THE OFFICIAL

From the editors of *Pro Sound News* & *Pro Audio Review*

AES DAILY

vip preview edition

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

IF IT'S ABOUT AUDIO, IT'S AT AES!

THE RETURN TO L.A.

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ISTOCK/THINKSTOCK

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.

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ShowNews

Co-Chair MacDonald, AES Welcome Audio Pros to L.A.

By Frank Wells

What is your role for the upcoming AES Convention?

I am Co-Chairperson for AES 137 in Los Angeles in October. I am fortunate to have as Co-Chair Valerie Tyler, who has served several times as an executive volunteer for AES Conventions. We are trying to provide the most comprehensive resource event of the year for anything that has to do with audio.

Michael MacDonald: 'We are trying to provide the most comprehensive resource event of the year for anything that has to do with audio.'

What led you to get involved?

It's important to remember that audio is a specialty and the AES has always been the

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Portnow to Deliver Friday Opening Keynote

On Friday, October 10, at the Los Angeles Convention Center, AES will present the keynote address by Neil Portnow, president/CEO of The Recording Academy, from noon to 1 p.m. in Special Events Room #403. Portnow's presentation will discuss how The Academy and its P&E Wing—via education and dialog—address the challenges and opportunities currently facing recording professionals, as well as targeted advocacy initiatives The Academy is developing to address some of these concerns.

Neil Portnow

During the course of his career, Neil Portnow has become a leading figure in the music and recording industry, liaising with music makers, corporate executives, political figures and worldwide brands. He has served as president of The Recording Academy since December 2002, and was named president/CEO in September 2007. As

portnow on page 38

A-T Unveils AT5045 Cardioid Condenser Microphone

BOOTH 1301 Audio-Technica is introducing the AT5045 Cardioid Condenser Microphone, the latest addition to A-T's flagship 50 Series of premier studio microphones. The hand-built AT5045 is a "stick-design," large-diaphragm electret side-address condenser instrument microphone with a cardioid polar pattern that enables the user to capture audio with profound realism and depth, translating the natural sound of the instrument. Available separately or as stereo pairs (AT5045P), the mics are engineered to meet the most critical requirements of professional recording. The AT5045 features a large diaphragm, fast transient response, low noise, the ability to handle high sound pressure levels (149 dB SPL), and one of the widest dynamic range specs available (141 dB). These specs make it an ideal instrument microphone, designed specifically for use on overheads, percussion, acoustic guitar, strings and other acoustic instruments in professional studio applications.

Audio-Technica's AT5045 cardioid condenser microphone

JBL Showcases 3 Series Studio Monitors

T-1 JBL Professional is showcasing its 3 Series studio monitors. The first studio monitor line to incorporate JBL's patent-pending Image Control Waveguide, 3 Series is designed to deliver exceptional imaging and detail in any listening environment. With a distinctive appearance, rugged build, pristine sound, and most affordable price points, the new 3 Series will be welcomed by music, post and broadcast production customers working in stereo and surround sound formats.

JBL's LSR308 powered studio monitor

The JBL 3 Series features two models: the LSR305, five-inch powered studio monitor; and the LSR308, eight-inch powered studio monitor. Both models offer impressive performance, with the LSR305 boasting a response of 43 Hz to 24 kHz and a peak SPL of 108 dB, while the LSR308 features a response of 37 Hz to 24 kHz and a peak SPL of 112 dB.

ShowNews

Key Broadcast/ Networking Topics Featured at 137th AES

By Steve Harvey

Broadcast audio is heavily featured at the 137th AES Convention, both on the exhibit floor and in a busy technical program of related panels and paper sessions.

Broadcast audio processing has long been a hot topic, even as radio and television have moved to digital platforms worldwide. One of many sessions in this year's Broadcast and Streaming Track, chaired once again by David Bialik, will be an in-depth look into how to effectively use such processing in a panel discussion featuring experts from leading manufacturers (Oct. 11, 2 p.m.).

The CALM Act and P/LOUD regulations are in place in the U.S. and Europe but loudness compliance remains critical. Representatives from the NAB, EBU and various manufacturers will bring attendees up to date on global legislation and the latest implementation methods (Oct. 11, 10:30 a.m.).

A panel on opening day (Oct. 9, 4:30 p.m.) will take a look at routing audio in a broadcast facility and discuss the challenges of implementing protocols such as AES67, AVB, Dante, Livewire and Ravenna in broadcast workflows. For those wishing to learn more about digital audio networking,

broadcast on page 38

Yamaha Showcases NUAGE V1.5

BOOTH 1401 Yamaha Commercial Audio Systems, Inc. is issuing Version 1.5 software for the NUAGE Advanced Production DAW System. Available via free download at the company's web site, V1.5 allows remote control of R Series audio interface head amplifiers from NUAGE Fader/Master control surfaces. In addition to providing a broader selection of I/O options, the software also allows Yamaha CL Digital Console inputs to be shared via a Dante network for significant system expansion capability.

With V1.5, the "NUAGE PT Bridge" driver for Pro Tools control gains OSX 10.9 compatibility so that Avid systems running on Mac platforms is fully supported. By adding Quick Control to the NUAGE Master Unit, specified parameters can be assigned to the multi-function display for even greater customization. The Master Unit now has the ability to instantly access a vast range of VST instruments from the display and knobs for more efficient, effective sound crafting. The multi-function knobs provide as much as 512 times finer control than in Fine Mode.

Yamaha's NUAGE Version 1.5

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ShowNews

O'Donnel to Deliver Heyser Lecture

Audio professionals and gaming aficionados of all types will want to be present to hear acclaimed game audio director and composer Marty O'Donnell (Halo series, others) deliver the Richard C. Heyser Memorial Lecture at the 137th Audio Engineering Society Convention. The AES convention's Heyser lecture, scheduled to take place on Friday, October 10, at 7 p.m., is served by an endowment that each year brings eminent individuals in audio engineering and related fields to speak on an interesting topic, is often a highlight of the show; past lecturers have included Ray Dolby, Ray Kurzweil, Walter Murch, George Massenburg and Phil Ramone. O'Donnell's lecture, titled "The Ear Doesn't Blink: Creating Culture With Adaptive Audio," will draw on his unique perspective from years working in film and commercial music, including developing the audio for *Halo*, the biggest-selling game soundtrack of all time, as well as the long-awaited title, *Destiny*, in which he involved the likes of Sir Paul McCartney to create the soundtrack for this much-anticipated game. In April of 2014, he started his own company, Marty O'Donnell Music. Throughout all of these endeavors, he's brought a unique perspective to audio in a wide range of media, something that he'll share with attendees at the lecture.

DPA Presents Grand Piano Listening Demo

BOOTH 1100 DPA Microphones is hosting a Grand Piano Listening Demo throughout the 137th AES Convention. As part of these demonstrations, the company's d:dicate 2011C and 4011A Recording, d:vote 4099P Instrument and d:screet 4061 Miniature mics will be connected to a Steinway Grand Piano. Visitors will have the opportunity to listen to the quality and differences of each microphone at headphone listening stations.

DPA microphones arrayed at a Steinway Grand Piano for the Listening Demo set for AES

Focusrite is Proactive at 137th AES

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

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

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

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Thursday, Oct. 9 – Sunday, Oct. 12, 2014
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Hi-Res AUDIO

SLATE DIGITAL, BOOTH 1539 Slate Digital's RAVEN MTX multi-touch production console allows your creative process to flow without inhibition. Work faster and more efficiently, and have access to modern features that only the RAVEN can offer. With the RAVEN Batch Command System, you have access up to 1,000 key command and mouse-clicks with the touch of just one button.Streamline your workflow, get more done, and be more creative. Customizable with options include: digitally controlled stereo and surround; analog monitoring sections; color and finish options; custom desk extensions to fit any size studio. No more obstacles between you and your DAW.

Neutrik Intros New powerCON Series Cover

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

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

The new Neutrik SCCD-W spring-loaded cover is ideal for numerous application environments, including ball parks, OB trucks, theaters, and other situations where water and particulate pollution need to be kept away from D-size chassis connectors. Compared to SCDX, the new SCCD-W takes this weather resistance to an entirely new level, offering IP65 protection for unmated chassis connectors.

ShowNews

Recording Academy P&E Wing Plans Strong AES Presence

BOOTH 1619 The Recording Academy Producers & Engineers Wing will once again have an active presence at the 137th AES Convention.

Neil Portnow, President/CEO The Recording Academy, The GRAMMY Foundation and MusiCares will give a keynote on Friday, October 10, noon-1 p.m.

This year's iteration of the popular GRAMMY SoundTables, presented by the P&E Wing, will be held on Saturday, Oct. 11, from 3-4:30 p.m. in room 403AB. Titled "GRAMMY SoundTables: Songs That Move The Needle," the event will feature producers and cross-genre hitmakers Alex Da Kid, No I.D., Rich Costey, Don Was and Niko Bolas, sharing their experiences in the art of music making. Ed Cherney will moderate.

The P&E Wing will co-sponsor a Hi-Res Audio Production Workshop along with DEG: The Digital Entertainment Group on Friday, Oct. 10, 1-1:50 p.m. The event will be moderated by Leslie Ann Jones (GRAMMY-winning engineer and director of music recording & scoring at Skywalker Sound), with confirmed panelists Chuck Ainlay; John Burk of Concord Music Group; Bud Carr, film music supervisor and producer; Bob Clearmountain; and Cookie Marenco, producer, engineer and owner of Blue Coast Music. Join these top professionals as they discuss the music creation process and share best practices when recording, mixing and mastering in high resolution.

Ambitious Networked Audio Track Set for 137th AES

Networked Audio is set to take center stage throughout the 137th Audio Engineering Society Convention, with a series of well-crafted Workshops, Tutorials and special sessions focused on the latest developments in audio networking technology, standards and practices. A dedicated Networked Audio Track will feature a comprehensive set of presentations and professional opportunities dealing with the latest developments and technologies in networked audio, as well as applications for system integration, broadcast, live sound, recording, contractors and more.

Chaired by Tim Shuttleworth, a noted networked audio engineer and the engineering manager at Renkus-Heinz, this year's Networked Audio Track explores the ever-broadening applications of digital audio on local and wider area networks. From Audio-over-IP used across continents in the broadcast sector, to super-low-latency audio transfer in the studio environment, to low-latency systems for live sound reinforcement in fixed installations and touring systems, the medium of choice is increasingly a high performance Ethernet/TCP/IP network. Workshops and Tutorials will cover the history of audio networking as well as leading-edge developments, with session titles including "Using AES67 Networking—Practical issues in AES67 Deployment"; "Software Tools for Telematic Performances"; "Large Scale AVB Networks/AVDECC Control"; "Implementation of a Large Scale Ethernet AVB Audio Network at ESPN"; and "Using Audio Content Over IP Technology in Public Radio." Additionally the AES Convention will play host to a Telematic performance linking Los Angeles, Montreal and Stanford University in a showcase featuring live, interconnected performances with musicians across time zones geographical locations.

AES Intros New 'Raw Tracks' Series

The Audio Engineering Society (AES) is introducing a new series, "Raw Tracks," as part of this year's Recording and Production Track at the 137th Audio Engineering Society Convention. This new series features top-name producers and engineers discussing and deconstructing influential, classic recordings from some of music's most highly regarded artists.

Sessions in the new series include: Recording & Production: RP1—Raw Tracks: Fleetwood Mac: A Master Class presented by Ken Caillat about the recording of a classic song from the hit album, *Rumours*; Recording & Production: RP2—Raw Tracks: David Bowie: A track-by-track Master Class featuring a classic David Bowie recording, presented by Ken Scott; Recording & Production: RP3—Raw Tracks: *Pet Sounds*: A Master Class by three-time GRAMMY-winner Mark Linett about two songs ("Wouldn't It Be Nice" and "God Only Knows") from the Beach Boys' seminal album *Pet Sounds*; Recording & Production: RP7—Raw Tracks: Red Hot Chili Peppers: A Master Class featuring Andrew Scheps that explores the 2012 song "Pink As Floyd."

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Hosa Showcases Edge Series Mic, Guitar Cables

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

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

Hosa's Edge Series cables

polyethylene dielectrics and a 95% OFC braided shield. This reduces resistance and capacitance for maximum signal transfer and crystal-clear high frequency transmission while providing maximum noise rejection.

Hosa Edge Guitar Cables utilize genuine Neutrik X-series plugs.

Sound designer Alan Chang

Lectrosonics Looks Good In 'Purple'

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

For signal management, Chang used a Lectrosonics Aspen Series SPN1612 16-in / 12-out digital signal processor to handle the majority of the music and vocal performances plus sound effects cues. He also placed a Lectrosonics DM812 8-in / 12-out Digital Automatic Matrix Processor into service for the sound effects-driven loudspeakers. Further, he used a Lectrosonics DNT0212 Dante network processor. This unit handled sound-effect playback through two networked computers and provided reverb processing and enhancement for vocals. As for the equipment's performance, Chang reports, "Between the power of the Lectrosonics audio processing systems and the sound quality of the company's wireless microphone systems, we created a setup that sounded terrific and delivered without any dropouts or hiccups."

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ACO Pacific NetSLARM Racks Up SLARM Successes

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

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

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

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

Crown Spotlights Expanded DCi Series Amp 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 multifunction 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.

ShowNews

Game Audio is Special Focus of 137th AES

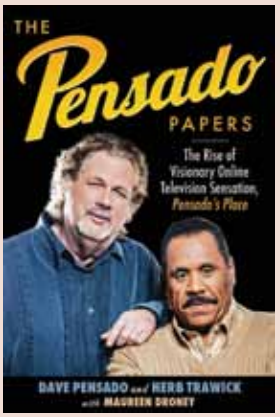
The 137th Audio Engineering Society Convention is featuring a comprehensive set of Game Audio Track programs and events focusing on audio trends and issues in the gaming industry. Game Audio Track Chairman Steve Martz has assembled a compelling and highly inclusive series of panels, sessions and presentations that address the many dimensions of this complex sector of professional audio, this year with a particular emphasis on the practical aspects of the industry. Additionally, Marty O'Donnell, award-winning audio director and composer for Halo and other hits, has also been chosen to give this year's Heyser Memorial Lecture, entitled "The Ear Doesn't Blink: Creating Culture With Adaptive Audio."

A special highlight will be "*Diablo III: Reaper of Souls*, The Devil Is In The Details," a panel that will closely examine how the audio team behind the Blizzard Entertainment hit title *Diablo III: Reaper of Souls* created the entire audio soundscape for the game, including sound design, music and dialog.

"Overall, this is going to be a fantastic Game Audio Track," says Martz. "It takes place at a time when the game industry is undergoing change, when mobile is becoming the new frontier in game platforms and audio is taking on a more significant role in games than ever. We've addressed all of that and more in this year's agenda. This could be our best game audio track yet."

Star Power at the Hal Leonard Booth

BOOTH 1141 Hal Leonard Books, a division of Hal Leonard Corporation, Milwaukee, is featuring several important new books and announcing long-term strategic alliances.



Pensado cover

Hal Leonard's fall line-up features *The Pensado Papers* by Herb Trawick and Dave Pensado, the story of a brilliant audio engineer and his manager from humble beginnings to platinum records. Dave Pensado and Herb Trawick will sign books in the Hal Leonard booth (1141) on Saturday, October 11 at 11 a.m.

Other new titles are Alan Parsons' *Art & Science of Sound Recording—The Book* in which legendary engineer, producer, and artist Alan Parsons offers readers a classic "big picture" view of modern recording technology, and the Zen-series by Mixerman (also available in multi-media form later this year).

Hal Leonard is looking to the future with an exciting new partnership: In collaboration with Groove3, the audio community's best source for online tutorials, Hal Leonard will develop and deliver authoritative content online. This will transform Hal Leonard by making its print content available using Groove3's proven online delivery system and subscription model.

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"RedNet is the sound that I like,
in a format I can use,
by a company I respect...
...if you wanna have it you can follow me."
– Chris Lord-Alge
lord+alge

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

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

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

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Genelec Does Yeoman Work for Updog Studios

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

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

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

Studer Unveils Vista V Digital Console

Studer's Visa V digital console

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

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

At the heart of the Vista V is the Infinity Core, which uses CPU-based processors to deliver an unprecedented 800+ audio channels with superb sonic quality, and more than 5,000 inputs and outputs. The use of CPU-based processors suggests exciting possibilities for scaling up to even larger channel counts, and for running third-party algorithms. Being able to program in high-level languages like C++ speeds up the time of implementing new features—never possible when using DSPs and FPGA processing technology.

ShowNews

AES, DEG Partner on High Res Audio Program at Convention

The 137th Audio Engineering Society Convention will feature a High Resolution Audio (HRA) program Friday, October 10. The direct result of a collaborative effort between the Audio Engineering Society (AES) and DEG: The Digital Entertainment Group, the HRA program will include a number of panels and sessions that address the current and future direction of HRA from various perspectives, including content creation, digital distribution, licensing of hi-res music files, archiving, subscription models, marketing/promotion of hi-res music, compatibility of playback devices and more. These panels and sessions will feature some of the brightest minds in the business as they discuss some of the most current and controversial issues concerning the rapid adoption of high-resolution audio across the industry.

Key Manufacturers Join Vintage King AES Festivities

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

Thursday Oct. 9, 7 p.m.-9 p.m.: Dave Pensado and Herb Trawick: book signing of *The Pensado Papers* at Vintage King Los Angeles, 1176 Sunset Blvd., LA 90012

Friday & Saturday, Oct. 10 & 11: shuttles running 10 a.m.-6 p.m., to and from Convention Center to Vintage King Los Angeles. Sunday shuttle runs from 10 a.m.-4 p.m.

Friday Oct. 10, 6 p.m.-10 p.m: TELEFUNKEN Elektroakustik AES Listening Party @ Vintage King Los Angeles with live recording session and special guests.

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

Sunday Oct 12, 11 a.m.-2 p.m., Gearslutz event at Vintage King Los Angeles: Eat to the beat with the Gearslutz Brunch Bunch.

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NEUTRIK

Soundcraft Spotlights New Vi3000 Digital Live Board

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

Soundcraft's Vi3000 digital live sound console

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

Lotwis Sets the Mood with Lexicon

T-1 Stephen Lotwis is one of Hollywood's busiest music editors. His credits include more than 40 major movies and he currently works at Warner Brother's 2 POP Music, a full service music editorial company. Lotwis takes care of the technical aspects of the soundtrack, documents and manages all related activities, supervises the recording of the original music and oversees the mixing and dubbing sessions. Knowing the quality of the reverb can make or break the ambience of a scene, Lotwis relies on the Lexicon PCM Native Reverb Plug-In Bundle to help set the sonic mood.

Stephen Lotwis

Lotwis has 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.

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.

High-Res Audio, Wireless Systems in Sony Spotlight

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

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

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

Sony Electronics' DWX and DWZ Series digital wireless microphone system are ideal for a range of professional audio applications.

The DWX digital wireless microphone system transmits and receives high-quality 24-bit/48 kHz digital audio.

Sony's PCM-D100 audio recorder

ShowNews

Special 'Sound for Picture' Track Set for 137th AES

The 137th Audio Engineering Society Convention is featuring a special track, "Sound for Picture," chaired by acclaimed film sound engineer Brian McCarty (*On Golden Pond*, *The Big Lebowski*, *Dick Tracy*, others). The Sound for Picture Track at past AES Conventions has been both timely—recent events have looked at soundtrack loudness issues—and popular, evidenced by the standing-room-only crowd that audio specialists from the reality show *Deadliest Catch* drew at last year's New York event. This year's Sound for Picture track will look deeply into how cinema sound is becoming immersive, with the arrival of object-oriented audio platforms like Dolby's Atmos. It will also reflect the widening of the sector's diversity with a panel featuring award-winning women sound mixers. Additionally, for the first time, the Sound for Picture track will include workshops on Production Sound recording.

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* UAD-2 Satellite Thunderbolt includes the "Analog Classics Plus" UAD plug-in bundle. All other UAD plug-ins sold separately at www.uaudio.com. Thunderbolt cable sold separately.

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UNIVERSAL AUDIO

THAT Celebrates 25 Years in Pro Audio

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

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

"We have our customers and employees to thank for our success," Tyler says. "The customers have kept us on our toes, but have been loyal and consistent in buying our products. Our employees keep innovating and delivering high quality, high-performance products. We appreciate the contributions and commitment that both groups have made to our collective success."

To commemorate the company's 25th anniversary, THAT Corporation has released a celebratory logo that will be used in conjunction with the standard company logo throughout the year.

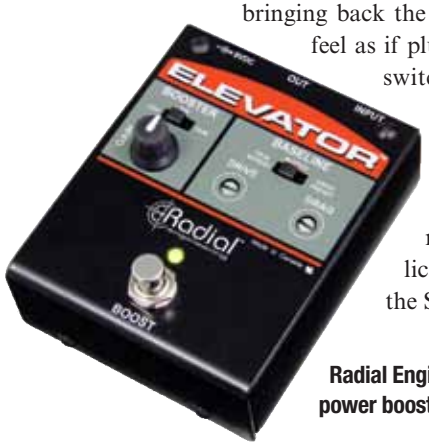
THAT Corporation's team in Milford, MA, salutes the company's 25th anniversary

Radial Takes the Elevator to AES

BOOTH 1466 Radial Engineering Ltd. is launching the Elevator, a unique buffer and power booster designed to augment the performance of small "class-A" amplifiers while providing larger amps with a more consistent tone.

Radial president Peter Janis: "The Radial Switchbone is a favorite ABY switcher for a number of toneaholics. It's not just the switching that attracts players, but the unique power booster. We replicated part of it with the BigShot PB1 and during a discussion with Hellicaster virtuoso Jerry Donahue, he asked if there was a way to retain the boost function but then add more. The result is the Elevator."

The Elevator is made up of two sections: the baseline is used to set the foundation of the tone by choosing between true-bypass (circuit out) or the active buffered circuit. When in, Drag Control load correction lets you dial in the ideal load on the pickup for the most natural tone while eliminating the problems inherent with most buffers and true-bypass circuits by either eliminating noise or bringing back the tone to the sound and feel as if plugged in. Two recessed switches control the Drag and baseline signal drive. The right side features a fully variable boost level plus a mid-boost select to replicate the circuit used on the Switchbone.



Radial Engineering's Elevator buffer/ power booster

Focal Ships Latest Alpha Monitor Models

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

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

The speaker drivers are paired with powerful bi-amped Class AB amplifiers allowing increased dynamics, high SPL, and also include thermal protection and electronic protection with a built-in limiter and compressor; a unique "Auto-Standby Mode" where if no audio signal is present for 30 minutes, the speaker automatically goes into power standby, while "Auto-Power On" is activated in the monitor by audio signal detection. The monitors have balanced XLR, unbalanced RCA inputs, 6 dB of gain sensitivity, and Low Frequency and High Frequency variable shelving adjustments.

Focal Professional's new Alpha monitors

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

TELEFUNKEN Spotlights M60 FET Mic

TELEFUNKEN's M60 FET microphone

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

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

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

StageTec Debuts XDSP Board for Nexus Audio Router

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

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

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

Another first for NEXUS systems is the XDSP's integration of the optionally available ISOSTEM upmix algorithm developed by DSPECIALISTS. Designed for applications where multichannel mixes based on stereo are part of the everyday workflow—as in broadcast or post-production environments—the ISOSTEM algorithm generates a perfect 5.1 mix from stereo input signals in real time and, if necessary, the mix is fully reversible.

AKG's DMSTetrad digital wireless mic system

AKG Features DMSTetrad Digital Wireless Mic System

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

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

The entire DMSTetrad system features the DSRTetrad Digital Stationary Receiver, the DPTTetrad Digital Pocket Transmitter and the DHTTetrad Digital Handheld Transmitter, available with AKG's patented D5 acoustics or as DHTTetrad P5 with standard dynamic capsule. Two sets are available, the DMSTetrad Vocal Set including the DHTTetrad P5 and the DMSTetrad Performer Set including the DPTTetrad together with a C111 L earhook microphone and the MKG L instrument cable.

The DMSTetrad can be quickly assembled and ready to use. The DSRTetrad receiver can work with up to four channels of audio in parallel which can be mixed down directly to its balanced XLR sum output.

dbx Showcases AFS2 Processor

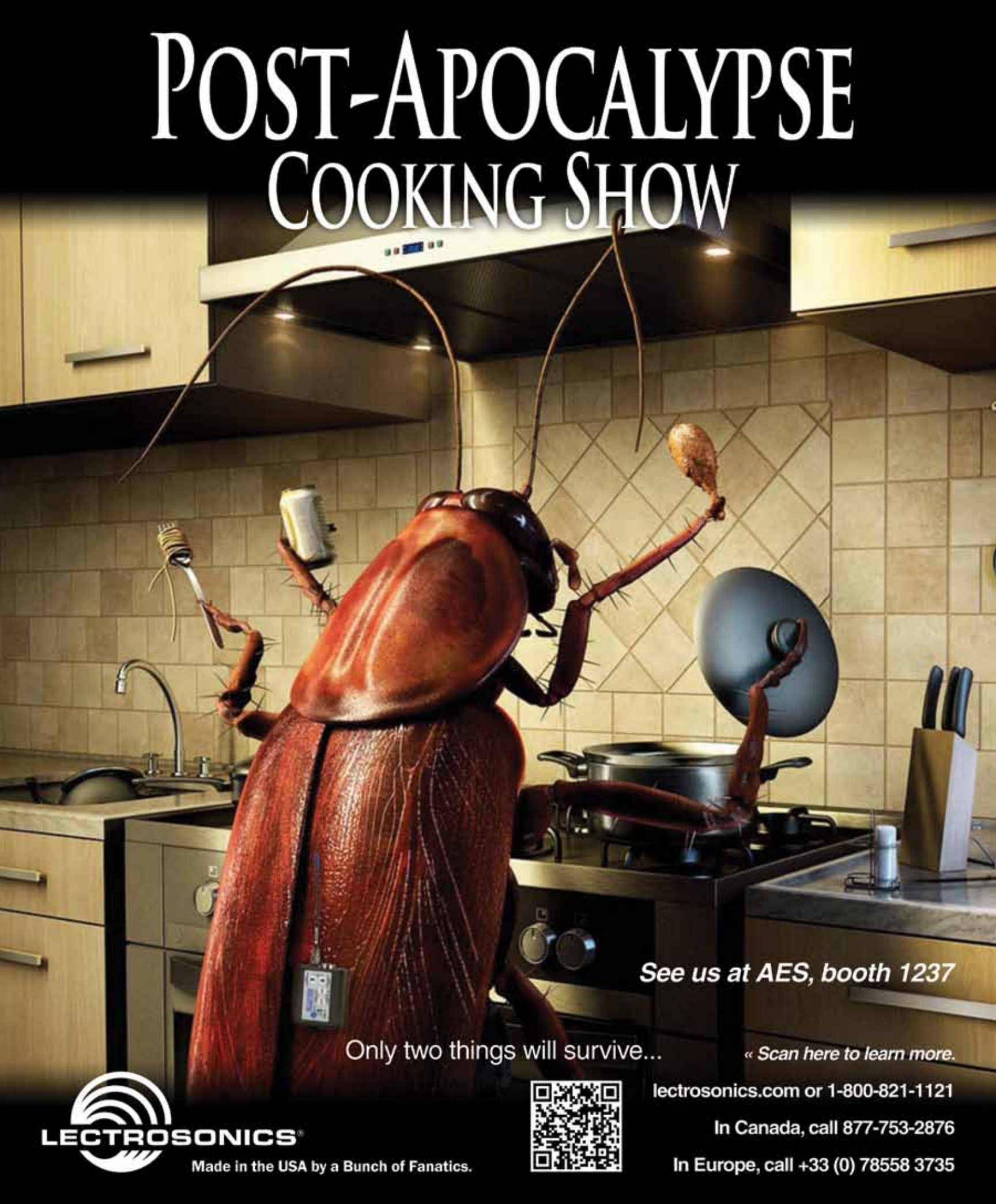
dbx's AFS2 Advanced Feedback Suppression Processor

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'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.

POST-APOCALYPSE COOKING SHOW



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iZotope Readies RX 4, RX 4 Advanced

BOOTH 1100 iZotope, Inc. is updating its flagship audio repair and enhancement suite, RX. An Emmy Award-winning audio repair toolkit, RX is used by musicians, sound engineers and post production professionals everywhere to transform noisy, distorted, or flawed audio into pristine material. Launched in September, the new RX 4 is designed to be the ultimate companion to a DAW or NLE with new intelligent modules, time-saving features, and deeper levels of integration with their hosts.

Screen shot of iZotop's RX4 Dialogue Denoiser function

Highlighted features include: easily adjust and balance the volume of vocals and instruments with the new non-destructive editing feature, Clip Gain; reduce distracting background noise from dialogue and vocals in real time with the Dialogue Denoiser (now a standard feature with both RX 4 and RX 4 Advanced); streamline the editing process with a round-trip workflow compatible with Pro Tools, Logic and other popular hosts through the RX Connect functionality.

Direct Sound Shows New Headphones Lineup

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

Direct Sound's Extreme Isolation headphones

ShowNews

Popular Project Studio Expo Returns to AES

The 137th Audio Engineering Society Convention is again hosting the popular Project Studio Expo, (PSE) presented in association with *Sound On Sound*. The Project Studio Expo, included with admission to holders of the Free Exhibits-Plus badge, will feature presentations by leading industry engineers, producers, authors, journalists and educators, including Alex Case, Mike Senior, Stephen Webber, Larry Crane, Craig Anderton, Mick Guzauski, John Storyk, Paul White, Hugh Robjohns, and others. Presenters will lead attendees through basics such as recording vocals, preparing multitracks for mixing and best practices for proper monitoring, as well as more detailed discussions on other critical project studio issues. The Project Studio Expo will take place Friday, October 10, and Saturday, October 11, throughout show hours. Sponsors for the PSE at the 137th AES Convention include Audionamix, Avid, Focusrite Novation, Sennheiser, and Universal Audio.

Blackbird Academy Adds Roland M-48 to Program

BOOTH 1008 The Blackbird Academy recently installed and integrated the Roland M-48 Personal Mixing System into its Studio Engineering program. The Academy's unique "hands-on" approach curriculum provides students access to Blackbird Studio gear and engineers.

"At The Blackbird Academy, our prime emphasis is teaching the students to provide the client with high-quality sound and service throughout the production process," says co-director and instructor Kevin Becka. "The compact, M-48 mixers punch this ticket by being easy to use, having a full set of features like EQ, reverb, panning and level controls, plus they sound great. I have experience with this system in a live sound setting and am amazed at how well it fits into our tracking, and overdub sessions at The Blackbird Academy."

The M-48 mixers are used every day in Studio I at The Blackbird Academy. The studio is built around a Beatle theme, and like Abbey Road, the control room for Studio I is on the second floor. When they built the room, it was going to be a daunting task to drag copper downstairs to all the live room panels. Becka was happy that the Roland M-48 system worked with their existing Cat-5 runs. The M-48's personal mixers have proven to be easy for the students to grasp and get up and running quickly.

A student in The Blackbird Academy's Studio Engineering program works with the Academy's newly installed Roland M-48 personal mixing system

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Full Sail's API Vision Is Great Match for Students

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.

Full Sail students working at the school's new 64-channel API Vision analog console

"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. "Just walking into the room is an experience vfor first-timers. The sound is something most of them have never experienced before."

Reliability is a big deal for Full Sail University, which operates 24/7. "The Vision has been used nonstop since it went in," says Roun. "There has not been a single problem...not a bum knob or switch...nothing! It's been perfect!"

Sound Devices 970 Takes Audio to the Rack

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

The Sound Devices 970 records 64 channels of monophonic or polyphonic 24-bit Broadcast WAV files from any of its 144 available inputs. Inputs available include 64 channels of Audio-over-IP using Dante, 64 channels of optical or coaxial MADI, eight channels of line-level analog and eight channels of AES digital. It is a supremely powerful tool for professionals who require a significant number of audio channels. Any input can be assigned to any of the 64 tracks and any of these tracks can be routed to any output. In addition, 32-track recording at 96 kHz is supported.

The 970 records to up to four attached drives, which include two front-panel drive caddies and two rear-panel e-SATA connected drives. Material can be recorded to multiple drives simultaneously or sequentially.

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

Millennia Spotlights Portable Series Preamps

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

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

The HV-32P uses two of the critically acclaimed 200 series HV-32 preamps. The HV-35P uses one of the critically acclaimed 500 series HV-35 preamp cards.

The Portable Series Preamps are housed in rugged, light-weight, 24 oz. aluminum 1/3 rack width chassis that are designed to sit horizontally or vertically. They can also be bolted to a Middle Atlantic rack shelf.

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

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

The rear panels have XLR mic ins and XLR balanced line outs along with a 2.4 mm DC input jack. A 12 VDC, 2 A line lump universal power supply is included.

AEA Launches N22 Mic for the Singer-Songwriter

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.

Bridging the gap between vintage and modern, ribbon and condenser, studio and live, the N22 is the ideal companion for musicians and engineers alike.

Featuring the same Big Ribbon technology that has earned AEA its reputation, the N22 offers an incredible 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

Waves Presents SoundGrid Studio System

BOOTH 1319 Waves Audio is offering the SoundGrid Studio System, a real-time processing and networking platform that allows users' DAWs to offload their plugin processing; streamlines and maximizes performance with lightning-fast real-time processing and low-latency monitoring; and integrates seamlessly with all DAWs and SoundGrid-compatible I/Os. This serves any setup, from a single DAW with one SoundGrid I/O, to an entire network of host computers, I/Os, and SoundGrid DSP servers. With its real-time processing and low-latency monitoring, the SoundGrid Studio System can run a nearly unlimited number of plugins, allowing users to track and rehearse with near-zero latency. The system enables users to connect all components through one centralized hub, and to connect multiple DAWs using the SoundGrid ASIO/Core Audio driver. It is also compliant with SoundGrid-compatible Waves and third-party plugins, and comes with a line of powerful DSP servers that provide unequaled offload capabilities.

Waves' SoundGrid Studio System

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.**

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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 Filipetti**, Grammy Award Winning Producer

I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know... — **Vance Powell**, Grammy Award Winning Chief Engineer, Blackbird Studios

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Hamilton Delivers Puss n Boots with Boost from ATC

Joel Hamilton

BOOTH 1110 Puss n Boots is a three-piece, all-female, alt-country band led by singer-songwriter Norah Jones and backed by accomplished vocalists Sasha Dobson and Catherine Popper. All three women learned new instruments for five years before recording their debut album with engineer/musician/producer Joel Hamilton (Tom Waits, Black Keys, Sparklehorse, Elvis Costello) at Studio G Brooklyn. Titled *No Fools, No Fun*, the album was recently released on Blue Note Records. As co-owner of Studio G Brooklyn with Tony Maimone, Hamilton installed ATC SCM25A three-way reference monitors and ATC SCM0.1-15 subwoofers in Studio A, a change that happily coincided with his first Grammy nomination (Pretty Lights, *A Color Map of the Sun*), a Latin Grammy nomination (Bomba Estereo, *Elegancia Tropical*) and a Latin Grammy win (Gaby Moreno, *Postales*). The ATCs were purchased from Audio Power Tools in New York.

The glorious harmonies delivered by Jones, Dobson and Popper are a huge part of the Puss n Boots magic. They form the emotional foreground. "The balance of those harmonies is crucial," said Hamilton. "You've got these three gorgeous women with gorgeous voices, and they're all coming at you like gangbusters because they can all project. We recorded everything live to analog tape, including the vocals."

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 PreSonus 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

The RM-series provides direct Wi-Fi and Ethernet networking and comes with PreSonus' Capture recording software and Studio One Artist DAW for Mac and Windows.

Clear-Com's ProGrid family

Clear-Com Showcases New ProGrid System

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

ProGrid is based on the open AES3 and AES10 (MADI) standards, providing fiber-based transport, routing and format conversion with full management and diagnostic capabilities using the Optocore(r) and SANE technology. A versatile, modular approach offers users the flexibility to size the system to match the demands of a specific production or installation budget, and to manage future expansion. The product portfolio includes a range of fiber interconnected audio, intercom and video real-time distribution products that include different I/O options such as Mic inputs, Line I/O, AES, MADI, Four-Wire intercom, Sync, Serial and Ethernet.

Clear-Com also offers the BroaMan MUX-22 video distribution device, which further broadens the company's capabilities to provide scalable, protocol independent transport of up to eight 3G/HD/SD-SDI video signals (with built-in CWDM multiplexer).

Sonnox Intros SuprEsser DS

Sonnox's Oxford SuprEsser DS

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

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

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 mega-speaker with an ear-shattering volume to adequately cover a venue."

AiRocks-Pro, which has undergone extensive field-testing over the past year, includes many features that were recommended by beta testers and specifically target the mobile professional audio environment.

Vicari Bullish on Mojave Small Condenser Microphones

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

"I've used the Mojave Audio MA-200 and MA-300 condenser mics on woodwinds many times before and have had great success," Vicari says, "but the real surprise this time around was the performance of the company's small condenser mics-the MA-100 and MA-101fet. These mics sounded amazing on the brass and woodwinds. The sound of the flutes we captured with the MA 101fet was just exquisite! Clear, crisp and fat!

"We also used the MA-101fet on the celli while the violins and violas were captured using the MA-100's," Vicari says. "Again, the MA-101fet was amazing on the celli. For the violins and violas, we close miked those instruments using the MA-100's. It was incredible. This was the first time I used these mics, and I could not have been more pleased. These microphones are always a part of my tool box and they are a real bargain compared to many other microphones of this caliber."

Tommy Vicari

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

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."

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)

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 will write, produce, and record 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.

plus24 Spotlights Sanken Chromatic Series

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

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

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

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

Auro, Datasat Partner on New Auro-3D Products

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

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

Auro-3D Crux 3D sound home cinema processor delivers high end audio features at a price point for a wide range of home cinemas and media rooms making full immersive 3D sound available to those installations for the first time. The Auro-3D Crux brings professional cinema audio technology to the home with its stylish design, ideal for both in-room as well as rack mounted installations.

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

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

Cymatic Audio Spotlights uTrack 24

BOOTH 1121 Cymatic Audio is introducing the uTrack 24, a universal hardware recorder/player/interface in 19-inch format—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.

With its reduced size of only 1U, the uTrack 24 accepts up to 24 input and output signals via D-Sub multi-pin connectors. This allows even large live events to be recorded smoothly.

Shure Unveils QLX-D Digital Wireless Systems

BOOTH 1501 Shure Incorporated is introducing the QLX-D Digital Wireless System. Delivering exceptional wireless performance with transparent 24-bit digital audio, QLX-D is a cost-effective solution that features networked control and compatibility with Shure's intelligent rechargeable battery technology.

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

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

Shure's QXL-D Digital Wireless System

IsoAcoustics Shows New Modular Acoustic Iso Stands

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

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

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

Custom configurations for the IsoAcoustics' Modular System will be proposed using the IsoAcoustics easy-to-use Design Calculator, which takes input parameters to create custom configurations based upon user requirements that consider size, weight and intended use, and provides the user with a specialized design solution.

A new Modular Acoustic Isolation Stand from IsoAcoustics

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."

In 10th Year, NUGEN Issues MasterCheck, Updates Visualizer

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

NUGEN Audio's MasterCheck loudness tool

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

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

Audio Precision Unveils APx555 Audio Analyzer

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

Audio Precision's APx555 audio analyzer

The APx555 outperforms the legendary Audio Precision SYS-2700 series, the previous leader in analog audio performance. Leveraging the modular architecture and powerful software of the APx family, the APx555 delivers improved measurement accuracy, speed, flexibility, automation and ease-of-use for developers of audio components, equipment and systems.

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

The APx555 offers audio developers previously unachievable insight into the behavior of their designs, unimpaired by noise or artifacts from the test system.

AwTAC. Awesome.

BOOTH 1449 Appropriately named, The Awesome Transistor Amplifier Company (AwTAC) hand manufactures 500 modules in New York City using all discrete amplifiers with classic through hole construction. Employing American labor almost exclusively (its input transformer is wound in England) Awtac is honestly and proudly Made in America.

On display at the AwTAC AES booth: a double-wide console input Channel Amp, Panner summing module and Compressor. Or, as AwTAC likes to say, "All the parts you need to turn your 500 rack into a modest desktop mixer that a time traveler fresh out of 1970 would approve of."

TC, Dynaudio Erect 3D Sound Booth at AES

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

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

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

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

Soundtoys Launches 'Process' Video Series

BOOTH 1248 Soundtoys is launching a new video series titled "Process" that is designed to uncover the unique ways artists, producers and audio engineers use effects to create original sound.

In the first episodes of "Process," Soundtoys dives headfirst into the world of sound design and music creation with Trent Reznor and the members of Nine Inch Nails (Alessandro Cortini, Ilan Rubin and Robin Finck). During Nine Inch Nails' "Tension" tour, Soundtoys met with Reznor to discuss his use of effects as part of the creative process during recording, mixing and live performance. The result is a three-part video offering users a look into that process.

Trent Reznor is a pioneer user of music technology and an uncompromising icon of reinvention and music industry success. In these videos he explains how effects influence his creative work, stating that "an effect, a pedal box, a new synth, or an interesting plug-in—all of them have songs inside them somewhere that can inspire me to do something."

The Process will begin soon on www.soundtoys.com.

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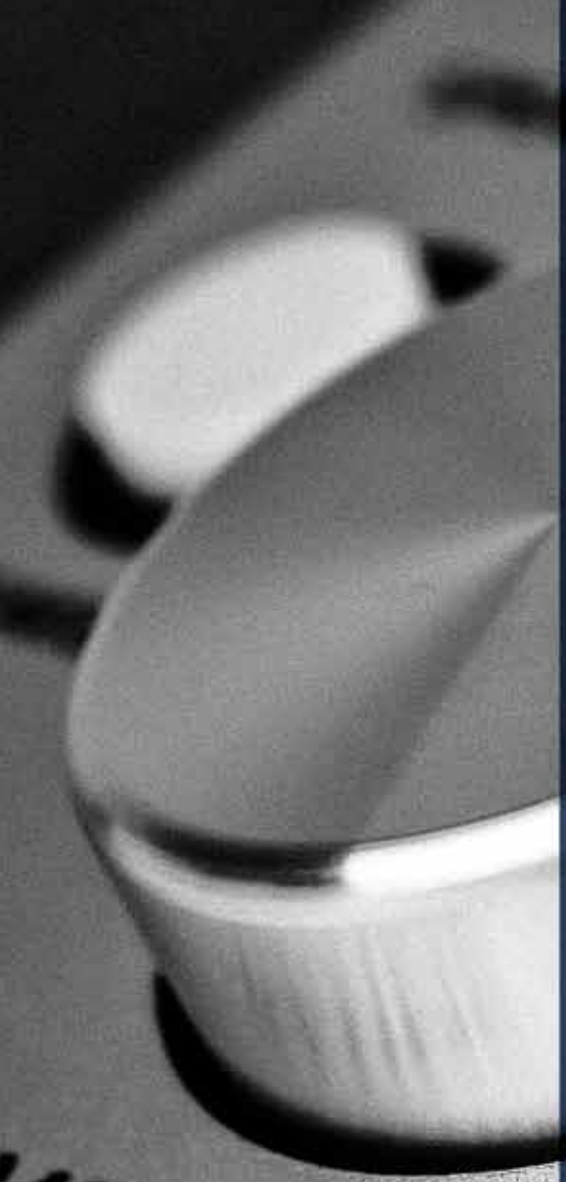

GRACE
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Gordon Spotlights Mic Preamp System

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.

A standard XLR cable links the GC34 gain control (top) to the Gordon Model 4 single-channel preamp (center) or Model 5 dual-channel preamp (bottom). The Model 4 also includes onboard controls.

The primary source of distortion in any preamplifier is gain. In conventional microphone preamps, the gain in the signal path (or open-loop gain) is fixed, equal to the maximum setting of the gain control(s) plus make-up gain for loop feedback, filters, etc (op amps typically have over 100 dB of gain to allow for feedback). Because the gain is fixed, gain control is actually performed by variable attenuators or by variable loop feedback. As a result, the audio input signal is amplified by large amounts of fixed gain only to be cut back down to the level desired at the output.

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.

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

Leading Mfrs. Embrace Dugan Technologies

BOOTH 1425 Technologies from Dan Dugan Sound Design, the originator of automatic microphone mixing technology, have been integrated into audio products from leading manufacturers, and have newly been announced for an updated Yamaha product.

Dan Dugan

Introduced in September 2014 by Yamaha Commercial Audio System, is the addition of Dugan automatic mixing to the company's CL Series consoles. Sixteen channels of Dugan Speech System automatic mixing are incorporated as a standard in these updated products, allowing the user to quickly insert Dugan processing for automatically optimized microphone gain distribution. Dugan integration was annouced earlier this year in Yamaha's QL Series mixers.

The Dugan-VN16 plug-in card was developed and released during the past year in partnership with Avid (Booth 1201). This 16-channel automatic mixing controller plugs into a slot on selected Avid digital mixers and patches into the Avid's mic channel insert points.

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

UA Unveils AMS RMX16 Digital Reverb Plug-in

BOOTH 1101 Developed over a two-year period by AMS founder Mark Crabtree, the new AMS RMX16 Digital Reverb plug-in is now available exclusively for the UAD Powered Plug-Ins platform and Apollo Thunderbolt Audio Interfaces. The AMS RMX16 was the first microprocessor-controlled, full-bandwidth, digital reverb. From U2 and Peter Gabriel to Radiohead and Rihanna, the unique and lush reverb programs of the RMX16 are instantly recognizable. Heard on hundreds—if not thousands—of recordings from the 1980s to today, the AMS RMX16 hardware is still found in nearly every major recording studio the world over.

The AMS RMX16 digital reverb plug-in

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

"Only a full and faithful implementation of the RMX16 would satisfy me," says Crabtree. "I'm excited to have the RMX16 on the UAD-2 platform. I have spent nearly as long designing the plug-in as I did on designing the original unit from scratch!"

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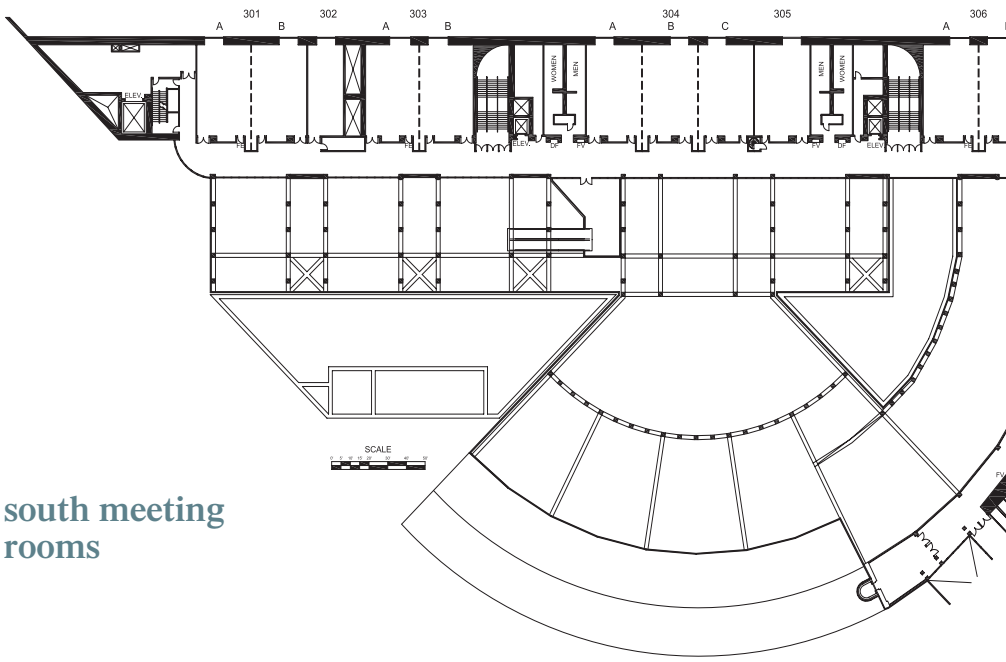

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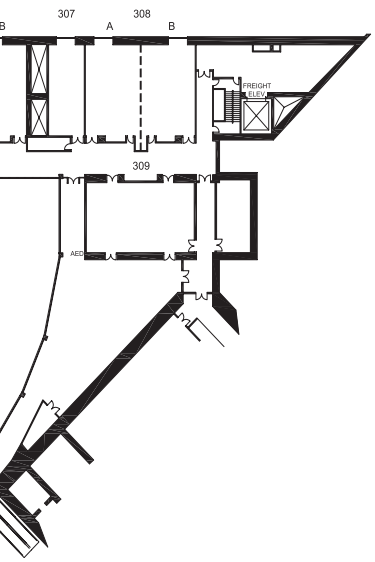

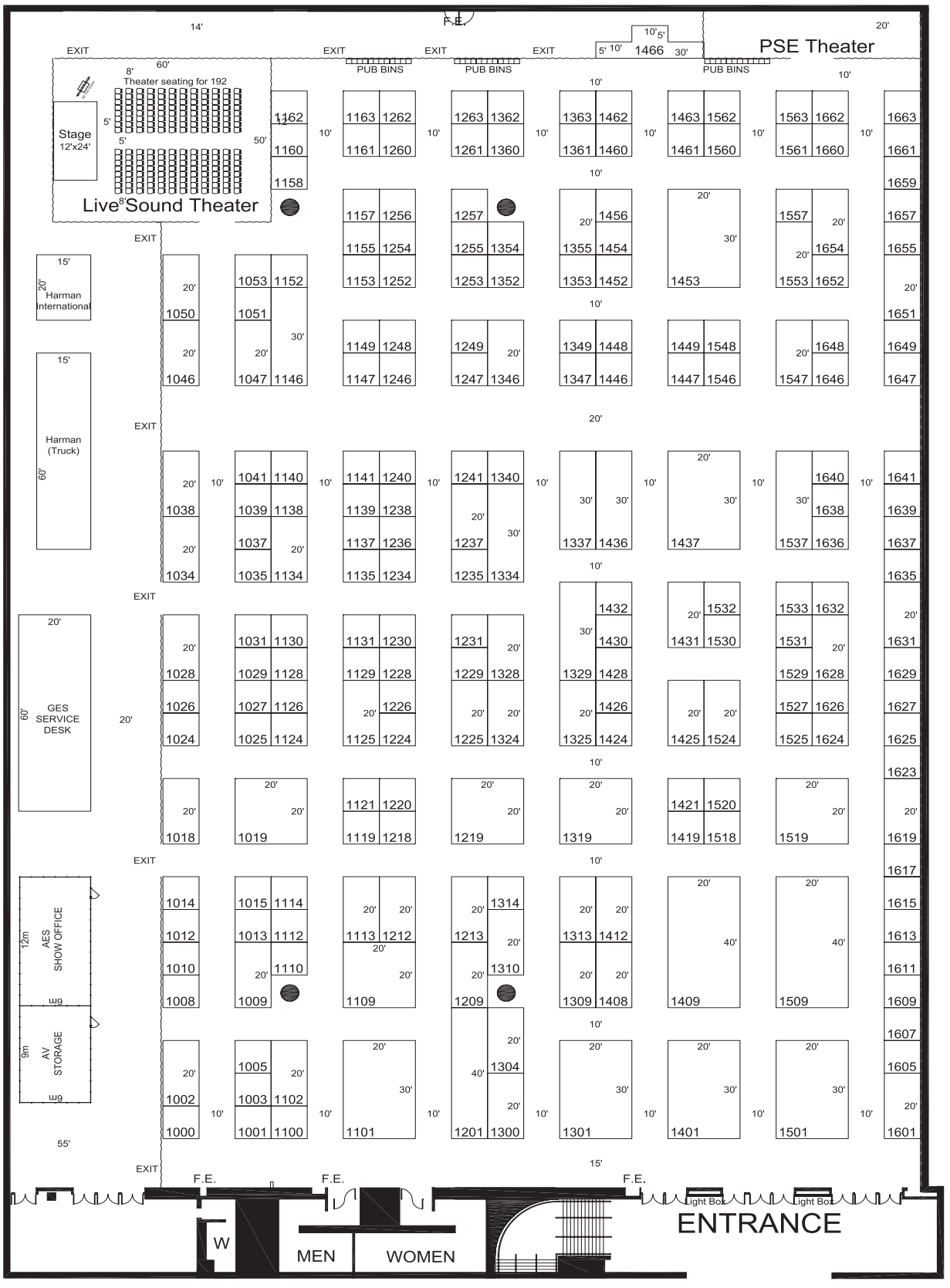

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AS OF 9/23/14

Harrison, Steinberg Demo Automation Exchange at Sony Pictures

BOOTH 1524 Harrison Consoles and Steinberg are introducing a new technology that allows large-format mixing consoles to transfer automation data between a Harrison console and Steinberg's Nuendo DAW seamlessly. Harrison and Steinberg demonstrated this new workflow for the first time at the William Holden Theater at Sony Pictures.

Attendees of the presentation included film mixers and sound designers from major studios in Hollywood. Representatives from Harrison and Steinberg demonstrated how automation data is preserved when transitioning from a Harrison pre-mix to editing in Nuendo and back again. This enables workflows that utilize the strengths of each platform. No other DAW or console manufacturer provides this flexibility.

Unlike other exchange formats, the newly developed format includes 3-dimensional panning (left/right, front/back, and up/down) for immersive mixes. This is only possible because both the DAW and the console have native support for 3-dimensional panning. Transferring the automation to Nuendo allows the audio and accompanying automation moves to be auditioned and manipulated in an editing suite before returning to the dub stage. Even the z-axis (up/down) is preserved in the Nuendo session and may be auditioned in a suitably-equipped editing room.

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portnow

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president/CEO, Portnow works closely with The Academy's Board of Trustees and its Chair, local Academy Chapter boards, as well as The Academy's senior management team to advance The Academy's goals and mission—including the creative and strategic vision and operations of The Academy and its related entities. He also serves as president/CEO of The Academy's charitable affiliates, MusiCares and the GRAMMY Foundation, and he is Chair of the Board of The GRAMMY Museum at L.A. LIVE in downtown Los Angeles.

macdonald

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organization that has led the industry, set the standards and influenced how audio is implemented across every other market—and that's why I'm involved.

The AES convention is a forum for technology, ideas and concepts that are focused solely on audio and sound. There are many other trade events, but only the AES Conventions have a singular focus on audio. It is also one of the greatest people networking events I have ever been to.

What will make the 137th AES Convention particularly special?

First and foremost, AES 137 has to maintain the same high standards for technical content that the conventions where built on decades ago. At the same time, both Valerie and I wanted to help to make the convention program more accessible to students and other first time attendees. I think the program reflects a great balance between deep technical information and topics that people new to the industry can learn from and advance their knowledge base. Anyone can get a free Exhibits-Plus badge that gets you into the AES Exhibition, Special Events, Project Studio Expo, Live Sound Expo and more. But you have to register in advance. That helped drive attendance in New York and will do the same here in LA.

Is L.A. going to be a good site for the 137th?

I believe Los Angeles has the most working audio folks in the world and that makes it a natural candidate for the convention. Much has changed in the area surrounding the Los Angeles Convention Center in the 12 years since the last AES show. With the LA Live complex right next door, attendees will find a vibrant, safe and entertaining place to spend the evening after the convention closes.

broadcast

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there is an entire track on the subject. Audinate's Landon Gentry will present a primer on fundamental concepts of media networking (Oct. 9, 9 a.m.); CobraNet developer Kevin Gross will offer a history of digital audio networking (Oct. 9, 10:15 a.m.); a panel of experts will offer advice on practical Issues in AES67 deployment (Oct. 9, 2:15 p.m.); Rick Kreifeidt of Harman International will extol the benefits of AVB (Oct.10, 12:15 p.m.); and there will be a presentation on the implementation of a large scale Ethernet AVB audio network at ESPN in Connecticut.

A five-hour open forum hosted by the DTV Audio Group (Oct. 10, 1 p.m.) will also investigate IP infrastructures for audio and video contribution within the broadcast plant and in the field, and how IP infrastructures are transforming cable and over-the-top distribution. Object-oriented audio will also occupy plenty of discussion, which will include contributions from mixers and technologists familiar with the emerging immersive sound formats.

Society of Broadcast Engineers (SBE) certification has become recognized in the industry as verification of the attainment of knowledge and experience in broadcast engineering. Exams are open to anyone and will be held Oct. 12 at 2 p.m. Two SBE panels on troubleshooting hardware (Oct. 11, 12 p.m.) and software (Oct. 12, 10:30 a.m.) are also open to all badge holders.

WOMEN'S AUDIO MISSION

changing the face of sound

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

online training @ soundchannel.org

www.womensaudiomission.org

VISIT US AT BOOTH 1354

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

Chuck Ainlay • Elliot Scheiner
Jeremiah Slovarp • John McClain

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

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

Booth Schedule

Friday, October 10th

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

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

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

1:00 – 2:00 PM — Open Demo

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

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

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

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

Saturday, October 11th

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

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

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

1:00 – 2:00 PM — Open Demo

2:00 – 3:00 PM — NUAGE for Audio Post

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

Booth Schedule (cont.)

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

5:00 – 6:00 PM — Open Demo

Sunday, October 12th

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

11:00 AM – 12:00 PM — Open Demo

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

1:00 – 2:00 PM — Open Demo

2:00 – 3:00 PM — NUAGE for Audio Post

3:00 – 4:00 PM — Open Demo

Demo Room Schedule

Friday, October 10th

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

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

Saturday, October 11th

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

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

Sunday, October 12th

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

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