused with his inimitable style, Mixerman provides personal lessons to musicians, engineers, songwriters, DJs, studio owners, and anyone else who wants an insider's look at how records are made.

Visit mixerman.halleonardbooks.com to order. Enter the discount code AES at checkout to receive 30 percent off the cover price plus free domestic shipping (least expensive method).



Zen Mixerman cover

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A-T Offers Network Dante Mic

BOOTH 1301 Audio-Technica is featuring its ATND971 Cardioid Condenser Boundary Network Microphone, bridging the gap between audio and IT as the first wired microphone that transmits audio and control data together over Audinate's Dante network protocol. Dante has become a go-to method of networking for many audio professionals; a true plug-and-play solution, Dante uses standard Internet protocols to distribute digital audio and control data with very low latency.

A simple Ethernet connection allows the ATND971 Network Microphone to communicate across an existing network of Dante-enabled devices and, with the microphone's programmable user switch, control any of those devices at the push of a button. A perfect fit for boardrooms and other meeting spaces, Audio-Technica's ATND971 boundary mic features simple, inexpensive Ethernet connectivity, outstanding sound quality, a Red/



Audio-Technica's ATND971 cardioid condenser boundary network microphone

Green LED status indicator and an integrated user switch to control anything from triggering a video camera pan/tilt to a room's lighting preset and much more. And since Dante can support up to 512 bidirectional audio channels, this microphone offers an easily scalable solution. The ATND971 is powered by network PoE.

Yamaha Donates Live System to Nashville HS

BOOTH 1401 Pearl-Cohn Entertainment Magnet High School in Nashville, Tennessee offers students the opportunity to learn through the lens of the entertainment industry. With pathways in audio engineering, broadcasting, record industry, marketing, and image consulting, the vision of Pearl-Cohn is to equip its students to achieve their potential while committing to educate the whole person.

Bryan Lenox of Lenox Productions facilitated an arrangement with Yamaha Commercial Audio Systems, Inc., which in turn enlisted the services of J Sound Services (Nashville), to add a new Yamaha CL1 Digital A Console and Rio 3208-D input/output box to its 413-seat auditorium. Yamaha IS and DXR speakers, TXn amplifiers, MTX5-D processor, and DCPS wall-mount controller were also installed. "The design approached was based on the limited acoustic treatment in the school auditorium," says J Sound Services owner Jason Spence. "It was important to minimize the amount of energy on the walls."

"Our students needed a professional live production facility in order to complete our vision to equip them with real-world skills," says Sam Lorber, Instructional Designer at Pearl-Cohn. "Thanks to Yamaha's generous donation, these students will now be able to walk into any venue: club, church, college auditorium, or arena with a skillset no other school can provide."



Yamaha donated a new live system to Nashville's Pearl-Cohn Entertainment Magnet High School



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950MX ANALOG CONSOLE

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—Randy Packer, Pro Audio Review



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—Paul Venz Jr., Recording Magazine



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—George Shilling, Resolution Magazine



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Beyond the 137th AES, A Global Agenda

In addition to its annual conventions, AES hosts a complex web of other educational and social events sponsored by the AES throughout the year. These events take place all over the world and focus on specific areas of interest to audio professionals. These include:

- For those working in video games, the 56th International Conference takes place February 11-13, 2015 in London. The conference aims to reflect the needs and interests of all professionals working in or around the area of game audio, to further the dialog between existing industry experts, to create a forum for sharing techniques and technology and to help advance game audio on current and future platforms.

- A broader perspective will be addressed at 57th International Conference (subtitled The Future of Audio Entertainment Technology—Cinema, Television and the Internet), set for March 6-8, 2015, in Hollywood, CA. Issues important to these verticals, including loudness monitoring, dialog intelligibility and next-generation immersive audio for cinema and home, will be discussed by leaders in these areas of knowledge.

JBL Showcases New Portable PA System

T1 Delivering a complete audio solution that puts legendary sound at the fingertips of anyone for audiences of all sizes, HARMAN's JBL Professional is introducing the EON 206P Portable PA system, an all-in-one powered system that delivers professional performance and remarkable ease of use. The EON206P is ideal for a variety of applications, including: small band/solo acts, coffeehouses, clubs, schools, worship events, meetings/seminars, presentations, health clubs and more.



JBL's EON 206P portable PA system

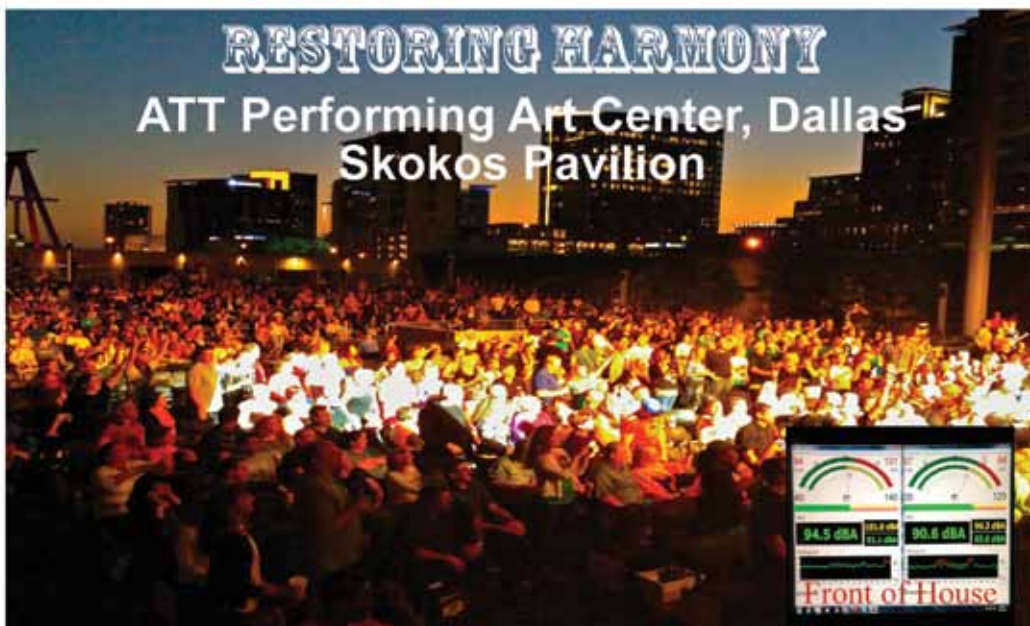
The JBL EON 206P features a pair of 6.5-inch passive loudspeakers, each featuring a 6.5-inch woofer and a one-inch neodymium black nylon dome tweeter, powered by a 160 W power amp section (80 W per channel). The EON 206P features a maximum SPL output of 113 dB, with a nominal coverage pattern of 100 x 80 degrees.

The EON 206P also features an integrated 6-channel mixer with: two balanced mic/line channels with XLR/quarter-inch combo jacks (CH1 and CH2); two stereo inputs (CH3 and CH4 is RCA and quarter-inch; CH5 and CH6 is a 1/8-inch mini jack).

SLARM Successes Booth 1314

RESTORING HARMONY

ATT Performing Art Center, Dallas
Skokos Pavilion



Problem: Noise Intrusion into the adjacent Symphony Hall

SLARMsolution™

- 2 NetSLARM™s and ODM assemblies
- Real Time (RT) Monitoring over network
 - RT Email and Text Alerts

- 24/7 Scheduler: automatic preprogrammed thresholds

ACO Pacific, Inc. www.acopacific.com sales@acopacific.com Tel: 650-59-8588

ACOustics begins with ACO™

WAVES AUDIO, BOOTH 1319 Waves Audio is introducing Waves Tracks Live, a professional live multitrack recording solution that is exceptionally user-friendly and is dedicated to capturing live performances anywhere, from rehearsal rooms and clubs to large halls and festivals. With its simple interface and smooth, reliable performance, Waves Tracks Live makes professional live recording easy and simple. Features: compatible with Mac and PC; designed for steadiness and smooth performance; convenient meter bridge; auto-setup and editing functions; quick rerouting for virtual sound check; includes Master Buss recording capability for fast delivery.



Visionary.

"For recording and mixing, nothing beats the sonic quality and sheer delight of the API Vision. We could have spent years chasing the API sound with other gear, but we chose the real thing and have no regrets."

Michael Tiemann, Manifold Recording
64-channel API Vision surround production console
Pittsboro, North Carolina - www.manifoldrecording.com



www.APIaudio.com
AES, Booth #1219

Caravan Stage Thrives with Neutrik

BOOTH 1419 Based in Kingston, Ontario, Canada, the Caravan Stage Company is a theatrical troupe that performs internationally. While this in and of itself might not be particularly unique, the fact that the group operates aboard a custom built, flat keeled vessel is.

Being a marine vessel, the necessity for tight, secure, and robust connectivity for all audiovisual aspects of the Caravan Stage Company's performances is critical. Hence, the company relies on a sizeable number of products from the Neutrik catalog, including XLR audio connectors and adapters, speakON loudspeaker connectors and a variety of powerCON connectors.

Says Caravan producer Adriana Kelder: "Being

constantly in a marine environment, we must take extra precautions to ensure the integrity of all our audio, video, and lighting requirements, because of factors such as moisture and the salt air. These and other challenges require extraordinary measures to ensure consistent and safe operation of our equipment. Using Neutrik connectors, we custom build a high percentage of our cables in order to create the best possible technical 'infrastructure' aboard our ship. I'm pleased to say that with Neutrik, we have a very high level of confidence in the reliability and performance of all our equipment."

Adriana Kelder with her Neutrik outfitted cables



Focusrite RedNet's Goin' to Kansas City

BOOTH 1408 RedNet units from Focusrite have been selected as the signal networking solution of choice for engineer and studio owner Brian St. John and his recently opened Westech Studios, located in Kansas City, MO. The RedNet product line is Focusrite's gigabit Ethernet I/O system, based on the industry-standard Dante "audio-over-IP" architecture.

"We have RedNet through the entire studio, and we have it set up in such a way that it's mobile from room to room if we need it to be," notes St. John. "I currently have 32 inputs into the RedNet system in the main tracking room, and I also have 32 inputs into RedNet in the medium room, and 16 in the vocal booth. But we can just as easily relocate these units all to the main room, doubling the amount of inputs in case we need to record an orchestra or something. RedNet solves a lot of problems for us. Often there is line noise throughout studios in general—the signals themselves, plus the wiring in the walls and more. But the Dante Ethernet system running on Cat-6 cabling eliminates all that. The results we've gotten with RedNet are great!"

RedNet units
at Westech
Studios in
Kansas City, MO



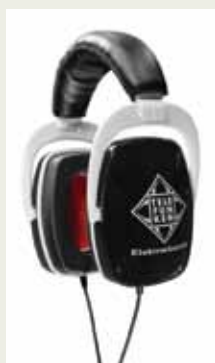
PHOTO: LARRY MAPLES, BIG DUDES MUSIC, ©2014

Crown Spotlights Expanded DCi Series Amplifier Range

T-1 Crown Audio is showcasing the expanded DriveCore Install (DCi) Series amplifier range with its DCi Network Display 8|600ND and 4|1250ND power amplifiers, featuring front-panel status displays and AVB (Audio Video Bridging) connectivity. The eight- and four-channel DCi Network Display amplifiers are the first professional audio amplifiers to be certified by the AVnu Alliance. DCi Network Display amplifiers deliver reliable audio performance and networked operation in AVB-based audio/video systems.

Both DCi Network Display amplifiers feature a front-panel display and LED indicators that provide at-a-glance indication of key parameters. A large multi-function knob and push buttons enable instant access to control functions. The amplifiers are compatible with Harman's HiQnet Audio Architect system setup and control software and utilize TCP/IP-based protocol in HiQnet for network monitoring and control.

Like all Crown DCi Series amplifiers, the DCi 8|600ND and DCi 4|1250ND utilize Harman's proprietary DriveCore amplifier IC chip for powerful, highly efficient operation from a compact form factor measuring just two RU high. The DriveCore chip combines the amplifier driver stage into the power output stage along with additional audio-signal functions, yet is about the size of a postage stamp. The DriveCore-based Class D, next-generation PWM design dramatically reduces size and power consumption and yields much more energy-efficient operation.



TELEFUNKEN's THP-29 Extreme Isolation headphones

New Extreme Iso Headphones at TELEFUNKEN

BOOTH 1125 TELEFUNKEN Elektroakustik is unveiling its new THP-29 Extreme Isolation headphones, designed for both the studio and live sound environments. Ultra high-fidelity, high-input 40 mm speaker drivers featuring TruSound Tonal Accuracy are integrated with 29 dB of eco-friendly natural passive isolation. The result is a headphone designed to protect the eardrums from damage and improve the recording, performing and listening experience.

Ideal for use by live mixers who need to block out monitor speakers, or by drummers who need to be able to hear the mix without setting their volume at an unreasonably high level, the THP-29 is a perfect professional performance and recording tool.

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



Studer Issues V5.2 Vista Software Upgrade

T1 Studer is introducing the version 5.2 software upgrade to its Vista X, Vista V, Vista I and Vista 5 M3 digital consoles. This new software provides Vista operators with even greater versatility and ease of use, creating a more efficient mixing experience.

New to the 5.2 software are: the ability to assign Strip Setups as CUE events; support of the Soundcraft Realtime Rack (UAD plugins); support of Lexicon PCM96 Surround reverbs with Infinity Core; Input Gain unfold for multi-format channels; Spill Zone for contributing channels; GUI enhancements and new patch groups; A-Line embedded Ethernet; and contribution PAN in stereo channels to mono Aux busses.

With the 5.2 software, saved Strip Setups can be assigned as CUE Events in the CUE List. Recalling CUEs that have these events assigned, will automatically load the specified Strip Setup onto the desk's surface. This feature



Studer has issued a V5.2 software upgrade to its Vista X, V, I and 5 (shown here) M3 digital consoles

is a great help for users who are mixing in a "scene"-based workflow like in application such as theatres and pre-programmed shows. Loading the CUEs for the next scene will also bring the currently needed channels onto the surface.

Pommer Bullish on Genelec 8350A SAMs

BOOTH 1611 Over the years, engineer-producer Justin Pommer has recorded numerous artists that range from Tower Of Power to Tom Petty, and he is currently working with Detroit-born singer Brandon Hines on a project called Olive-White. "After years of engineering and finally producing, now

everyone wants me to produce them because I showed that's what I can do," says Pommer. An integral part of his setup are his 8250A Smart Active Monitors (SAM) from Genelec, all sourced through Vintage King Audio in Los Angeles.

"We set them up, used the AutoCal to adjust them to my control room, and immediately I could hear the difference," says an obviously impressed Pommer. "What blew me away immediately was that there were not any out-of-place frequencies, the imaging was completely wider, and the top and bottom blew my old monitors out of the water. I would say I am now getting twenty to thirty percent more detail in my mixes compared to what I was using before."



Justin Pommer, satisfied Genelec end user

TRC 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.com)

Founded in 2009 and located in Boston, Massachusetts, 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 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.

Harrison Features New XT Plug-Ins

BOOTH 1524 Harrison's Xtools are a revered suite of film-specific plug-ins that work in Harrison's MPC and Trion consoles. Due to popular demand, Harrison developed the new XT plug-ins to use the same technologies as the Xtool console plug-ins, but focusing on the needs of music mixers.

A full suite of XT plug-ins is available. These include:

- The XTME Mastering EQ is a graphical EQ featuring a revolutionary filter shape that creates a "flat" shape between adjacent bands, rather than the typical comb-filter response.
- The XTMC MultiBand Compressor is equipped with phase-correct crossovers and User-friendly interface to dynamically enhance or repair tracks in a mix.
- The XTEG Expander/Gate provides fast gating or expansion with precision timing for demanding tracks. *The XTDS DeEsser provides fast and accurate De-Essing of sibilant tracks.
- The XTBC Bass Character plug-in is designed to musically alter the tonality and character of bass instruments such as electric bass, standup bass, and synth bass.
- The XTVC Vocal Character plug-in is similar to the XTBC, but is tuned for vocals rather than bass instruments. The XTVC can recover a thin vocal recording, brighten vocal overtones, or naturally thin backing vocals so they make room for the lead vocal.



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.

Radial Features New Space Heater

BOOTH 1466 Radial Engineering Ltd. is introducing the Space Heater, a combination eight-channel tube drive and summing mixer designed to bring character to the sterile world of digital recording.

Set up as four stereo pairs, the Space Heater design begins with a choice of quarter-inch TRS or D-sub inputs for quick connection to a workstation. Each channel pair is 100 percent discrete enabling four stereo sets to be used independently or



Front and rear views of Radial Engineering's Space Heater

be sent to a stereo mix bus with left and right outputs. Each channel set is equipped with a separate drive control to increase or decrease the signal being sent to the 12AX7 tube and a

level control to set the output. A unique Heat switch lets the user apply 25, 50 or 100 V on the tube depending on the fidelity needed. Lower voltages starve the tube causing more distortion.

To expand patching options, all eight channels are equipped with separate send and receive insert jacks. The send jack works double duty as a second output with the D-Sub for parallel processing.

The master section features a simple level control, headphone amp and choice of XLR or TRS outputs. Everything is housed in a 1 RU 19-inch rack frame.

Soundtoys Issues PrimalTap Retro Delay Plug-In

BOOTH 1248 Soundtoys is launching PrimalTap, a retro delay plug-in based on the unique sound of a well-known digital delay from the 1980s, the Lexicon Prime Time.

Like the original hardware, PrimalTap is a hybrid of digital and analog sound, and brings a surprising amount of grit and vibe to the world of digital delays.

PrimalTap is a dual digital delay with VCO modulation, multiple feedback modes, and two very unique features from the classic hardware. The "Multiply" control, originally created to

make the most of limited RAM memory, doubles the delay time with each click of the knob. It also reduces the sample rate, creating long lofi delays, and unusual pitch jumps while switching between the four settings.

The "Freeze" button loops the entire delay buffer, and everything that's stuck in it. Once the sound is "frozen," you can continue to warp, modulate and pitch change to create bizarre audio landscapes. These two controls



Soundtoys' PrimalTap retro delay plug-in

really are "must-hear" features.

PrimalTap will be included in Soundtoys 5, the new bundle with the full line of Soundtoys plug-ins, as well as individually. Upgrades from Little PrimalTap will also be available.

OCA, AES to Ratify Open Control Architecture

BOOTH 1152 The Audio Engineering Society and OCA Alliance are partnering for the 137th AES Convention to ratify the alliance's proposed Open Control Architecture as an AES public standard. At the same time, the alliance will be exhibiting on the exhibition floor, explaining and demonstrating the benefits of the OCA standards-based control and monitoring architecture, with a live demonstration of control and monitoring across networked audio devices from different manufacturers.

OCA defines communications protocols for control and monitoring of AV device networks of 2 to 10,000 nodes. AES project "AES-X210" is currently working to render OCA into a ratified AES standard. OCA representative Ethan Wetzell will present "Networked Audio: N11—How Standardization has Benefited Our Industry and How a Command and Control Standard Can Generate Growth and Innovation" on Saturday, October 11 at 2 p.m.

The live product demonstration on the OCA Alliance booth will comprise three products, from alliance member manufacturers, interconnected by a common Ethernet and under common control and monitoring by the OCA protocol. The Focusrite RedNet 4 with Ethernet networked studio interface, the Bosch Audio Processing Switch (APS) and the d&b audio-technik D80 amplifier will be controlled by a proof-of-concept OCA software application, developed by alliance members.

NUGEN Previews New Upmix Process

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 industry-leading audio analysis tool.

In addition to MasterCheck and Visualizer, NUGEN is previewing a new upmix process specifically designed for film and TV production. Capable of producing a downmix-compatible upmix with optional dialog isolation in the center channel, the new technology is projected to be available in early 2015.



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



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

L-ACOUSTICS Expands North American Team

SPONSOR Bolstering its commitment to both the permanent installation and touring markets, L-ACOUSTICS is appointing three new employees to its U.S. team.



(from left) André Pichette, Chris 'Sully' Sullivan and David Brooks

Having served as Applications Engineer for L-ACOUSTICS' headquarters for the past nine years, David Brooks has now joined the California office as Applications Engineer, Touring Liaison, USA. With 30 years of experience to his credit—including running monitor mixes for N'Sync—Brooks is now tasked with providing additional support for touring clients, liaising with production and sound companies, and facilitating education for FOH and system engineers.

André Pichette, who most recently served as director of Integration and Operations at Solotech Las Vegas, comes to L-ACOUSTICS as Head of Applications, Install, USA. Similarly bringing three decades of audio experience to his new role, Pichette has performed audio design and engineering work for numerous Cirque du Soleil productions, Olympic Games and high-profile tours.

The new position of Application Engineer, East Coast, has now been filled by Chris "Sully" Sullivan, who previously served as Optimization Engineer for Elite Multimedia in addition to mixing touring FOH sound.

DiGiCo Releases V685 Software

SPONSOR (GROUP ONE) DiGiCo is releasing V685, the latest software upgrade for its range of digital mixing consoles.

V685 includes: Increased Buss count for the SD9 from 16 to 24 Flexi Busses; SD11i/B input channel count increased from 32 to 40 Flexi Channels; support for Optocore DD4MR, DD2FR, X6R and DD32R devices in audio I/O; any SD5, SD8, SD9, SD10 and SD11 running Waves 9.5 will now have 32 stereo Waves racks; the availability of Aux Sends on Groups in the live and theatre versions; support for the D-Rack AES input card and the addition of the D2 Rack as an I/O device.



Screen shot of DiGiCo's V685 software

For theatrical environments, the Relative Faders in Cue Groups is now a Macro command; Auxes, Groups and Matrix channels can now be added to channel sets; and Channel Cues now defaults to showing names.

And for broadcast applications, Backstop PFL is now functional on output busses, plus there is a new option on the SD7B and SD10B for Speaker Mute to do Dim.

SMPTE Publishes AXF Standard

BOOTH 1360 The Society of Motion Picture and Television Engineers (SMPTE) has published a standard that codifies the Archive eXchange Format (AXF). An IT-centric file container that can encapsulate any number and type of files in a fully self-contained and self-describing package, AXF supports interoperability among disparate content storage systems and ensures content's long-term availability, no matter how storage or file system technology evolves.

Designed for operational storage, transport, and long-term preservation, AXF was formulated as a wrapper, or container, capable of holding virtually unlimited collections of files and metadata related to one another in any combination. Known as "AXF Objects," such containers can package, in different ways, all the specific information different kinds of systems would need in order to restore the content data. The format relies on the Extensible Markup Language (XML) to define the information in a way that can be read and recovered by any modern computer system to which the data is downloaded.

AXF Objects are essentially immune to changes in technology and formats. Thus, they can be transferred from one archive system into remote storage—geographically remote or in the cloud, for instance—and later retrieved and read by different archive systems without the loss of any essence or metadata.

The AXF standards document is now available to subscribers and for purchase in the SMPTE Digital Library: <http://standards.smpte.org>.

Tap, Jazz Come Together for Janklow with AKG Assist

T1 Dubbed the "Charlie Parker of the 21st Century" by Terrell Stafford, Danny Janklow recently completed a multi-faceted project that represents the modernization of tap dancing and jazz music. While using the AKG WMS4500 wireless microphone system, he created Danny Janklow's Sound Barrier to celebrate America's musical roots while moving forward with an innovative sound, breaking genre boundaries with soulful and vibrant music.



Danny Janklow

Having used AKG equipment for his performances in the past, Janklow relied on the AKG WMS4500 wireless microphone system and the SR4500 stationary receiver to project clear and audible sounds from his saxophone. For this particular project, he performed at Herb Alpert's Vibrato Jazz Grill, the premier jazz space in Los Angeles.

"The sound of AKG's microphone system cuts through the entire venue, and everybody heard it clearly," says Janklow. "Even during my past performance at the outdoor stage of the LACMA Museum, the sound was able to cut through an auditorium of 10,000 people. However, for this musical story to be told, we needed both the tap dancers and great music. Thanks to my AKG system, I was able to deliver the right sounds to accompany the dancers."



Good



Hosa



Better



Hosa Pro



Best



Hosa Edge

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

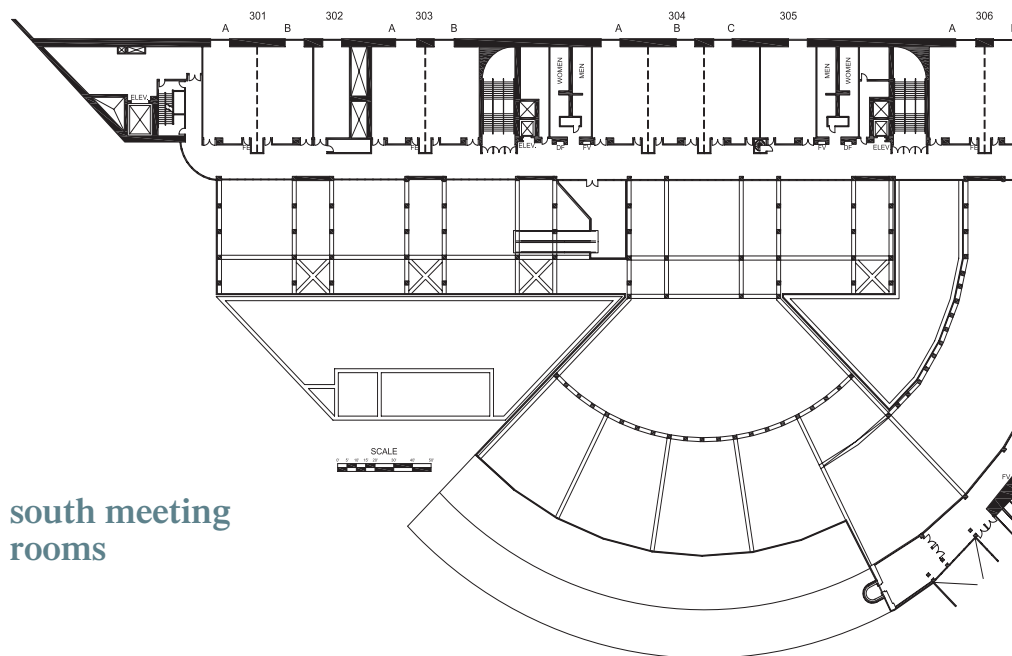


Visit us at AES Booth #1617 or visit www.hosatech.com



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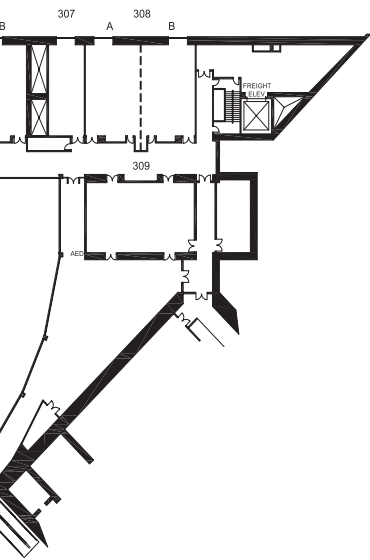


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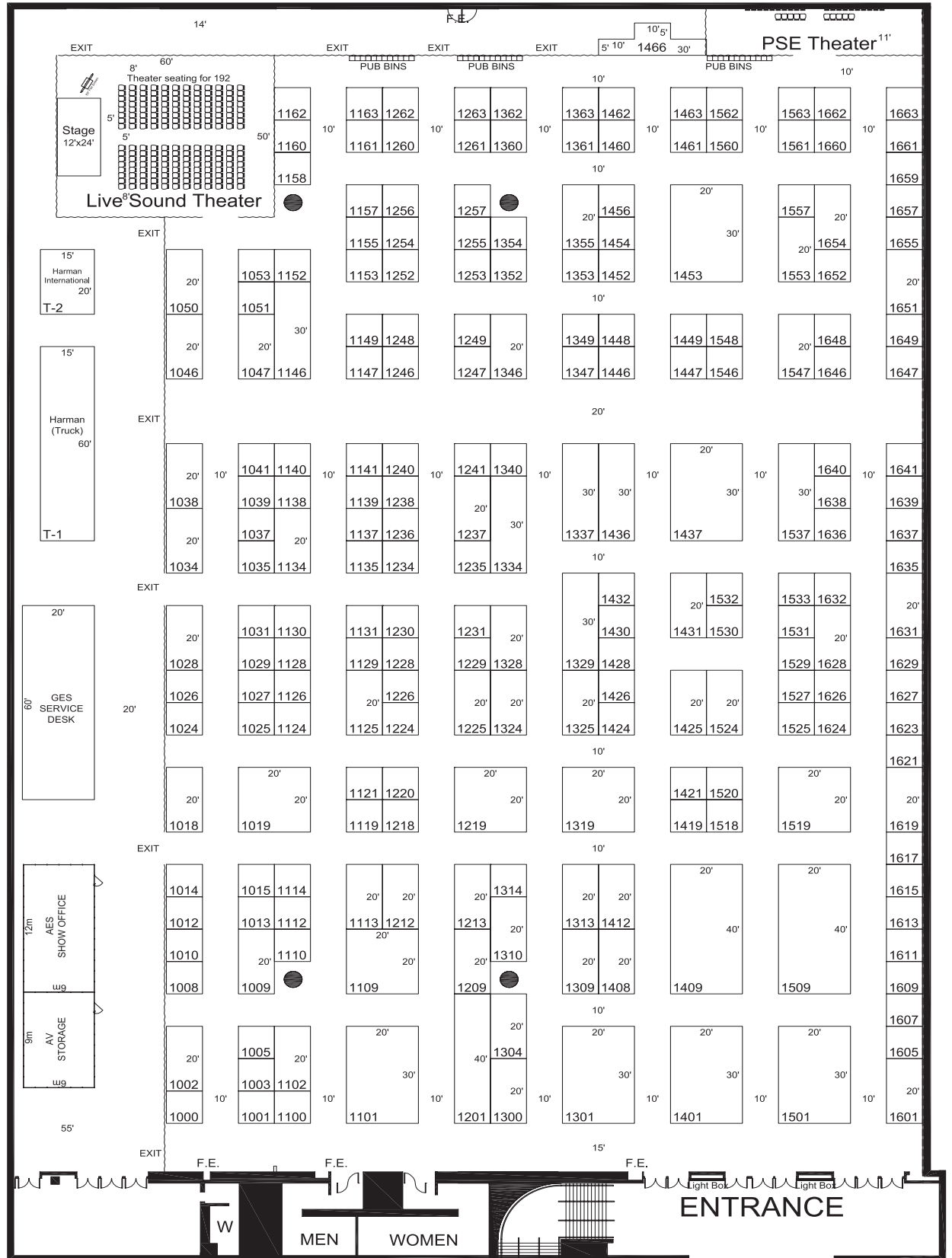
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AS OF 9/26/14



Lotwis and Lexicon: Inseparable Partners

T1 One of Hollywood's busiest music editors, Stephen Lotwis knows that in filmmaking the image is only half the story. The soundtrack is an equal part of creating an immersive movie going experience, whether it's a whisper of dialogue, a subtle musical background or a wall-shaking action sequence. Lotwis finds that the PCM Native Reverb gives him not only the flavor of reverb to complement any type of music, dialog or effects—from Plate, Vintage Plate

and Chamber to Hall, Room Random Hall and Concert Hall—but the ability to precisely dial in and tweak any sonic parameter, save any setting and recall it for later use.

Lotwis, whose credits include more than 40 major movies, currently works at Warner Brother's 2 POP Music, a full service music editorial company. He's been using Lexicon since 1984 and first started working with classic Lexicon products like the PCM 60, PCM

70, 224XL, 480L, LXP-1 and LXP-5 when studying at the Berklee College of Music. After graduation, Lotwis performed as a professional musician, started his own production studio, produced independent records for Boston-area artists and taught music at Harvard University, all the while gaining experience with Lexicon up to his current use of the PCM Native Reverb Plug-In Bundle. When it came time to go Hollywood, Lexicon followed.

SuperSpeed USB 3.0 Cables in Hosa Spotlight

BOOTH 1617 Hosa is featuring its USB-300 Series SuperSpeed USB 3.0 cables at AES. Featuring data transfer rates up to ten times faster than USB 2.0, SuperSpeed USB cables are ideal for musicians and audio professionals seeking to maximize the performance of their equipment.

Available in three-, six- and 10-foot lengths, Hosa's SuperSpeed USB cables are available in two configurations: (1) the traditional Type A to B option used to connect a PC to an audio interface, external hard drive, or similar device and (2) the Type A to Micro-B connector commonly found on DSLR cameras, smart phones, tablets, and portable drives. With either connector type, Hosa SuperSpeed USB cables are fully compliant with USB 3.0 specifications, providing transfer rates of up to 5 Gbps.

As with all Hosa products, the materials and workmanship used in the manufacturing of the SuperSpeed USB cables is first rate, ensuring optimum performance.



Hosa Technology's USB 300 Series SuperSpeed USB 3.0 cables.

UA Features Ultimate 3 DSP Accelerator Packages

BOOTH 1101 Universal Audio is featuring its new Ultimate 3 packages for the UAD-2 OCTO PCIe DSP Accelerator Card and new UAD-2 Satellite Thunderbolt OCTO DSP Accelerator.

Featuring 79 UA-developed UAD Powered Plug-Ins—including offerings from Studer, Ampex, Manley, API, Neve, and more—Ultimate 3 replaces Ultimate 2 as the most comprehensive software bundle offered by UA. The Ultimate 3 software bundle includes all UA-developed plug-ins up to UAD Software v7.8 (Direct Developer plug-ins not included) and is available in two configurations: UAD-2 Satellite Thunderbolt OCTO Ultimate (includes new UAD-2 Satellite Thunderbolt OCTO DSP Accelerator desktop hardware plus the new Ultimate 3 software bundle) and ?UAD-2 OCTO Ultimate 3 (includes UAD-2 OCTO PCIe DSP Accelerator Card plus the new Ultimate 3 software bundle).



Universal Audio's UAD-2 OCTO Ultimate 3 DSP Accelerator Package

Drawmer Unveils Drawmer 1973 FET Stereo Compressor

BOOTH 1014 Ivor Drawmer drew on his thirty-plus years behind the soldering iron to create the Drawmer 1973, a three-band FET stereo compressor. Drawmer's longtime distributor, TransAudio Group, will distribute the 1973 in the U.S. Three features set the Drawmer 1973 apart from other multichannel dynamics processing solutions. First, the all-analog 1973 sounds way better than the wide variety of multiband plug-ins popular with mixers. Second, the 1973's controls are sensibly selected and intuitively laid out to get quick, effective results for an impressively wide range

of dynamics problems. Third, Drawmer has priced the 1973 aggressively, matching the price of its best-selling full-band tube stereo compressor, the 1968.

"Certainly, the Drawmer 1973 owes some of its sound and functionality to Ivor's experience designing the classic Drawmer 1960 and 1968 compressors, as well as to the Drawmer S3 signature series multiband tube compressor," says Brad Lunde, president of TransAudio Group. "It has a sound quality that cannot be matched



Drawmer's Drawmer 1973 three-band FET stereo compressor

by other analog processors, never mind plug-ins. Those in need of stereo multiband compression with Drawmer's quality can have it for the cost of Drawmer's famous single-band stereo tube compressor, the 1968."

AEA Launches N22 Microphone

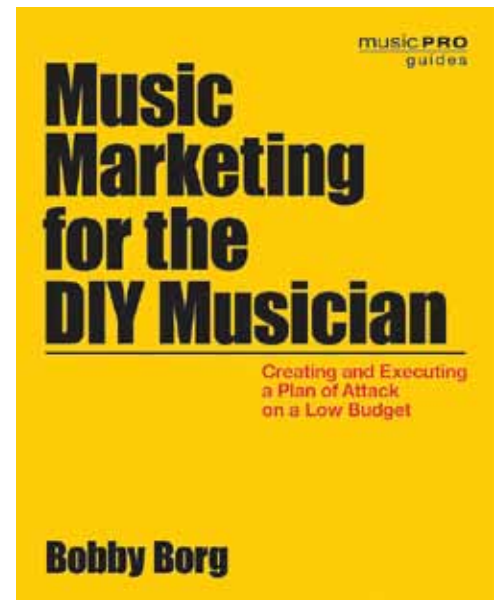


BOOTH 1431 The AEA N22 was designed with the singer-songwriter musician in mind. Hard working artists, honing their musical craft for many years, feel strongly about their personal tone, so they need a microphone that translates their signature sound in a recording. The N22 delivers on exactly those key points, providing a great ribbon tone without the need for EQ in most applications. Most importantly, the N22 was designed by listening first, and measuring only after experienced musicians told us the microphone sounded great.

Featuring the same Big Ribbon technology that has earned AEA its reputation, the N22 offers an impressive sound in close-mic applications like acoustic and electric guitars, piano, vocals, and drums. With phantom-powered JFET electronics and a custom German transformer the N22 achieves optimal performance with a wide range of preamps in home studio setups. The highly protected pure aluminum ribbon allows for using the N22 in live sound applications and vocal recording.

AEA's N22 microphone

HAL LEONARD BOOKS, BOOTH 1141 *Music Marketing for the DIY Musician* by Bobby Borg is designed for serious musicians as a strategic, step-by-step guide to producing a fully customized, low budget plan to market their music at a time when new technologies make it possible to attract attention independently and leverage their own careers. Written in a conversational tone with samples, examples, expert Q&A and graphics, this new Hal Leonard Books title is the culmination of Borg's 25 years in the trenches as a musician and entrepreneur, and over a decade in academic and practical research involving thousands of independent artists and marketing experts from around the world. The goal is to help musical artists take control of their own destiny, save time and money, and eventually draw the full attention of top music industry professionals.



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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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AUDIO-TECHNICA, BOOTH 1301 Audio-Technica is displaying the System 10 Camera-Mount Digital Wireless System, a digital wireless system designed to provide rock-solid performance along with easy setup and clear, natural sound quality. Featuring a compact design, the system is available in handheld, lavalier and body-pack configurations. Operating in the 2.4 GHz range, far from TV and DTV interference, this system offers extremely easy operation and instantaneous channel selection. Up to eight channels may be used together without any frequency coordination problems or group selection issues.

L-ACOUSTICS Introduces L-CASE

SPONSOR L-ACOUSTICS' new L-CASE, affectionately nicknamed "Le Bag" by its design team, is designed to offer a high level of protection against shocks, vibration, water and dust to LA series amplified controllers during their transport, storage and operation. Offering easy and comfortable handling, multiple L-CASE units can be individually identified and conveniently stacked on top of each other, and access to the electronics panels and cables is possible during operation. L-CASE can be quickly and securely flown with a safety sling passing through the handle and connected to the electronics chassis.

L-CASE protects electronics against shocks during transport and handling thanks to its metallic shell, a dual tubular structure assembled and reinforced with four soldered U profiles. Protection against vibrations is ensured by two blocks of ultra-high-density foam acting as internal side panels. Securely braced between the two shell tubes, they act as a "silent-block" absorber.

The outer protection of electronics against dust, water and dents is insured by a triple-layered fabric consisting of PVC-coated cordura, high-density 10mm reticulated foam and a PVC-coated nylon lining.



An L-ACOUSTICS L-CASE containing an LA4X amplified controller and flown via a safety sling

New CLIO Hardware, Software Solutions at Audiomatica

BOOTH 1613 Audiomatica is presenting and demonstrating the new hardware and software solutions for the CLIO system. On show is the newest CLIO Pocket, literally a complete audio measurement system in your pocket, and the CLIO FW-01 24-bit 192 kHz audio interface. On the software side is the CLIO 11 measurement suite for both laboratory and Quality Control applications. CLIO with CLIO 11 software is fully compatible with the Windows 8.1 OS.

On Thursday, October 9, from 11 a.m. to 12:30 p.m., Audiomatica's Daniele Ponteggia is presenting Engineering Brief EB1-3, "Loudspeaker Electrical Impedance Measurements Methods: A Brief Review." There are several possible methods to measure the loudspeaker driver electrical impedance. Those methods have followed the development of measurement instruments starting from the era of the simple needle voltmeters to the PC based instruments widely available today. This paper will go through the theory and practice of impedance measurements with a series of examples where the pros and cons of each method are highlighted using real measurements. Effect of current sensor choice, noise, vibrations and test level will be discussed in detail.

Yamaha QL Digital Console Makes Its Mark

BOOTH 1401 Since the new Yamaha QL Series Digital Audio Console has been shipping, audio engineers worldwide have welcomed the console's significant features and functionality.

The new Yamaha QL includes all-in-one mixing, processing, and routing capability for small-to-medium scale live tour sound, corporate A/V, house of worship installations, and speech applications. As with CL, the QL Series includes circuitry and components that have been designed and selected with utmost care, achieving outstanding audio purity from input to output.

With a solid, sonic foundation, engineers can take full advantage of premium internal processors such as VCM technology that includes Rupert Neve Designs Portico 5033/5043. And, built-in Dan Dugan Sound Design automatic mixing provides optimum channel balance for multiple open mic applications. Port-to-port routing via built-in R Series input/outputs can patch any input port to any output port making QL function as remote I/O for any other QL or CL. The console features touch and turn knob operation and direct file compatibility between QL and CL Series Digital Consoles.



Yamaha's QL Series Digital Audio Console



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* UAD-2 Satellite Thunderbolt 2 includes the "finest Classics Plug" UAD plug-in bundle. All other UAD plug-ins sold separately at www.uaudio.com. Thunderbolt cable sold separately. All trademarks are property of their respective owners.

 UNIVERSAL AUDIO

Acclaimed Genelec 8000 Series Marks 10th Anniversary

BOOTH 1611 Genelec is celebrating the 10th anniversary of its acclaimed 8000 Series (including the analog 8000 models and DSP 8200 models). The 8000 Series represents the culmination of Genelec's 35-plus years of experience in loudspeaker design and development. Suitable for a wide variety of tasks, including near-field monitoring, mobile production facilities, broadcast control rooms and surround-sound monitoring systems, the range produces high SPL output, low coloration and broad bandwidth in a small enclosure size. The 8000 Series includes the analog 8010, 8020C, 8030B, 8040B, 8050B and 8130A models, as well as the DSP-enabled 8240A, 8250A and 8260A units, which are known by Genelec's "SAM" (Smart Active Monitoring) classification. SAMs are Genelec active audio monitoring systems that also have the capability and intelligence enabling them to adapt automatically and flexibly to their acoustical environ-

Genelec's 8000 Series



ments through a set of proprietary tools.

"The 8000 series continues to represent Genelec's flagship range of professional active monitors," says Genelec marketing manager Will Eggleston. "These monitors aim to reveal the truth about a mix or playback—without adding or removing anything—and be neutral in their reproduction. We are proud to see our products relied upon as an integral part of the workflow of the top audio professionals around the world."

Outkast Says 'Hey Ya' To DiGiCo SD10

SPONSOR (GROUP ONE) Six-time Grammy Award winners Outkast—the duo of André "André 3000" Benjamin and Antwan "Big Boi" Patton—have sold over 25 million albums in a career that spans more than two

decades. Keeping the music sounding fresh on stage has been the primary goal of their long touring history, and this year the group took their show to another sonic level with the switch to DiGiCo SD10 digital consoles, provided as part of a touring package by VER for both the front of house and monitor mixing roles.

"It does sound amazing," comments Darcy Khan, Outkast's FOH mixer and touring account manager. "What's really incredible is that as soon as I turned it on, I said to myself, 'That's what the kick sounds like, that's what the snare sounds like.' My sounds were coming through just as I hear them without ever touching the console. Once you add in the dynamic EQ and access to multiband [EQ], you realize that the possibilities on this desk are limitless."



The Outkast audio team—FOH engineer Darcy Khan, FOH tech Chad Fuller and monitor engineer Kevin Brown—at the DiGiCo SD10 FOH desk at Lollapalooza's Samsung main stage in Chicago

AirNetix Issues AiRocks-Pro System

BOOTH 1661 AirNetix, LLC, an Atlanta, GA-based wireless audio technology company, is issuing AiRocks-Pro, a new paradigm in wireless pro-audio sound reinforcement. AiRocks is a "multi-hop" wireless audio system specifically designed for the pro-audio mobile production market. By virtue of its unique multi-hop network architecture, AiRocks can provide an extremely large coverage area for powered speakers in large outdoor venues such as concerts, festivals, golf tournaments, parades, auto races, and any other event, which requires professional-quality audio to be distributed over a wide area.

"AiRocks is a completely new way of doing wireless audio," says AirNetix president/CEO Mike Hooper. "Each radio includes a digital 'transceiver' that acts as a relay point for the wireless signal. By using several AiRocks-Pro units, an audio signal can be 'multi-hopped' over much longer distances than traditional wireless systems since the FCC limits the amount of transmit power for each radio. AiRocks-Pro basically creates a 'cloud' of high quality audio that can completely blanket a venue. This give the audio engineer the choice of deploying more speakers at lower volumes, rather than one large megaspeaker with an ear-shattering volume to adequately cover a venue."

SoundRadix Features 32 Lives

BOOTH 1146 SoundRadix's 32 Lives 32-bit to 64-bit Audio-Units plug-ins adapter is compatible with virtually all 64-bit Audio-Units host applications.

In July 2013, Apple introduced Logic Pro X, the next-generation version of its professional audio software, bringing many new features and improvements and an updated user interface. Moving forward with new technologies, the new Logic Pro X is a modern, 64-bit only application, which means that older 32-bit plug-ins will no longer work in Logic Pro X. Previous projects that were created in Logic 9 or earlier that include 32-bit only plug-ins will not fully open in Logic Pro X. Enter 32 Lives.

32 Lives is a new application, capable of generating 64-bit Audio Units versions of your loved and hard-earned 32-bit legacy plug-ins, helping you to cross over to the new Logic Pro X smoothly and transparently. Older Logic 9 sessions will completely load into Logic Pro X, including all presets, parameters and automation. No special re-wiring or routing is required. All your 32-bit only plug-ins will again reappear in the plug-ins menu as they always did.



SoundRadix's 32 Lives

PreSonus Spotlights StudioLive RM Digital Mixers

BOOTH 1533 Based on the StudioLive AI-series engine and controlled with UC Surface software for Mac, Windows, and iOS, the StudioLive RM16AI and RM32AI 32-channel, 25 bus rack-mount Active Integration digital mixers are scalable, compact, and 100 percent recallable.

PreSonus' new UC-Surface control software was designed for live mixing, providing quick, intuitive access to everything you need. UC-Surface supports iPad and Windows 8 touchscreens, taking full advantage of these intuitive multi-touch interface technologies.

The 3U rack-mount RM16AI provides 16 locking XLR inputs with recallable XMAX Class A preamps, 8 XLR line outs, and left, right, and mono/center main outs; 32 internal channels and 25 buses; a 52x34 FireWire 800

recording interface; 96 kHz operation; individual +48 VDC phantom power on all inputs; and the same extensive signal processing found in StudioLive AI-series mixers.

The 4U rack-mount RM32AI offers 32 inputs with recallable XMAX preamps and 16 line outputs but otherwise has the same features as the 16-input version.



PreSonus's RM32AI StudioLive rack-mount digital mixer

API, BOOTH 1219 Full Sail University's flagship recording arts degree program has commissioned a fully loaded, 64-channel API Vision analog console. The new console went into Studio B of the university's extensive studio complex just over a year ago, and has since been used for session recording courses. "The Vision is a great match," says Darren Schneider, session recording course director at Full Sail University. "Signal flow is easy to 'see' on the Vision," he said. "We run it in-line and every section falls in order." Schneider notes that the Vision's ability to simultaneously mix in stereo and surround also lends itself to new educational perspectives. "Both our new and advanced students benefit from working with API's undeniably great sound," says Dana Roun, education director of audio arts at Full Sail University. "The sound is something most of them have never experienced before."



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With Royer Mics, Buckhead Church Spreads the Word

BOOTH 1224 As a non-denominational church, Buckhead Church (a campus of North Point Ministries) averages 7,000 adults during its four Sunday services. Using technology to spread the word beyond the physical confines of their 3,000 seat auditorium, services from Buckhead Church are broadcast via North Point Ministries' online presence (<http://northpointonline.tv/>). To help capture the musical performances, Buckhead Church uses the R-121 Mono Ribbon Microphone from Royer Labs.

Luke Roetman, audio director for Buckhead Church, says Royer's R-121 microphone has become his go-to microphone for electric guitars. "We conducted a microphone 'shootout' with several ribbon, dynamic, and condenser microphones," he explains, "to determine which microphone delivered the best performance for use with the guitar amps. The R-121 stood out considerably. Its smooth, warm character captured the natural sound of the guitar cabinets more accurately than any of the other mics we tried. The microphone also enabled the guitars to blend nicely into the FOH and Monitor mixes—without the need for extensive EQ and processing."

"With the guitar amplifiers off-stage and our musicians using in-ear monitor systems," he says, "the guitarists want the sound they hear to be as close as possible to what they hear when they stand in front of their amps. The R-121 does just that—it provides confidence in the accuracy of their sound."



Luke Roetman

Bock Audio Captures Classic Tube Sound in 407 Mic

BOOTH 1014 Just as he has captured the sound of the vintage Telefunken 251 in the Bock 251 and the sound of the vintage Neumann U47 FET in the Bock iFet, studio microphone genius David Bock has now captured the sound of the vintage Neumann U47 tube microphone in the new Bock 407. As with Bock's other products, TransAudio Group will distribute the Bock 407 in the United States. Studios and individuals who want the timeless 47 sound will find it in the Bock 407 at half the price of a vintage unit and without the reliability and serviceability issues for which vintage microphones are so horribly notorious.

"The Bock 407 has that smooth, creamy midrange you associate with a 47, along with the signature proximity effect that vocalists like Robert Plant and Frank Sinatra used so famously," says Brad Lunde, president



Bock Audio's 407 microphone

of TransAudio Group. "It sounds stunning. Importantly, David designed the 407 to use new 'old stock' materials: materials that are in current production and that replicate the properties of vintage materials that are no longer being made. The Bock 407 is affordable, consistent, reliable, and, when the time eventually comes, easily serviceable."



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BOOTH 1437 RSPE Audio & Video Solutions has served the professional audio and video industry since 1991, specializing in equipment sales, consultation, and all aspects of audio system and studio design. With friends and clients at every major motion picture facility and recording studio in Hollywood, plus studios around the globe, RSPE's areas of expertise include Music Production, Broadcast, Post-Production, Live Sound and Home & Business AV automation.

One of the first to introduce Pro Tools to the L.A. video post-production community since its inception, RSPE offers installation, onsite training, and factory certified tech support and repair on all Avid and Apple products. Plus, RSPE carries all the top brands of audio and video equipment—both new and vintage—covered by its own Platinum Service plan and lifetime phone support. Priding itself on innovation and customer satisfaction, RSPE also offers numerous ways to improve the online experience, such as the unique Rack Revolution 500-series custom rack builder, Demo 4 FREE program, Virtual Product Demos, System Configurators, and much more. Visit www.rspeaudio.com for more information.



Cymatic Audio's uTrack 24 universal hardware recorder/player/interface

Cymatic Audio Spotlights uTrack 24

BOOTH 1121 Cymatic Audio is introducing the uTrack 24 universal hardware recorder/player/interface in 19-inch format. It's the go-to solution for people who want to do high-quality recordings without the need of a computer.

The uTrack 24 records directly onto USB media plugged into the front panel, while a three-color LED displays the level of all channels. The LEDs can also be used as a 24-segment level meter for individual channels. A big LCD shows all other important information and allows a fast and intuitive editing of parameters with an endless push encoder.

In order to make recordings hassle-free even in dark or hectic environments, the Cymatic Audio hardware recorder features big illuminated transport controls directly on the front panel.

The uTrack 24 can record 24 channels with a sampling rate of 48 kHz and up to 24 bits. And it can record up to eight channels with a sampling rate of 96 kHz at 24 bits.



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TransAudio Spotlights New ATC Near-Field Ref Monitor



ATC's SCM20ASL Pro MkII near-field reference monitor

BOOTH 1018 TransAudio Group, U.S. rep for ATC and other boutique professional audio companies, is introducing the ATC SCM20ASL Pro MkII near-field reference monitor, which improves upon the ATC SCM20ASL Pro. Like its predecessor, the MkII is a high-performance, two-way active loudspeaker that is ideally suited for critical near-field applications or as surround channels in larger systems. Its exceptionally neutral output extends across the audible spectrum and is now improved by a new amplifier design, a new ATC-made dual suspension tweeter, and a new cabinet design.

"ATC is well-known for designing and building monitors that are unflinchingly truthful and that help engineers deliver mixes that translate everywhere," says TransAudio Group president Brad Lunde. "ATC founder Billy Woodman and

his team of R&D engineers never tire in the pursuit of perfection, and improvements to the passive SCM20PSL Pro MkII led to parallel improvements in the active SCM20ASL Pro MkII."



ZYNAPTIQ, BOOTH 1146 Zynaptiq is introducing ZAP—the Zynaptiq Audio Processors Bundle containing the company's recently released UNCHIRP Codec Artifact Removal & Transient Retrieval plug-in, as well as its award-winning UNVEIL reverb removal, UNFILTER adaptive equalization and PITCHMAP real-time polyphonic pitch processing plug-ins. UNCHIRP is a plug-in for removing artifacts caused by lossy audio encoding and other FFT based processes, such as spectral de-noising. UNVEIL is a plug-in that uses a real-time de-mixing algorithm to attenuate or boost reverb in mixed recordings of any channel count and sample rate. UNFILTER is an adaptive EQ that can correct even the most complex frequency response issues virtually automatically. It thus allows dynamically removing filtering effects like comb-filtering, resonance, roll-offs, or unwanted equalization.



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

—Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

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

—Frank Filippetti, 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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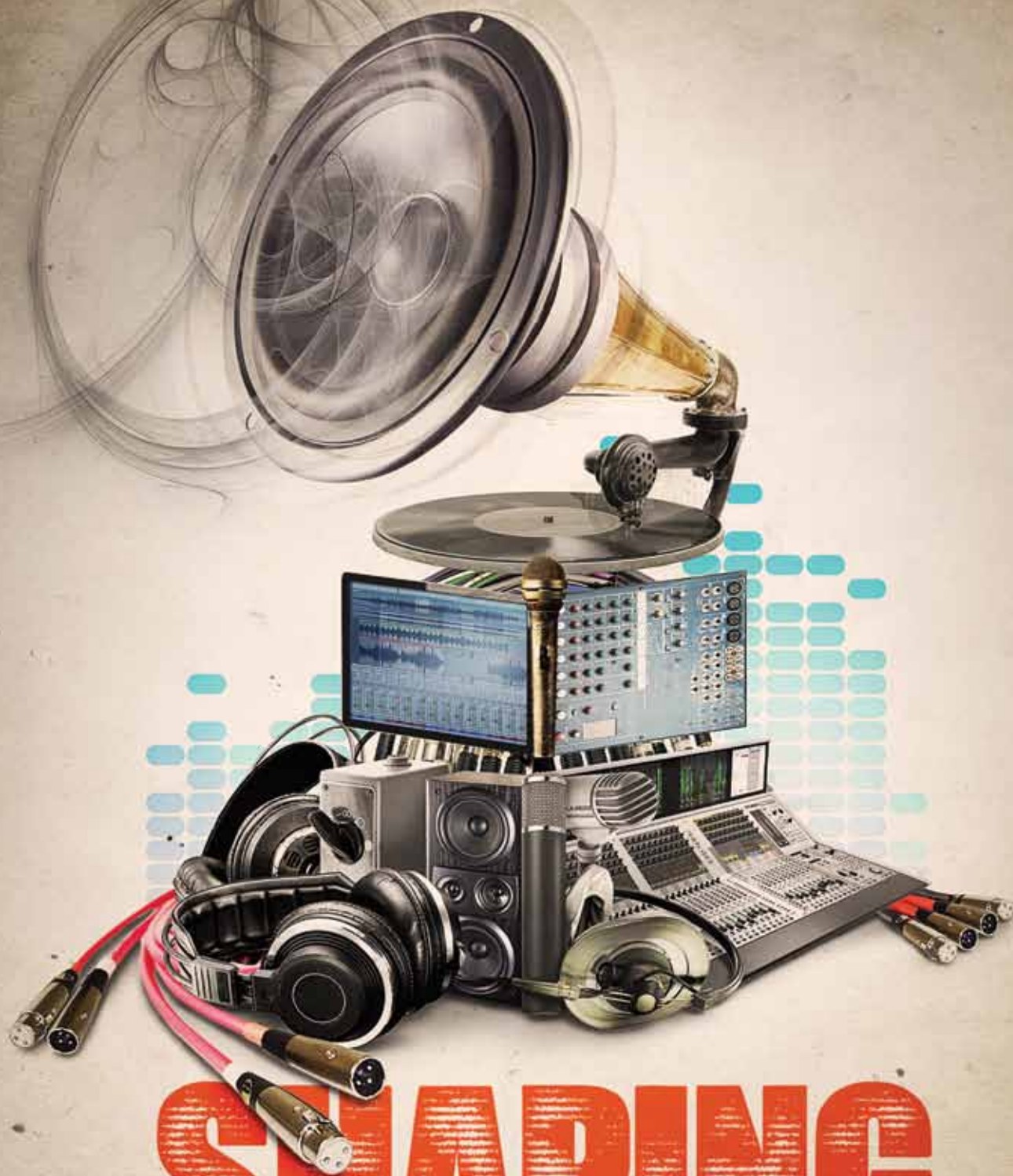
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dbx Spotlights AFS2 Processor



dbx's AFS2 Advanced Feedback Suppression Processor

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

Successor to the popular AFS224, the AFS2 provides state-of-the-art feedback elimination, yet is simple to use, thanks to its one-button Wizard function that automates key setup parameters and walks the user through the configuration process. The

AFS2 offers a full LCD display and 24 LED meters per channel for setup and monitoring.

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

Fifth Third Field Hits Home Run With Focusrite RedNet

BOOTH 1408 Four Focusrite RedNet Dante-enabled multichannel audio interfaces were recently installed as part of a major renovation of the HD video control and broadcast production systems at the 7,800-seat Fifth Third Field, home to the Dayton Dragons Minor League Baseball (MiLB) team. The two RedNet 2 16-channel A-D/D-A and two RedNet 3 32 I/O digital interfaces enable access to and transport of audio signals across the production facility's Dante network at near-zero latency.



Fifth Third Field, home of the Dayton Dragons

"We paid attention as Dante came onto the market and really started exploding. Out of that came Focusrite with the RedNet boxes," says Scott Rohrer, Creative Technologist with Mandalay Creative Services. "We didn't do any analog routing for this facility; all of the routing is done over the Dante network. It saved us a lot of money up front and gave us the exact same flexibility that we would expect out of a router, with a redundant system."

The Dayton Dragons, one of five MiLB teams owned and operated by Mandalay Baseball, is the Single-A affiliate of the Cincinnati Reds and holder of the record for the longest run of consecutive sold-out games—1000, as of May 9, 2014—in all North American professional sports.

STUDIO ON THE GO

BOOTH 1334



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

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

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

STINGER is the ideal tool for today's professional on the go.
At home, at the gig, it's your key to great sounds anywhere!



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

Zaor Shows New MIZA Jr. Compact Desk

BOOTH 1119 First and foremost Zaor Studio Furniture's MIZA Jr. is a compact desk for musicians and all professions spending a large part of their work life on a computer. Below the whole width of the tabletop is an extractable level, which offers room for keyboard and mouse, Pads and pens but also drum machines, synthesizers or (MIDI-) controllers as well as DJ-mixers. Depending on the application, the height of

that level can be set up from a minimal 5 cm to a comfortable 16 cm of useable space below the top work surface. This makes the desk attractive for a computer programmer or graphic artist as well as a creative music producer or DJ.

MIZA Jr. is made from 18mm melamine faced chip board with award wood edge (oak) featuring a dual cross section at the bottom for optimum stability.



Zaor's MIZA Jr. compact desk

M60

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**BOOTH
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Massey Won't Leave Home Without Harrison Xtools

BOOTH 152 Paul Massey, film mixer on countless big-budget releases (*The Amazing Spider-Man 2*, *Star Trek* and *X-Men 2*, to name a few), took his Harrison Xtools on the road with him when he traveled to England earlier this year.

Harrison consoles are installed at film facilities around the world; so, it's not surprising that Massey chose a Harrison Trion film console when designing his own mix room in Ojai, CA. His console includes a suite of

Harrison's film-specific Xtools plug-ins. "I use Xtools on every mix. They're in my 'must-have, go-to' toolbox of outboard gear. I've found many 'unusable' production dialogue tracks can be saved from ADR with the use of Xtools in the processing chain."

Because of the flexible architecture of the Harrison console, it is possible to use the automation and processing engine separately from the console's control surface. When

Massey left for a project in England this year, he was able to take his Xrange processing engine on the road with him. The console engine includes an assortment of channel processing, XTools plug-ins, and soft-clipping bus limiters. This provides Massey with his familiar toolbox regardless of the facility.

The plug-ins are exclusive to the Harrison IKIS system, and are available as add-ons in all Harrison digital consoles.

Radial Intros JDI Duplex 2-Channel Direct Box

BOOTH 1466 Radial Engineering Ltd. is introducing the 'latest generation' of the Radial JDI Duplex, a two channel direct box designed for professional touring and studio recording.

According to Radial senior engineer Dan Fraser: "We focused on making it smaller for easy handling, incorporating a rack-mount option and adding a 3.5 mm TRS connector for greater flexibility when being used with laptops and tablets."

The JDI Duplex is a passive direct box that is equally capable of handling low level instruments such as an electric guitar, or the most dynamic instruments, such as a digital piano. The 100% discrete design is centered around two high performance audio transformers that produce an exceptionally linear response from 10 Hz to 40 kHz and gently smooth out transients for a natural limiting effect that is often



Radial Engineering's JDI Duplex two-channel direct box

referred to as vintage sounding. A full array of connectors including 1/4", 3.5 mm, RCAs and XLRs on the input side with XLR outputs make it a true Swiss Army Knife direct box.

Chandler Limited, Abbey Road in Long-Term Pact

BOOTH 1024 This past August, Chandler Limited entered into a new long-term agreement with Abbey Road Studios, U.K., to continue Chandler Limited's development and marketing of EMI/Abbey Road Studios' vintage recording equipment.

With this new agreement, Chandler Limited's homage to original EMI/Abbey Road equipment is set to grow well into the future. The official products currently on the market are considered "modern classics" and include the TG1 Limiter, TG2 Pre Amp/DI, TG Channel MKII, TG12345 Curve Bender EQ, TG12413 Zener Limiter and the newly released TG2-500 Pre Amp in the 500-series format.

Mirek Stiles, head of Audio Products at Abbey Road Studios, says: "Thanks to Chandler Limited, a whole new generation of engineers and producers today have access to EMI hardware, inspired by the very units used to record some of the biggest pop hits in history. We look forward to releasing new products that continue to keep the Electronic and Musical Industries legend alive."

Chandler Limited's chief designer Wade Goeke remarks, "I'm delighted to be starting a new era with Abbey Road Studios. We will be offering products based upon classic EMI equipment that has never been modeled before, including REDD and RS units, as well as new directions in the TG line."

Great River, Great Audio Tools

BOOTH 1524 Located on the banks of the Upper Mississippi River, Great River Electronics designs and builds handcrafted quality audio recording tools. All products undergo extensive research, development and fine-tuning to meet and exceed the needs of audio professionals. Years of concurrent experience as an OEM manufacturer of industrial measurement and control systems for industry where safety, reliability, and quality control are critical; give the Great River design-build team an edge. Carefully designed analog sig-

nal paths, many with digital controls, are the foundation of Great River audio recording designs.

Using a wide range of classically proven circuit styles, Great River continues to create a product line of audio recording tools that deliver a diverse tonal spectrum and solid sonic performance. From tracking to mastering, dual transformer-based preamps, sweet sounding EQs and a hybrid-style summing system all make consistent, concrete contributions to any recording studio.



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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

Tonecraft Showcases 363 Tube Direct Box

BOOTH 1452 Ninety percent of the bass sounds you hear on recordings and coming through the PA at live shows are coming from a D.I. It has been this way since the early 1960s. Bassists by trade, Tonecraft personnel have used nearly every high-end D.I. available. One thing they have found is that nothing beats a good tube direct box for getting a huge, present bass sound. In designing the 363 Tube Direct Box the company set out to make the gold standard,

with zero compromises. Within just months of release the 363 found its way into the hands of some of the world's best bassists including Kaveh Rasteghar (John Legend), Chris Stillwell (Karl Denson/Greyboy Allstars), Todd Sickafoose (Ani DiFranco/Tony Resistors) and Freddie Washington (Steely Dan), proving its worth night after night on the world's greatest stages. Grammy winning producers like Dave Way, Tony Berg and Sheldon Gomberg have equally

embraced the 363 in the studio for its uncanny ability to get superior tones, fast.

The 363 can be used as a stage preamplifier that can drive any power amplifier, bass amp power section or venue monitor to full output. It is ideal for the touring musician using back-line amps looking for a consistently great tone from venue to venue. With a powerful set of stage monitors the amp can be left out of the equation altogether. The second output can be used to feed the front of house with the same great sound you are hearing on stage.



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.

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www.womensaudiomission.org

VISIT US AT BOOTH 1354



Group Effort Observed at Vintage King

BOOTH 1025 Vintage King Audio is teaming up with key manufacturers and partners including Avid, Pensado's Place and GearsLutz to make this a very special AES. Vintage King has representatives in booth 1025. Visit www.vintageking.com/AES

SpecialEvent

Sound Is the Conduit to the Artist Heart

Moderated by renowned engineer Jack Joseph Puig, this panel of leading edge audio technologists will prognosticate on the future of professional and consumer audio. The panelists in today's 1:30 p.m. session (Room 404 AB) are Dean Bolte, Managing Director, Americas at Omnifone; Joel Clarke, Motorola Mobile Devices; Chris Dorian, Sr. Area Director/Business Sales at T-Mobile USA; Aja Schmit, Bullitt Group Ltd. and Devon Worrell, Mobile Audio Architect, Intel

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.

Chris Tabron: Behind the console at Red Bull Studios NY

Chris Tabron is a producer/mixer and chief engineer of Red Bull Studios New York. Chris will present a cross selection of his versatile work while explaining his approach.

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

Student Critique: Students have their mixes evaluated by the pros

1-2 p.m.

Jonathan Castelli: The "Producer's Engineer"

Jon, who has worked as a mixer and producer with artists such as Lady Gaga, Beyonce and Ariana Grande, will be discussing his methodology on retaining the producer's vibe in the mix, while creating depth and allowing the sonic space to expand.

2-4 p.m.

"Bring Your Own Mixes" for Students



MILLENNIA, BOOTH 1520 Millennia's Portable Series HV-32P and HV-35P preamps are designed to be powered over a range of 12 to 15 VDC. They can run on standard 2000 mAh battery packs for hours. The Portable Series Preamps will be available November 2014. Right here, right now, at the Millennia booth, get all the news about these new products from Joel Silverman, managing director, Millennia Music & Media Systems.

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Triad-Orbit Expands with 14 New Products

BOOTH 1130 Triad-Orbit Advanced Stand Systems is unveiling 14 new products at the 137th AES Convention. "Triad-Orbit made its official debut last October at the 135th AES Convention in New York City," says Marty Harrison of Access Products Group, Triad-Orbit's parent company. "Triad-Orbit is a total reinvention of the traditional mic stand; T-O is modular and custom configurable. When new users employ Triad-Orbit stand systems in their work process, they quickly discover new system configurations to accommodate their own unique applications and requirements. Most of the new Triad-Orbit products we're launching at the 2014 AES Show are a direct result of suggestions and interaction with T-O users."

The 2014 Triad-Orbit new products offering includes the TM articulating stand, OM, O2x and OA orbital booms, IO-C clamp, IO-W wallplate, iOrbit 3 iPad Mini mount and a series of IO-H quick-change mounting heads for A/V applications.

ProSoundNetwork Presents Best Of Show Awards

Today, the editorial staffs of *Pro Sound News* and *Pro Audio Review* magazines present the fourth-annual ProSoundNetwork Best of Show Awards for the 137th AES Convention in Los Angeles. During each of the pro audio industry's major U.S.-based conventions and trade shows, the editors of *PSN* and *PAR*, with assistance from the editors of sister titles *Mix* and *Audio Media*, comb the exhibit halls for new and noteworthy products.

The winners are: AEA N8; Antelope Audio Satori; Apogee Electronics Ensemble 30x34 Thunderbolt 2; Audio-Technica AT5045; JoeCo BlackBox BBR1MP; Cymatic Audio uTrack 24; Genelec 8351; Neumann Collectors Edition U 47 FET; Neve Genesys Black; PMC QB1-A; PreSonus StudioLive RM Series; Radial J48 Stereo; Shure PSM 300; Solid State Logic XL-Desk; Solid State Logic Live.L300; Soundtoys 5; Telefunken M60 FET; Universal Audio UAD-2 Satellite Thunderbolt DSP Accelerators



AURORA AUDIO, BOOTH 1334 In an era when producers/engineers/musicians need to take their studios with them, Aurora Audio's new Stinger, an enhanced single channel version of Geoff Tanner's popular GTQ2 dual channel preamp, is the tool of choice. Stop by the Aurora Audio booth and check out the added features that make the Stinger something special indeed. In fact, you might even encounter CEO/Electronic Design Engineer Geoff Tanner himself, as did our photographer on his appointed rounds yesterday.



JOECO, BOOTH 1238 JoeCo is turning heads at the 137th AES with the latest addition to its award-winning BlackBox family of live multi-channel audio recorders and players, the new flagship BlackBox BBR1MP Recorder. The 24-channel, stand-alone, live audio acquisition solution delivers all the standard BlackBox functionality, while featuring 24 high-quality in-house developed microphone preamps, operating at up to 24bit/96kHz, which are integrated into the recorder's tiny 1U housing. Shown here with the new BBR1MP Recorder is JoeCo managing director Joe Bull.



CRANE SONG, BOOTH 1013 Crane Song is introducing the Avocet II discrete class A stereo monitor controller, the latest iteration of one of the company's best-selling hardware products. Avocet II features an entirely new DAC and also offers significantly improved jitter performance. This newest version, the result of two years of research and development, utilizes the latest generation 32-bit component from microprocessor manufacturer AKM in the digital-to-analog converter section. Crane Song's Dave Hill, shown here, rushed back from his GQ Fall Fashions photo shoot to talk up the Avocet II to curious AES attendees.



O'DONNELL DELIVERS The second full day of the 137th AES concluded last night with acclaimed game audio director and composer Marty O'Donnell (of *Halo*, the biggest selling game soundtrack of all time) delivering the Richard C. Heyser Memorial Lecture. Titled "The Ear Doesn't Blink: Creating Culture With Adaptive Audio," O'Donnell drew on his unique perspective from years working in film and commercial music (including developing the audio for *Halo* and for his much-anticipated

new game, *Destiny*, in which he involved the likes of Sir Paul McCartney) in discussing the creative challenges of working with non-linear media. Shown here following the lecture are, from left: AES Technical Council vice-chairs Michael Kelly, Bob Schulein and Juergen Henne; Marty O'Donnell; and AES Chair Francis Rumsey.

Want to make better mixes?

The m920 is transparent, wide-open, musical playback for hard working audio professionals. In a world of endless distraction, the m920 is here to help you achieve limitless engagement. For mixing, mastering or simply listening and admiring your work, the resolution, detail and immediacy of the m920 at the center of your system will pull you out of the din and in to the music.

The m920 High Resolution Monitoring System



On display at AES booth **1532**.

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AUDIO ENGINEERING ASSOCIATES, BOOTH 1431

Audio Engineering Associates is celebrating 50 years in professional audio by launching its next microphone in the Nuvo series, the N8, as well as its on-line microphone museum. AEA now offers a Classic, Legacy and Nuvo series of microphones as well as three ribbon preamps. At the AEA booth, production manager Paul Pegas, posing with the Nuvo NB, has a story to tell.



GORDON INSTRUMENTS, BOOTH 1001 Gordon Instruments has developed a "soft signal path" concept where each stage and the path itself are variable, optimized automatically for the selected gain and the output load. This innovation has been incorporated into the Gordon Microphone Preamplifier System along with high-resolution analog design, component, and assembly technologies, forming a very powerful sonic combination. Gordon Instruments' Grant Carpenter was on hand at the booth yesterday explaining the finer points of the new preamp.

Kelleigh's Recording Picks

By Kelleigh Welch

The final day of the 137th Audio Engineering Society Convention is upon us, but that doesn't mean there is a lack of activities to check out today.

1. INSIDE THE MIX BY DAVE REITZAS: 9 a.m. to 10 a.m., Room 403 AB, Page 258 in Convention Program: Multi-Grammy award winning engineer/ mixer Dave Reitzas dissects some of his hit songs by artists Barbara Streisand, Madonna, Whitney Houston, Josh Groban and Michael Buble.

2. NEW DAW RISING: SCORING AND MIXING YOUR GAME, IN THE GAME: 10:15 a.m. to 11:45 a.m., Room 408 B, Page 212 in Convention Program: PopCap Games sound designer Guy Whitmore talks mixing and composing audio for a game in a DAW while watching the game take place.

3. ANALOG TAPE IN A DIGITAL WORLD: 11:15 a.m. to 12:45 p.m., Room 306 AB, Page 138 in Convention Program: This session explores how software companies are working to emulate the classic tape sound, while hardware companies are finishing new ways to capture the essence of this classic recording medium.

4. SUPERSTARS OF PRODUCTION SOUND RECORDING: 1 p.m. to 3 p.m., Room 408 B, Page 268 in Convention Program: Brian McCarty chairs a panel of production sound designers to give an inside look at recording dialog for film, and gives tips and tricks they've learned about in the field. Panelists include: Peter Kurland, Philip Palmer, Jim Tananbaum, and Mark Ulano.

5. MASTERING FOR ENGINEERS: 2:30 p.m. to 4:30 p.m., Room 409 AB, Page 260 in Convention Program: Presenters Andres Mayo, Darcy Proper and Ronald Prent give you an inside look at the mastering process while working with a client, addressing the importance of the session and working with the client to produce exactly what the client needs.

6. RECORDING PRODUCTION SOUND—A MASTER CLASS: 3 p.m. to 5 p.m., Room 408 B, Page 269 in Convention Program: Peggy Names and Jay Patterson discuss the craft of recording live dialog in unique locations during this panel.

Neumann Issues First Midfield Monitor

BOOTH 1313 Neumann is expanding the successful KH line with its first midfield monitor: the KH 420. The active 3-way system (10"+3"+1") is ideal for larger 5.1 and 7.1 configurations and listening distances of up to 11 meters.

With a corner frequency of 52 Hz, the KH 120 nearfield monitor set new standards in its class for low frequency performance. Neumann engineers have succeeded in raising the bar with the KH 420; its 26 Hz corner frequency is not only lower than other comparable midfield monitors, but a whole octave lower than the KH 120. Anyone requiring even lower bass reproduction for surround systems with a dedi-

cated LFE channel can add the KH 870 woofer to extend the response down to 18 Hz.

Computer-optimized drivers, the Mathematically Modeled Dispersion Waveguide (MMD(tm)), acoustical controls for matching the speakers to the listening room, a highly flexible input section, and a wide range of mounting hardware make the KH 420 a versatile monitoring tool for the audio professional. The KH 420 has been designed to provide optimum dispersion regardless of the orientation of the cabinet. This is possible thanks to the rotatable waveguide section which contains both the high frequency and midrange drivers.

API, Vintage King in New Financing Deal

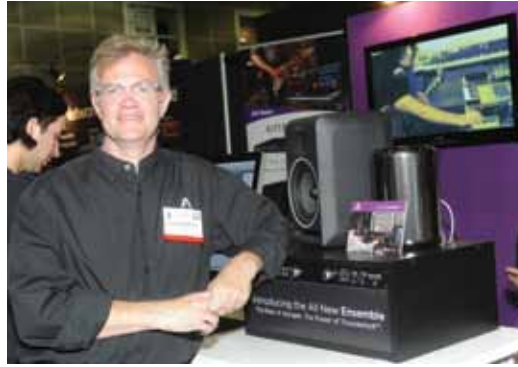
BOOTH 1219 API Audio and Vintage King Audio (Booth 1025) are once again teaming up to bring audio enthusiasts a special deal on the brand's legendary consoles. Offering 0% interest financing for 36 months, the financing deal includes two of API's newest and best-received consoles, the API 1608 and The Box.

In a major announcement from the 137th AES Convention exhibit floor yesterday, Vintage King Audio's west coast sales manager Jeff Ehrenberg (left) and API owner and president Larry Droppa announced an exclusive financing deal on API consoles.





CYMATIC AUDIO, BOOTH 1121 Cymatic Audio is introducing the uTrack 24 universal hardware recorder/player/interface in 19-inch format. It's the go-to solution for people who want to do high-quality recordings without the need of a computer. The uTrack 24 records directly onto USB media plugged into the front panel, while a three-color LED displays the level of all channels. The LEDs can also be used as a 24-segment level meter for individual channels. At the booth yesterday, Cymatic marketing's Conny Kensity held forth on the uTrack 24's unique features.



APOGEE, BOOTH 1412 Apogee's new Ensemble 30x34 is a low-latency Thunderbolt 2 audio interface (1.1ms round trip @ 96 kHz/32 buffer) featuring eight Advanced Stepped Gain mic preamps with 75 dB of gain; a full 32-bit signal path from DAW output direct to the DAC AND Direct Memory Access (DMA) engine to "more efficiently" read and write data directly to Mac memory independent of the Mac CPU. Shown here with a new Ensemble unit is Apogee's Roger Robindore.



SOLID STATE LOGIC, BOOTH 1409 Solid State Logic is introducing its XL-Desk, a modern twist on the classic analog studio console. XL-Desk is designed for tracking or mixing engineers who require the sonic and workflow benefits of an analog console within a DAW centric studio, but don't want or need the integrated DAW control and analog level automation other SSL console products have made the new hybrid studio standard. SSL's James Motley, head of business, Workstation Partner Products, International Headquarters, is ecstatic over the XL-Desk.

women pros | continued from page 1

singer/ songwriter Lisa Loeb; and singer/ songwriter Brenda Russell, shared their stories on their careers and working collaborating with men and women.

A major part of the discussion centered on balancing creativity with business, and how these women stress standing your ground while working with producers, engineers and businessmen.

"It can be a real challenge," said Araica, who now owns her own studio and record label in Miami. "You want to be creative, but the business side is all numbers and that can get in the way. If you believe in something, you have to stand your ground."

Loeb echoed Araica, saying, "It's always been important for me to get what I want. It's great to collaborate with other producers, but sometimes you have to sacrifice something. I'm happy to compromise, but the final product still has to stay true to me."

PMC Sells First QB1-A Monitors to Capitol Studios

BOOTH 1460 PMC has sold its first QB1-A reference monitors. The sale of two pairs of the new reference monitors to Capitol Studios has been confirmed at the 137th AES as part of the ongoing refurbishment program at Capitol, with one pair destined for Studio A, the other for Studio B.

Launched this week at the AES show, the QB1-A is PMC's new high-end monitor (Booth 1628). Designed to provide a new reference standard for medium- to large-scale recording facilities in terms of accuracy, dynamics, resolution and headroom, it offers over 4800 Watts of power per channel and incorporates analogue and digital inputs, PMC's Advanced Transmission Line (ATL) bass-loading technology, DSP control, and the latest generation of PMC's Class-D amplification and driver designs.

Capitol's engineers and management were part of a network of international industry professionals who provided invaluable feedback on the design of the QB1-A as it evolved.

Phoenix Audio Spotlights Nice DI/500

BOOTH 1035 Phoenix Audio is spotlighting the Nice DI/500, an API 500 series compatible direct input channel and EQ Tilt control processor for guitar, keyboard and all line level sources. This API 500 series format DI will be an excellent addition to the Phoenix Audio 500 series line up and will sit alongside the DRS1R/500 mic pre amp DRS-EQ/500 4 band EQ and the N90-DRC/500 compressor/Gate.



UNITY AUDIO MONITORS - BRUTAL HONESTY

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



"I really like these monitors, I can't stop going to them! I love them for balancing mixes, and vocals in particular."

Alan Moulder - Producer
Nine Inch Nails, Led Zeppelin,
Foo Fighters

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aes success | continued from page 1

Studio Expo and Live Sound Expo Exhibits-Plus sessions are drawing attendees to their exhibits floor stages, and the technical program sessions are still packed. What's already been an awesome convention is up to full steam!"

Many of the 308 exhibitors on-hand were upbeat about the strong turnout. "We're seeing a lot of traffic in the booth today; people are looking at our new PSM 300, so we're happy to see the excitement and enthusiasm," said Cheryl Jennison Daproza, media relations specialist for

Shure (Booth 1501). Across the aisle, Jay Easley, vice president of Live Consoles in the Americas for Solid State Logic (Booth 1409), offered, "The show's going well, once again; AES is always great to be at for Solid State Logic. We've got recording, a little broadcast, we've got the live consoles, so it's been good—very busy."

The convention has been a hit for attendees as well, attending seminars, panels and workshops, eyeballing gear and catching up with the rest of the industry. Ken "Pooch" Van Druten, FOH engineer for Linkin Park, said, "Mainly I'm here to say hi to a bunch of friends and manufacturers that I work with—

Waves, Rupert Neve, some of those guys that I don't get to see all the time. And keep my head in what's new and what's going on—you're always wondering what's going on in Avid Land; always something new and crazy over there."

Make the most of the convention before it closes this afternoon—there's plenty to see, do, hear and learn. If you can't get everything you want done, keep an eye towards next year when the 139th AES Convention will be held at the Jacob Javits Convention Center in New York City, October 29-November 1, 2015. See you there!

mayo | continued from page 1

the past decade as well.

"I've worked in audio my whole life," Mayo begins. "I'm not just an administrator, or even someone who has been sitting in an office doing something related to music—I've made records every day."

Mayo is quick to note that the 137th Convention's return to LA is a special event, as being in such an audio production-rich environment is the best way to educate and communicate with audio professionals. "I believe we'll find a hungry audience over these four full days of amazing presentations," he says. "This audience needs the content."

Mayo makes a special point that the idea of "hiding your knowledge"—or perpetuating the idea that a "bag of tricks" is key to retaining clients—is old school thought and doesn't hold water in today's open, fast-paced multimedia production environments. "Such a way to preserve your business is no longer acceptable," he offers. "Ten or more years ago, that may have been the case in too many instances. Today we know you can get any bit of information about anything, anywhere. So it's not just about having the information; it's about what you do with it. Our new paradigm is about creating a network of knowledgeable peers through

social networks; but more importantly, physical social networks, like the AES. We need to promote the concepts of building your professional network. Not so much in LA, but new markets—Brazil, Russia, India, China—are emerging: ones that need to know it's not about hidden magic, because anyone can do anything, anywhere. If you take the opportunity to build a network from the AES, you are taking advantage of a truly unique resource."

Mayo notes that the recent AES67 standard represents the other half of the Society's strengths, namely its role as a guide in directing product developers to build gear for comprehensive audio production systems. "AES67 is proof of the need for standardization and the manufacturers understanding of that," he explains. "When we are able to stay in the center of product development and the manufacturers have a high level of respect for us, then the only other key component is that our audience—the end users—understands our function and purpose."

Mayo notes that his AES presidency marks the first time that a Latin American has led the Society. He hopes that his unique experiences in dealing with rapid change—what some could describe as "crisis" for some geo-economic settings—will ultimately broaden the scope of AES in positive ways. "This is an incredible honor for me," he says earnestly of the appointment. "And, looking through the eyes of the AES, it's

a mind-opening decision. The way we generally solve problems in Latin America, I would say, is more agile. We are used to crisis because we've been in crisis many times over. Meanwhile the music business today is in crisis, yet it's a very good moment for many. I come from a background of working against difficult situations. Considering these experiences, I may have a chance to do something different."

AES 2014 Election Results

Christopher V. Freitag, Chair, Tellers Committee, Audio Engineering Society, has reported the election results for the year 2014-2015.

- **President-Elect:** John D. Krivit
- **Secretary:** Ronald D. Streicher
- **Treasurer-Elect:** Garry Margolis
- **Vice President Eastern Region, U.S. & Canada:** Anthony Schultz
- **Vice President Western Region, U.S. & Canada:** David W. Scheirman

■ **Vice President Northern Region, Europe:** Bill F. Foster

■ **Vice President Southern Region, Europe:** No candidates came forward for the nomination. (Because there were no candidates for election as Vice President of this region this year, the term of the incumbent Umberto Zanghieri will be extended an additional year and another election for VPSE will be conducted in 2015.)

the AES DAILY day | three edition

October 2014

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WELCOME HOME

LOS ANGELES

California

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

Chuck Ainlay • Elliot Scheiner
Jeremiah Slovark • John McClain

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

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

Booth Schedule

Friday, October 10th

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

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

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

1:00 — 2:00 PM — Open Demo

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

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

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

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

Saturday, October 11th

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

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

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

Booth Schedule (cont.)

1:00 — 2:00 PM — Open Demo

2:00 — 3:00 PM — NUAGE for Audio Post

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

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

5:00 — 6:00 PM — Open Demo

Sunday, October 12th

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

11:00 AM — 12:00 PM — Open Demo

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

1:00 — 2:00 PM — Open Demo

2:00 — 3:00 PM — NUAGE for Audio Post

3:00 — 4:00 PM — Open Demo

Demo Room Schedule

Friday, October 10th

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

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

Saturday, October 11th

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

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

Sunday, October 12th

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

