

## AES DAILY

day3  
sunday  
edition

SERVING THE 139TH AES CONVENTION • october 29-november 1, 2015 jacob k. javits convention center, new york, ny

## +BREAKING NEWS

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## Verbatim, from the Show Floor

What They're Saying  
About AES 2015

By Strother Bullins

There's no better way to understand an event than to poll those present. Young Alex, a music student from Germany, made his first trek to the United States for the AES Convention, his first trip beyond Europe. "There are so many different topics from all different areas of audio," Alex says of his first full day at AES, spent entirely in programs. "Sometimes [the topics] are less interesting than they sound, but most of the *verbatim* on page 38



**UP ALL NIGHT WITH GRAMMY** The Recording Academy Producers & Engineers Wing hosted its annual Grammy SoundTables event, *After Hours: Mixing for Late Night New York*, which addressed the challenges, logistics and technical expertise of mixing for late night TV. Shown from left: Bob Moses, AES executive director; Harvey Goldberg (*Late Show with David Letterman*, *The Late Show with Stephen Colbert*); Grammy Award-winning bassist/singer Will Lee (moderator); Josiah Gluck (*Saturday Night Live*); Maureen Droney, managing director P&E Wing; and Lawrence Manchester (*The Tonight Show Starring Jimmy Fallon*). See the complete story on page 36.

## Content-Rich AES Inspires Case's MO

By Strother Bullins

At the 139th Convention, President Elect Alex U. Case has helped facilitate an incredibly wide array of papers, workshops, seminars and presentations, including "The Rocket Scientist in the Recording Studio," an examination of the life and career of API co-founder Saul Walker. Well knowing how much is going on at the Convention, Case insists that it is "too rich with content to allow a stream-of-con-

sciousness approach" to gleaning maximum possible knowledge at the event.

"You have four days to take in more than 400 hours worth of presentations," Case explains. "You also get current on the offerings of some 300 different companies. Sure, you would have no trouble just wandering about, following what interests you. There's something of audio-awesomeness at *case* on page 38

## 139th AES: Winding Down With a Roar

By Clive Young

It's the last day of the AES Convention, but that doesn't mean things are slowing down; there's plenty to see, hear and learn at the Javits Center today. From the workshops to the panels to the Live Sound and Project Studio Expos to the demo rooms, there's more to do than you have time to fit into your day—so make the most of it.

That goes doubly for the students and industry newcomers in attendance, according to convention co-chair Paul Gallo: "It's a great place to learn—to take your talents and grow and develop them as a successful person in the industry. Attending AES is a great career opportunity for many people and I'm pleased to see that they're having more young people take a look at a career in such a growth industry."

At the same time, however, you'll find plenty of seasoned professionals here, checking out gear and networking. Looking out across the show floor, Bob Moses, *roar* on page 38



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# New Active Subwoofer In Neumann Spotlight

**BOOTH 527** With the KH 805, Neumann.Berlin is adding a new active subwoofer to its string of acclaimed studio monitoring products. Based on the excellent acoustical performance of the KH 810 subwoofer, the KH 805 is the optimal choice for stereo set-ups in combination with the KH 120 or KH 310. As Wolfgang Fraissinet, president of Neumann, points out, “The KH 805 is the answer to our customers’ calls for a more affordable solution for stereo applications. With the KH 805, it is possible to configure flexible monitoring systems for studios of different sizes, with a smooth, uniform response that ranges from below 20 Hz to above 20 kHz.”

The combination of the new KH 805 subwoofer and KH 120 or KH 310 loudspeakers is ideal for tracking, mixing and mastering in recording, broadcasting, and post-production studios.

The KH 805 features a remotely controllable 2.0/0.1 Bass Manager which enables it to be used in many different applications.



Neumann's KH 805 active subwoofer

**BURL AUDIO, BOOTH 963** For all those digital naysayers—those that insist digital lacks soul, warmth and musicality—Burl Audio wants to bend your ears a little bit about its B80 Mothership 80-channel configurable AD/DA interface. Building on the technology of the two-channel B2 Bombers, the Mothership was forged from Burl Audio's deep dedication to analog class-A circuitry. The result is not only heard, it is felt. The Mothership employs 10 card slots with two-, four- and eight-channel AD/DA cards, all with the B2-quality signal path. At the Burl booth yesterday, Bristin Millard (left, of Burl Artist Relations) and Will Kahn (Inside Sales Marketing) dispense all the relevant facts about the B80 Mothership.



## Kelleigh's Recording Picks

By Kelleigh Welch

The 139th Audio Engineering Society offers a variety of sessions each day for the recording professional, from history, to lectures, tutorials and workshops, all aimed to help you keep up with this ever-changing segment of the audio industry. While catching every single recording session is difficult, I've compiled a list of suggested sessions to attend each day. Here are my recording picks for Sunday, November 1.

The **Project Studio Expo** (11:00 a.m. to 4:00 p.m., Show Floor), in association with *Sound On Sound* and Prism Sound, brings the latest techniques, tools and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing and mastering. On Sunday, a series of seminars will be held throughout the day to cover practical aspects of room treatment, loudspeaker placement, loudspeaker technology, microphone technology and microphone selection and positioning, A/D & D/A converters, clocking strategies and some

fascinating insights into psycho-acoustics.

The session “**Christian McBride: Leader-Sideman: The Life of a Jazz Musician**” (2:00 to 3:30 p.m., Room 1A06) hosts a conversation with four-time GRAMMY winner and one of the great bass players and bandleaders of our time, Christian McBride, with Harry Weinger. Sit in for an exploration of McBride's dual careers—as bandleader and sideman, composer and interpreter, lifelong student and educator—as well as *Live At The Village Vanguard*, the Christian McBride Trio's latest album, among other recordings.

Records are engineered to sound their best in the real world. To accomplish this on services like YouTube, Spotify, Apple Music, Tidal and Pandora requires a different approach to mixing and mastering because of the way today's streaming services treat audio. Recorded music can sound bigger and better than it has in the last decade, ironically, on audiophile systems as well, by applying an understanding of the new technology. Grammy-winning mastering engineer Alan Silver-

man demonstrates how to harness this potential to the fullest at “**The Game Has Changed but You Don't Know It: How to Make Recordings Sound Great on Streaming**” (10:30 a.m. to 11:30 a.m., Room 1A14).

The first record by new artist Kacey Musgraves on Mercury Nashville (*Same Trailer, Different Park*) has been certified Gold and received critical acclaim, including four 2014 Grammy nominations, with wins for Best Country Song and Best Country Album. At “**Raw Tracks 2.0: Anatomy of a Country Hit—Kacey Musgraves' Same Trailer, Different Park**” (2 to 3:30 p.m., Room 1A21), the engineering team behind this album will share the unique story about its creation from the studio through to finished product. Join the Nashville team of Charlie Brocco (tracking), Ryan Gore (recording/mixing) and Andrew Mendelson (mastering) as they detail how this artist-driven project unfolded, with behind-the-scenes pictures, video and playback of tracks and songs at various stages of their journey.



**AMS NEVE, BOOTH 654** The classic, legendary Neve BCM10 console has become a connoisseur's favorite in recent years for use as a sidecar for larger studios. Powered as it is by Neve 1073 mic pres and EQ along with its 1272 summing mixers, it's guaranteed to delight the most demanding ear. At AES 2015, Neve designers are launching the BCM10 MK2—with all the revered design, genuine Neve modules and sound, yet with additional convenience features for modern day recording and utilizing the new 1952 switching unit. BCM10/2 MK2 Limited Edition is available in 10, 16, 24 and 32 channel configurations with pricing TBA and first deliveries in Q4 2015. The new console is drawing a crowd to the Neve booth. Shown here, from left: Robin Porter, AMS Neve chief console designer; Dave Malekpour, president, Professional Audio Design; James Townsend, AMS Neve console product specialist; and AMS Neve marketing director Liz Wilkinson



**GRACE DESIGN, BOOTH 351** The m108 represents the latest evolution of Grace Design's mic preamplifier design. With eight channels of Grace's transparent, musical mic preamplification, state of the art A/D conversion, multiple digital output formats and flexible local or remote controlled operation, the m108 distills one of the company's finest achievements into a sleek, elegant 1U chassis design. If you think that's impressive, wait'll you hear what more Michael B. Grace can reveal about the m108's many wonders.

## Latest Updates Extend Audionamix's Reach

**BOOTH 554** Audionamix is extending its reach with the latest updates to its popular product line. The new ADX Vocal Volume Control plug-in (ADX VVC) version 2.0 adds compatibility with Windows operating systems and support for VST and Audio Units formats. ADX TRAX and ADX TRAX Pro 2.5 include a convenient "import MIDI as a pitch guide" feature and overall stability improvements. In addition to these updates, Audionamix is introducing DJ Voxchanger, an iOS app that can separate and transform vocals within any song.

The ADX Vocal Volume Control plug-in allows the user to adjust the volume and pan position of melodic content within a locked mix, without affecting its accompanying music track. Compatibility with Windows and OSX together with added support for VST, Audio Units and AAX 32-bit formats, makes VVC 2.0 available to use in the most popular DAWs.

## Today's PMC 'Masters of Audio' Sessions

**SUNDAY, OCTOBER 30, ROOM 1A18**

9-10 a.m. Student Critique Sessions

10 a.m.-12 p.m. PMC demos—listen to the new QB1-XBD-A

12:30-1:30 p.m. Tom Ammermann, AES Presentation—Kraftwerk 3D:

How to Create an Immersive/3D Audio Pop Mix in Dolby Atmos for a Common Blu-ray Release

2-3:30 p.m. PMC demos—come by our room to listen to the new QB1-XBD-A

## Clive's Live Sound Picks

By Clive Young

The AES Convention has a little something for everyone—and in the case of folks interested in live sound, it has a lot. Whether you're here to learn, network or dig into the latest gear, there's plenty to check out today.

Your first stop has to be the Live Sound Expo, which is holding its Concert Tour Sound Day. Throughout the day, there's educational, real-world panels on everything from Virtual Soundchecks and "Shed and Arena Loudspeaker Optimization" to how to choose the right vocal mic and handling RF coordination on the road. With all of them, you'll hear from working pros sharing their hard-earned expertise and knowledge.

Work with wireless mics? Shure (Booth 219) has added to its QLX-D digital wireless system line with an edition that works in the 900 MHz ISM frequency band—the appropriately named QLX-D 900 MHz. Meanwhile, Lectrosonics (Booth 343) is unveiling its HHa digital hybrid wireless handheld transmitter, sporting a wide tuning range of 75 MHz or 3 standard Lectrosonics blocks, selectable RF power of 50 or 100 mW, IR sync for quick setup and a USB port for firmware updates in the field.

Ever wonder how shows like *The Tonight Show with Jimmy Fallon* get the audience so hyped up? A lot of that has to do with the complex, in-house audio system, and at 1PM in Room 1A12, you can find out how in-studio sound consultant Duncan Edwards and his team put together a system that handles the needs of the audience, visiting acts, house band The Roots and the broadcast mix team with equal aplomb.

Later on in the same room (1A12), live sound legend Dave Rat (RHCP, Blink-182, countless others) of Rat Sound provides any number of insights as he discusses "Loudspeaker Developments and Use."



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## ShowNews

**MASTERING THEIR ART** A panel of renowned mastering engineers met on Saturday morning to discuss the creative process behind some of the most famous albums in the world. The distinguished panelists offered insights into the creative elements of the mastering process that made these recordings so special and offered more than a few priceless behind-the-scenes insights as well. These Platinum Masters included, from left: Adam Ayan, Andrew Mendelson, Bob Ludwig, Tom Coyne and Stephen Marcussen.



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Demo room 1B02 • Fri 10, 12, 2, 4 • Sat 11, 1, 3, 5 • Sun 10, 12, 2

## Avid Sets VENUE | S6L Webinar

**BOOTH 718** Avid is hosting a webinar on the new Avid VENUE | S6L live sound system on November 12, at 1 p.m. EST, featuring veteran sound engineer, Robert Scovill. VENUE | S6L is a fully modular, scalable live sound mixing system that delivers best-in-class functionality for a range of live sound mixing applications, including front-of-house, monitor, broadcast, theater and more. Powered by Avid Everywhere, VENUE | S6L is tightly integrated with industry-standard Pro Tools and functions as the perfect front-end to the Avid MediaCentral Platform. Attendees can register for the VENUE | S6L live sound webinar at [www.avid.com/S6Lwebinar](http://www.avid.com/S6Lwebinar).

## Warkwyn Moves Into High Gear

**BOOTH 550 (WITH KLIPPEL)** Warkwyn, an acoustic design and measurement firm, recently acquired by U.S. OEM speaker manufacturer MISCO, has completed the relocation of all operations from Ontario, Canada, to Minneapolis and is fully operational and ready to serve its clients. The company also has renewed its role as North American sales and training agent for Klippel GmbH and has hired industry veteran Kent Peterson as the Warkwyn sales & marketing manager.

Warkwyn offers a full menu of services for audio brands and other industries that rely on high performance speakers. Clients can choose to work with Warkwyn in whatever way makes most sense for them. Warkwyn can also provide full R&D and design services working independently or alongside in-house engineering resources and/or offshore vendors.

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139<sup>th</sup> International AES Convention  
Oct 29<sup>th</sup> - Nov 1<sup>st</sup>, New York



Booth 419



## OPEN & CLOSED

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**ATH-M70x** PROFESSIONAL MONITOR HEADPHONES

Audio-Technica introduces the new leaders in studio headphones: ATH-M70x and ATH-R70x. Both models offer extremely accurate audio reproduction along with the comfort, durability and convenient features that are bound to make them studio mainstays. So whether you prefer the sound isolation of the M70x or the spacious sound of the R70x, deciding on your next pair of studio headphones is an open and closed case. [audio-technica.com](http://audio-technica.com)

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## Strother's Sessions Picks

# Intriguing, Practical AES Sessions Abound

By Strother Bullins

Depending on each attendee's level of audio knowledge and professional experience, some topics offered in the Convention Program may seem a bit esoteric; of course, often those can be the most intriguing. Yet the AES has provided many practical sessions, too, recognizing the realities and needs of most modern audio professionals.

Fact is, our workspaces, especially in major metropolitan areas, continue to shrink in size. In the Session "Low Frequency Behavior of Small Rooms," Renato Cipriano, Robi Hersberger, Gabriel Hauser, Dirk Noy and John Storyk—all of Walters-Storyk Design Group—addressed the comparative lack of appropriate tools for small room acoustic modeling, presenting a case study pointing towards new solutions to small room problems. Through speaker placement, the incorporation of key absorption tools, and working with a given room's geometry, the WSDG crew revealed ways in which it solves "small room" issues for clients.

Elsewhere, "The Impact of Subgrouping Practices on the Perception of Multitrack Music Mixes"—hosted by David M. Ronan, Brecht De Man, Hatice Gunes, and Joshua D. Reiss of London's Queen Mary University—dealt with the timesaving practice of subgrouping tracks and how it actually correlates to mix preferences amongst listeners. The session presents data showing an overall subjective preference for mixes with more subgroups in total; this was determined via 72 mixes of nine songs by 16 mix engineers. Interestingly, audio processing choices are less important to preferences than subgroup practices can be, confirmed the session.

## DACS Unveils Portable Audio Test Lab

**BOOTH 745 (WITH INDEPENDENT AUDIO)** DACS Ltd, the U.K. specialists in sound installation and studio design, is introducing its new portable Audio Test Lab at AES. The Test Lab is a professional tool that provides swift but rigorous common fault investigation for studio, installation and live sound engineers.

The Test Lab is packed with necessary test features—various analog cable and signal testing routines—but no unnecessary cosmetics, and so it can be offered at a moderate cost and is small enough to fit into a tool bag.



DACS Ltd's portable Audio Test Lab

Dr. Douglas Doherty, managing director of DACS Ltd, says this is a real life example of how necessity can be the mother of invention: "In our installation work, we regularly found ourselves needing the same set of check and test tools, but until now no manufacturer has made a product that included them all in one box. So we decided to build one for ourselves. The original working prototype was developed further in DACS' audio design labs and the result is the new production model DACS Test Lab. Our installation engineers now take one everywhere and already it has saved them from anxiety and pressure, and saved us so much time and money."



**VUE AUDIOTECHNIK, DEMO ROOM 1B04** Jeff Taylor, VUE audiotechnik vice president, Americas, shows the interior of a H-12 loudspeaker at the company's demo room. These premium loudspeakers are made with proprietary truxent beryllium diaphragms, and controlled by Dante.



**EVENTIDE, BOOTH 619** Eventide is showing off its impressive product range this year, with the new Anthology X being a showcase item. Offering 40-plus years of classic gear in a native plug-in format, Anthology X contains updated versions of 15 legendary plug-ins originally available as part of the Pro Tools HD/TDM plug-in set, Anthology II. Each plug-in has been redesigned from the ground up to more precisely mimic the sound of the original hardware it emulates. Also on display at the Eventide booth is the original vintage gear that was used to develop the plug-ins. Convening at the booth yesterday, where the Anthology X was reported to be quite the hot topic, were (from left) Nicholas Rose, Pete Bischoff and Eventide's director of communications, Nalia Sanchez.

# AES Booth 218



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## It's a Yamaha CL5 For the Pope

**BOOTH 319** RCI (Beltsville, MD) provided a Yamaha CL5 with two Rio3224-D input/output boxes positioned at two separate locations all on a redundant Dante network for Pope Francis's mid-day prayer at the Cathedral of St. Matthew the Apostle in Washington, DC.

"This project was unique to RCI Systems in the fact that both integration and production played a role in the success of the event

which allowed for virtually no visible cables for the event," states Robert J. Capotosto CTS, Design Team, RCI Systems. Cathedral representatives were concerned about cable exposure during the event, and the solution was to install a permanent redundant Dante infrastructure a week in advance for the mid-day prayer service as well as for future events.

RCI provided all audio feeds for the press, house and broadcast.



Yamaha's CL5 in the Cathedral of St. Matthew the Apostle in Washington, DC



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## Lectrosonics Honors Two Top EMEA Dealers

**BOOTH 343** Lectrosonics is recognizing two of the company's most valued EMEA dealer partners with awards, with a 2015 EMEA Best Dealer Award given to AudioSense in Belgium, and the 2015 EMEA Market Development award given to Radical Electronics in Turkey.

Sarp Yelkencioglu of Radical Electronics, who has been a Lectrosonics dealer for more than five years, received the Best Dealer award in recognition of his outstanding efforts and success in establishing Lectrosonics as a leading brand in the Turkish market, despite the financial and political challenges in this region. Yelkencioglu's efforts this year have resulted in success surpassing many more financially advantaged regions. He was also named Best Dealer in 2014.

Joris Collaerts from AudioSense in Belgium, a Lectrosonics partner since 2007, was awarded the Market Development award for his continuous efforts in bringing Lectrosonics Wireless equipment to the broadcast, theatre and location sound markets in Belgium.



Sarp Yelkencioglu (left) from Radical Electronics in Turkey accept the 2015 Best Dealer award from Lectrosonics' Jim Bakker.



## Lucky for you this guy knows what he's doing!

Come hear the new SAM™ 1236 at the 139th NY AES, Demo Room 1A02. With its new set of custom Genelec electronics, the 1236 brings high resolution magnificence to main monitoring.

Capable of delivering more than 130dB with a frequency response that extends below 20Hz, the 1236 delivers headroom and accuracy into any large control room environment. And combined with Genelec's AutoCal™ GLM™ package, this large format monitor system seamlessly integrates precision and flexibility - creating a new flagship benchmark from Genelec.

The addition of the 1236 is truly a magic moment in the Smart Active Monitoring portfolio. From the compact 8320 to the 1236, Genelec now offers over 15 different models of SAM products fulfilling the needs of any working professional in any working environment.

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## A-T Shows New Open-Back Ref Headphones

**BOOTH 419** Audio-Technica is displaying its ATH-R70x professional open-back reference headphones. The ATH-R70x is Audio-Technica's first professional open-back reference headphone, joining the ATH-M70x in A-T's flagship professional headphone lineup. Featuring Audio-Technica's comfortable, self-adjusting 3D Wing Support Headband Design that adapts to automatically fit any wearer with no need for adjustment, the R70x also has breathable fabric ear-pads, providing prolonged comfort for continuous use in professional environments. The proprietary driver unit, specially designed for the R70x, is the culmination of over 40 years of headphone design and manufacturing experience.

The ATH-R70x employs high-efficiency magnets and a pure alloy magnetic circuit design, reducing distortion and ensuring accurate and extended high frequency response. Use of its carbon composite resin improves structural rigidity to provide detailed transient response. The headphones' acoustically transparent aluminum honeycomb mesh housing provides a natural and spacious open-back sound. The ATH-R70x's feather-light weight (approx. 210 g w/o cable), combined with robust construction, is perfectly suited for professional use. It also features a unique dual-sided detachable locking cable that is L/R signal-independent, always ensuring proper stereo orientation.

Audio-Technica's ATH-R70x professional open-back reference headphones



## Neutrik Expands opticalCON LITE Product Line

**BOOTH 123** Neutrik is expanding its popular opticalCON LITE product line. Adding opticalCON LITE QUAD and MTP, opticalCON LITE now offers the same 2-fiber (DUO), 4-fiber (QUAD), and 12-fiber (MTP) channel counts as Neutrik's opticalCON ADVANCED product line. The additions of the new Lite QUAD and Lite MTP products give AV integrators greater choice for permanent and semi-permanent installations.

With opticalCON LITE QUAD and MTP, Neutrik now offers a cost effective, rugged fiber optical cable assembly that facilitates greater deployment of ultra-high definition (UHD) formats such as 4K or 8K signals. Further, Neutrik opticalCON is currently in the process of gaining SMPTE certification to the new ST 2091 standards.

Neutrik's opticalCON LITE QUAD and MTP are cost effective cable assemblies with a lightweight design, durable plastic housing, and locking, IP65-rated mating to opticalCON ADVANCED chassis connectors. These features make opticalCON LITE ideal for patch applications, permanent, and semi-permanent installations. All opticalCON LITE products are constructed with a new fiber cable design that is highly flexible-providing a compact design and extreme flexibility that far exceed the mechanical strength of conventional patch cables.



Neutrik's opticalCON Lite MTP

## L-Acoustics Expands Manufacturing Capacity

**BOOTH 1B03** With yearly double-digit growth over the last decade, L-Acoustics is expanding its manufacturing capacity with three new facilities in order to respond to market demand. The new facilities will enable L-Acoustics to increase production significantly by the end of 2015.

A new warehouse located in the Paris region, close to the company's headquarters in Marcoussis, increases the company's logistics facilities to 8,200m<sup>2</sup>, expanding capacity by 300 percent.

The warehouse was joined by the March inauguration of a new production facility. Located in Marcoussis, next to the company's business headquarters, the new assembly site boasts 3,000m<sup>2</sup> fully dedicated to the manufacture of L-Acoustics' sound systems and doubles the current production size. The company's 4,000m<sup>2</sup> headquarters, which previously contained both production and business teams, will now be fully dedicated to business operations and research and development.

L-Acoustics' carpentry subsidiary, located in the Strasbourg region of France, will also double in size with the opening of a new 5,000m<sup>2</sup> purpose-built carpentry and paint factory, which is currently under construction and will open in the last quarter of 2015.



L-Acoustics' new production facility, which opened in March

## Ocean Way Hosts Malvicino Design

**BOOTH 337** Ocean Way Audio (OWA) is hosting acclaimed New York-based firm Malvicino Design Group (MDG) at the 139th AES Convention in NYC. Horacio Malvicino will be present at the OWA booth, and all parties will be available to speak about the new partnership that sees the two companies collaborating on select projects moving forward.

MDG is a consulting and system integration firm specializing in innovative architectural, acoustical, and technical systems designs. With over three decades of experience in studio, broadcast and multimedia facilities design and installations, the company has a solid reputation for creative, practical approaches integrated with solid engineering.



Horacio Malvicino, pictured in one of the studio spaces he has designed, with Ocean Way Audio HR3 speakers in the background.

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## WBUR Upgrades Audio with Genelec SAMs

**BOOTH 138** Boston's WBUR, one of the most high-profile NPR affiliates nationwide, has always sought to achieve excellent audio, and it recently acquired a pair of 8351A SAM Smart Active Monitors from Genelec. Installed in the station's Studio 3, the 8351A's immediately proved their worth for a broad mixture of talk and music programs, and they joined the Genelec 1031A monitors in WBUR's three other studios, continuing the station's status as a heavily-Genelec facility.



One of the control consoles at WBUR in Boston, featuring Genelec 8351A SAM Smart Active Monitors.

“What we have now is a full-range, three-way speaker in the same amount of space as a typical near-field monitor,” says Michael LeClair, chief engineer for WBUR, responsible for all the technical aspects of radio transmission and audio production facilities. “In a radio studio, you don't have a ton of space, but now with the 8351A, we can hear the way you would in a larger studio with bigger monitors.”

## Grace Design Adds Dante Option

**BOOTH 351** Grace Design is featuring the m802 Dante module, a new AD module option for its m802 remote controlled preamp. In addition to the existing AES3/AES3-id and AES3/ADAT AD options for the m802, Grace has now added a third option that provides a Dante networked audio solution.

The m802 Dante module provides m802 customers with eight channels of AES3 format AD conversion on a DB-25 connector, and primary and secondary Dante network connections on Ethernet connectors. With the Dante option, the m802 can transmit all eight channels at 24-bit, 44.1-192 kHz to any Dante receiving device on the network. It can serve as the master clock source on the network or synchronize the m802 ADC clock to other connected Dante devices. m802 Dante sample rates can be changed by other network connected units, which requires use of the free Dante controller software application from Audinate.

The Dante option can be ordered for new m802's and installed and tested at the Grace factory. For customers with existing m802s that would like to upgrade to a Dante module, or have one or more of their existing m802 AD cards changed out to be Dante compatible, there are upgrade paths available for this.

A large advertisement for Telefunken Electroakustik. On the left is a large, detailed image of a Telefunken ELAM 251 microphone. In the center is a vintage black and white van with 'TELEFUNKEN' and 'Elektroakustik Microphones' written on its side. Below the van are social media icons for Instagram, Twitter, Facebook, and YouTube, along with the handle '@TELEFUNKEN\_MICS'. At the bottom of the ad is a row of small images showing various audio equipment and people using it. The background features a large, stylized 'AES' logo.

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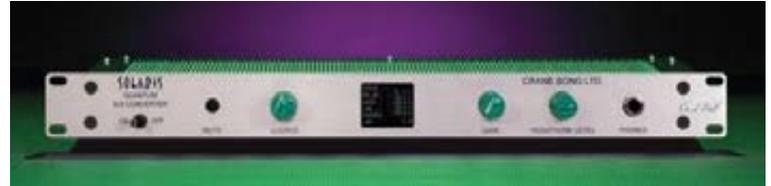
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Beautiful Sound meets Technology

**CRANE SONG, BOOTH 937** Crane Song is introducing the new Solaris digital to analog converter, featuring the company's new Quantum DA fifth generation of D to A converter technology. The Quantum DAC uses a 32-bit converter and asynchronous sample rate conversion for jitter reduction with up sampling to 211 KHz. The reference clock uses a proprietary reconstruction filter for accurate time domain response; and with jitter less than 1pS, Quantum DA has the lowest published jitter values in the industry. The Solaris Quantum D/A is a stand-alone 19-inch rack digital to analog converter utilizing the new Quantum D/A technology



## ShowNews

# AES Events Extend P&E Wing's Productive 2015

**SPONSOR** The Recording Academy Producers & Engineers Wing has been hard at work, with a busy 2015 and a full itinerary at the 139th AES Convention, including the Grammy SoundTables event titled "After Hours: Mixing for Late Night New York" and the panel "Your Credits, YOUR Money, the new Data Standards and DDEX—What YOU Need to Know!" presented with DDEX ([www.ddex.net](http://www.ddex.net)), an international organization standardizing the music supply chain through the creation of common

formats for information communication.

The year kicked off with the 2015 P&E Wing 8th Annual Grammy Week Celebration, which honored legendary producer, songwriter and instrumentalist Nile Rodgers. The gathering was created specifically to honor individuals who strive for audio excellence and, as described by Recording Academy President/CEO Neil Portnow, those who have "championed creative freedom" throughout their career.

The Wing has also been advocating for con-

tent creators, producers, engineers, artists and songwriters through the AMP Act and the Fair Play, Fair Pay Act.

\* The Allocation for Music Producers Act, or AMP Act (H.R. 1457), will ensure that producers get efficient and direct payment of performance royalties they are due. The bill was formally introduced in Congress in March by Congressmen Joe Crowley (D-N.Y.) and Tom Rooney (R-Fla.) in Washington, D.C. and is supported by SoundExchange, the nonprofit entity that collects and distributes digital performance royalties.

\* In April, four members of Congress (House Democrats Jerrold Nadler, John Conyers Jr. and Ted Deutch and Republican House member Marsha Blackburn) introduced the "Fair Play, Fair Pay" Act, which would require terrestrial radio stations to join satellite and internet radio and in making payments to performers for their broadcast on radio. In addition, the act would also require all forms of radio to pay master recordings royalties on music made prior to 1972, and do away with any grandfathering under the Digital Millennium Copyright Act which allowed certain older digital services to pay discounted rates.

Both of these bills are a result of coordinated efforts between The Recording Academy—which first called for a comprehensive, united approach to solving pay inequities for music professionals at Grammys on the Hill in 2014—and other music stakeholders, including SoundExchange, A2IM, the American Federation of Musicians, SAG-AFTRA, the RIAA, and many others.

During CE Week in New York City in June 2015, the P&E Wing announced that it has embarked upon the creation of a series of Hi-Res Music Production Guidelines, with the goal of further clarifying the technology and techniques essential to producing great high-resolution music.



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## API 1608 Does It for Fall Out Boy's Trohman

**BOOTH 537** Like all of Fall Out Boy's previous efforts, its newest album, *American Beauty/American Psycho*, reached gold status early on and, shortly thereafter, went platinum. But unlike the band's other five albums, much of this one was cut on guitarist Joe Trohman's personal API 1608 console, purchased last year through salesman Jeff Leibovich at API dealer Vintage King. The tracking was done at "The Rat Cave," as Trohman calls his new home studio, based in Los Angeles.

The first Fall Out Boy album was released in 2003, which is also when Trohman says he



Joe Trohman with his API 1608 console

PHOTO: MEGAN THOMPSON

first became familiar with the API brand. That familiarity later led him to choose the 1608 after deciding to create a studio in his L.A. home. In the end, Trohman loaded his 1608 with 12 550As and four 560s. "Having those at my disposal in line with 16 killer mic pres is a dream come true," he states. "The 500 processors and mic pres are amazing. Everything sounds incredible tracked through the console, and the EQs take everything to the next level. No matter how incredible plugins sound, great analog gear still sounds the most three-dimensional to me."

## Shure Ships MOTIV Digital Line

**BOOTH 219** Shure Incorporated's MOTIV digital products, a new microphone line suited for individuals looking to capture high-quality audio for vocal/acoustic recording, podcasts, YouTube videos, field recording, and more, are now shipping. The easy to use MOTIV products include four new Apple MFi (made for iPhone, iPod, iPad) Certified devices, including three condenser microphones and a sleek digital audio interface that can connect directly to any iOS device without additional adapters or connection kits. In addition, the MVL, an omnidirectional condenser lavalier microphone, is part of the MOTIV family.

Shure MOTIV digital microphones, as well as the digital interface, feature user-selectable DSP

Shure's MOTIV digital microphone family



preset modes to ensure great sound no matter the application. Designed to support digital-recording users seeking better audio quality, MOTIV's preset modes—speech, singing, flat, acoustic instrument, and loud—set audio parameters behind the scenes. By using the preset modes to specify what is being recorded, select models

automatically adjust the audio processing by setting gain, EQ, and compression for the best recordings, every time. The microphone line includes: MV5 Digital Condenser Microphone; MV88 iOS Digital Stereo Condenser Microphone; MV51 Digital Large-Diaphragm Condenser Microphone; MVi Digital Audio Interface; MVL Lavalier; ShurePlus MOTIV Mobile Recording App (free).

## SEQ-ST Leads NUGEN Audio Showcase

**BOOTH 719** NUGEN Audio is presenting its latest innovations in audio and loudness management for the music and audio post-production communities. Highlights include a new filter morphing feature for the company's SEQ-S equalizer plug-in, plus SEQ-ST—a stereo version designed for music production; a significant update of the industry-leading Visualizer audio analysis tool; and the first U.S. showing of the company's new Halo Upmix



stereo-to-5.1/7.1 upmixing solution. NUGEN Audio will also feature its full line of tools for audio analysis, loudness metering, and mixing/mastering, including MasterCheck—the first music-industry-specific audio plug-in designed to facilitate mix and mastering for the modern world of loudness normalized ployout on platforms such as iTunes,

NUGEN Audio's SEQ-ST

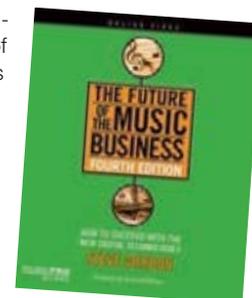
Spotify, YouTube and DAB Radio.

## Gordon Updates 'Future of Music Business'

**BOOTH 548** Hal Leonard Books has published the 4th edition of Steve Gordon's comprehensive book about to succeed in the music business, specifically focusing on digital technologies.

In *The Future of the Music Business, Fourth Edition*, distinguished entertainment attorney Gordon provides a road map for success by explaining legal fundamentals including copyright law's application to the music business; basic forms of agreement such as recording, songwriting and management contracts; plus the rules pertaining to digital streaming, downloading and Internet radio. The book also shows exactly how much money is generated by each of these models, and details how the money flows to the principal stakeholders: artists, record labels, songwriters and music publishers.

Gordon discusses how copyright law protects songs and recordings, standard contracts including management, label and producer deals and the most recent rules and business practices that apply to the new means of distributing music; downloading, streaming and webcasting, and how those rules differ in foreign countries. Additionally *The Future of the Music Business* provides a practical "how to" in the digital age on topics ranging from how to write hit songs in the digital era to using digital tools such as YouTube to succeed as a creator or music business professional.



## Vintage King Spotlights New Gear

**BOOTH 926** Vintage King Audio, a global leader in professional audio sales, studio consulting and comprehensive gear servicing, is bringing new products to display at its booth (926). No matter



the scope of a client's needs or goals, from selecting a new microphone to designing a studio from the ground up, Vintage King distinguishes itself with

standard-setting customer service that begins with the company's knowledgeable, industry-experienced staff. Far surpassing the basic functions of an audio dealer, however, Vintage King Audio values its long-standing partnerships with manufacturers and stays connected with the professional audio community by hosting frequent events, panel discussions, and product launches.

This AES, Vintage King is featuring exciting new products. All of the gear from the following manufacturers is all wired and ready to demo: AMS Neve, Overstayer, Buzz Audio, Barefoot Sound, Mesanovic Mics, Inward Connections, Spectra Sonics, Standard Audio, Q2 Audio, Buzz Audio, UnderTone Audio, Ultimate Stands, Triad-Orbit and IZ Technology's Radar.

## Primacoustic Launches Hanging Hardware Collection

**BOOTH 470** Primacoustic is introducing a new collection of hardware that will make hanging acoustic baffles and clouds a breeze. The collection includes the Corkscrew, the SlipNot and the Helix.

Designed to create a vertical baffle using any type of Broadway or Paintable panel, the Corkscrew is a "spring shaped" tensioned steel eye-screw that twists into the edge of the panel for placement overhead. Combining the Corkscrew with the SlipNot enables the panel to be quickly adjusted to achieve a uniform height. The Corkscrew is the ideal attachment for hanging Primacoustic's new collection of Paintables or Broadway panels in a vertical "baffle" arrangement.

Designed to suspend Primacoustic clouds and baffles, the SlipNot is a unique suspension cable system that combines aircraft steel



Primacoustic's new hanging hardware collection

rope with a cam-style releasable hook for easy height adjustment at one end and a simple eye-sling at the other.

The Helix is a solid zinc die-cast device that integrates an eyehole and a screw that, when twisted into the panel, becomes a reliable and sturdy installation that transforms any Primacoustic panel into an acoustic cloud. The Cloud is then hung overhead using the adjustable Primacoustic SlipNot suspension system.

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## DiGiCo Issues RE-assuring Partner for SD10

**BOOTH 627** DiGiCo's new redundant engine (SD-RE) and fader pod provides a RE-assuring partner for its SD10 digital mixing console.

The SD-RE Rack is an engine in a box that provides connection to a monitor and a keyboard/trackball for SD7-style dual engine redundancy. It can be connected to a 12-fader SD Remote Fader worksurface, screen, keyboard and mouse, and duplicates the functionality of the SD10's center section.

By simply connecting the compact, 3U box to the console with an Ethernet crossover cable and the system's audio racks, using MADI or Optocore, the SD-RE provides a seamless backup for the console.



DiGiCo's new redundant engine and remote fader for the SD10 digital mixing console

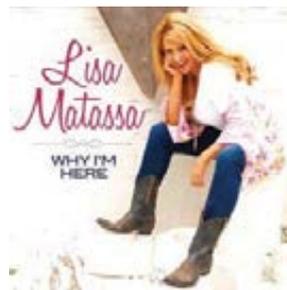
The console's control computer, audio engine, software application and important worksurface controls can all be duplicated on the redundant system, offering either automatic or manual switchover whenever it is required.

The system features: 96 input channels (12 Flexi), 48 aux/subgroup busses, LR/LCR master buss, 16 x 16 full processing matrix, two solo, 16 dynamic equalizers, 16 DiGiTubes, 16 multiband compressors, 16 digital FX, 24 graphic equalizers, optional Waves integration, 48/96kHz sample rate, and optional optics.

## Rader Chooses Daking for Matassa Duets Project

**BOOTH 935 (TRANSAUDIO GROUP)** Working with producer Brent Rader (Jo Dee Messina, Collin Raye, Billy Dean), Country veteran Lisa Matassa has recorded a duets record, *Why I'm Here*, with a Who's Who list of 1980s-era country greats: The Oak Ridge Boys, Lee Greenwood, Exile, Larry Stewart (Restless Heart), Mickey Gilley, the Bellamy Brothers, Johnny Lee, T Graham Brown, David Frizzell and Larry Gatlin, among others. Rader ensured a consistent, organic sound by using Daking Mic-Pre IV and Mic-Pre/EQs.

"We used the big live room at Sound Stage to cut vocals, and a lot of Lisa's partners said, 'Yeah, this is where we recorded the original!'" Rader says. He brought his personal rack of Daking gear—two Mic-Pre IVs and two Mic-Pre/EQs (10 channels total)—to every session. Most of the vocals, most of the drums and all of the acoustic instruments benefitted from Daking's circuitry. "I love Daking's transient response, it captures the pick, the strumming, and the percussive nature of acoustic instruments."



Lisa Matassa's duets album was recorded with Daking gear

## Radial Shows New Ribbon Mic Booster

**BOOTH 470** Radial Engineering Ltd. is showcasing its new McBoost, a 100 percent discrete, class-A dual FET signal booster for low output dynamic and ribbon microphones.

According to Radial's Jay Porter: "Most mic preamps and mixing desks are only designed to boost a signal by about 50 to 60dB. Although this is perfectly suitable when working with most dynamic and condenser mics, there are several instances where more gain is necessary. The McBoost provides the perfect solution. You

just connect the McBoost in between the mic and preamp, turn on the phantom power and you get tons of super clean boost as you breathe new life into your old favorites!"

Inside, the McBoost features hand matched transistors to ensure absolute performance is achieved with the dual FET class-A circuit. This delivers up to 25dB of boost via a fully variable



Radial Engineering's McBoost ribbon mic booster

front-panel level control. This is supplemented with a three-position high-pass filter to eliminate excessive rumble and proximity build-up. For the purist, a three-position impedance selector allows the engineer to optimize the load on the mic for greater accuracy or fun effect. Powering is provided by standard 48V phantom.



Telefunken's hard shell flight cases

## Telefunken Intros New Hard Shell Flight Cases

**BOOTH 742** Telefunken Elektroakustik is introducing a new series of hard shell flight cases for its microphones. Virtually indestructible, these rugged cases have innovative features for unmatched strength and durability. Each case is O-ring sealed and waterproof up to a depth of three feet, airtight and built to withstand the most extreme transport conditions.

The new Telefunken cases are ideal for airline travel, complete with an automatic pressure equalization valve. They include spring release latches that lock in place as well as lock holders for use with padlocks for added security. Inside the cases, customized foam offers an extremely tailored, custom fit for the AR-51, AK-47 MkII, CU-29 or ELA M 260 microphone systems.

Come meet the little preamp everyone is talking about.



## Studio Quality, Stage Friendly, 2 Channel Instrument & Mic Preamp / EQ / DI / Blender

"I've been loving the FELIX. I feel that the pure tone of my banjo is now coming through, and that nothing is degrading the sound along the way. I would highly recommend it to those that can hear the difference!"

— **Béla Fleck**, Grammy Winning Instrumentalist and Composer

"Congrats on making a great box. I've been hoping for something of this caliber for years and years. It renders my pedal board of the last several years obsolete and useless. It's easy to use and sounds like I'd hoped. Bottom line - this is the best preamp I've ever used!"

— **Bryan Sutton**, Six Time Winner of the IBMA's Guitarist of the Year

"Man, FELIX sounds great! And it really helps because it eliminates another piece of gear for me. Now, I have everything I need in a single unit: the mic preamp for my acoustic bass, great EQ, and flexible I/O. It works great for my electric bass too. Home-run! Killer!"

— **John Patitucci**, Bass Solo Artist, Chick Corea, Herbie Hancock, Wayne Shorter

"After trying what seemed like every preamp on the market (including expensive studio channel strips), I've happily settled on the FELIX for upright bass. Sounds amazing, is very flexible and works better than anything I've tried. Being universal voltage is a huge plus for European tours."

— **Mark Robertson**, Bass, The Legendary Shack Shakers

"When I heard that Grace Design had made a new preamp tailored for live use, I knew I had to have one. Having used Grace stuff in the studio, I was excited to hear about the FELIX unit. Needless to say I was not disappointed! It provides the best tone and functionality of any pedal style preamp/eq period. I love the notch filter although I've never needed it since feedback is less of a problem than ever. This thing is genius!"

— **Andy Hall**, Dobro, The Infamous Stringdusters

AES booth 351

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## Waves Audio Unveils Sub Align Plugin

**BOOTH 437** Waves Audio is introducing Sub Align, a new tool that provides an original solution to a problem that Live FOH engineers repeatedly encounter, and for which, until now, there was no all-embracing solution: aligning sub and top speakers in unaligned and inaccessible full-range PA systems.

The problem: The physical position and distance between tops and subs are critical for the overall punch and clarity of a PA system. However, most performers and engineers around the world play small and mid-size venues where very often the tops and



Waves' Sub Align plugin

subs are not properly aligned; they are usually stacked somewhere all the way in the back or

sides of the venue, in order to clear space for tables, etc., causing the sound coming out of the unaligned PA system to be smeared, unfocused and usually with low impact. Moreover, the system processor is not accessible and the PA subs are tied in with the tops.

The solution: Waves Sub Align puts the wheel in users' hands, giving them the control over the PA subs-tops alignment. It allows control of the latency of tops and subs, thus enabling users to "move" subs back or forward in relation to tops until they reach the ultimate alignment point that sounds best.

## iZotope Issues RX Post Production Suite



A screenshot from iZotope's RX 5 Audio Editor

**BOOTH 819** iZotope, Inc. is releasing its RX Post Production Suite. This comprehensive suite of tools is designed specifically to enable post production professionals to better edit, mix and deliver their audio for film, broadcast, video, and new media. The flagship product in the suite is RX 5 Audio Editor, a significant new update to iZotope's award-winning RX noise reduction software.

The new RX Post Production Suite contains products aimed at every stage of the audio post production workflow. The RX Post Production Suite includes: •RX 5 Advanced Audio Editor; •RX Final Mix; •RX Loudness Control; •One-year, All-Access Pass to Groove3 online video courses and training; •50 free sound effects (customer's choice) from Pro Sound Effects.

RX 5 Audio Editor's new Instant Process tool lets editors "paint out" unwanted sonic elements directly on the spectral display with a single mouse gesture.

## Universal Audio Intros Apollo Twin USB for Windows

**AES SPONSOR** Universal Audio is introducing the Apollo Twin USB high-resolution desktop interface with Realtime UAD Processing for Windows-based recording systems using USB 3.

This sleek 2x6 USB audio interface combines high-quality 24/192 kHz audio conversion with onboard Realtime UAD-2 DUO Processing. With its ergonomic desktop design, rugged aluminum construction, and front panel headphone and instrument connections, Apollo Twin USB allows Windows 8.1 and Windows 7 users to record in real time (at near-zero latency) through the full range of UAD Powered Plug-Ins from Neve, Studer, Manley, Marshall, API and more.



Universal Audio's Apollo Twin USB high-res desktop interface

## Belmont U. Thrives with Focusrite RedNet

**BOOTH 218** Nashville-based Belmont University first established its renowned Music Business program in 1971. The program grew in both size and reputation, leading to the establishment of the Mike Curb College of Entertainment and Music Business in 2003. Throughout that time the College has kept itself on the cutting edge of music-production technology, and the implementation of an extensive infrastructure of Focusrite RedNet Dante-based audio-over-IP interfaces will assure that it stays there into the future.

A total of 25 RedNet devices—two RedNet 1 eight-channel A-D/D-A interfaces, five RedNet

2 16-channel A-D/D-A interfaces, three RedNet 3 32-channel Digital I/O interfaces, four RedNet 4 Mic preamp/line & D.I. interfaces, seven RedNet 5 32-channel Pro Tools|HD/Dante Network Bridge interfaces and four RedNet 6 MADI Bridge interfaces—connect production rooms, recording spaces, classrooms, two theaters and other critical educational spaces in the new R. Milton and Denice Johnson Center. The facility opened in August and will serve as the Curb College of Entertainment and Music Business program's new home. The gear was sourced through the Nashville office of Vintage King.



Part of the arsenal of newly installed Focusrite RedNet interfaces at Belmont University in Nashville, TN.

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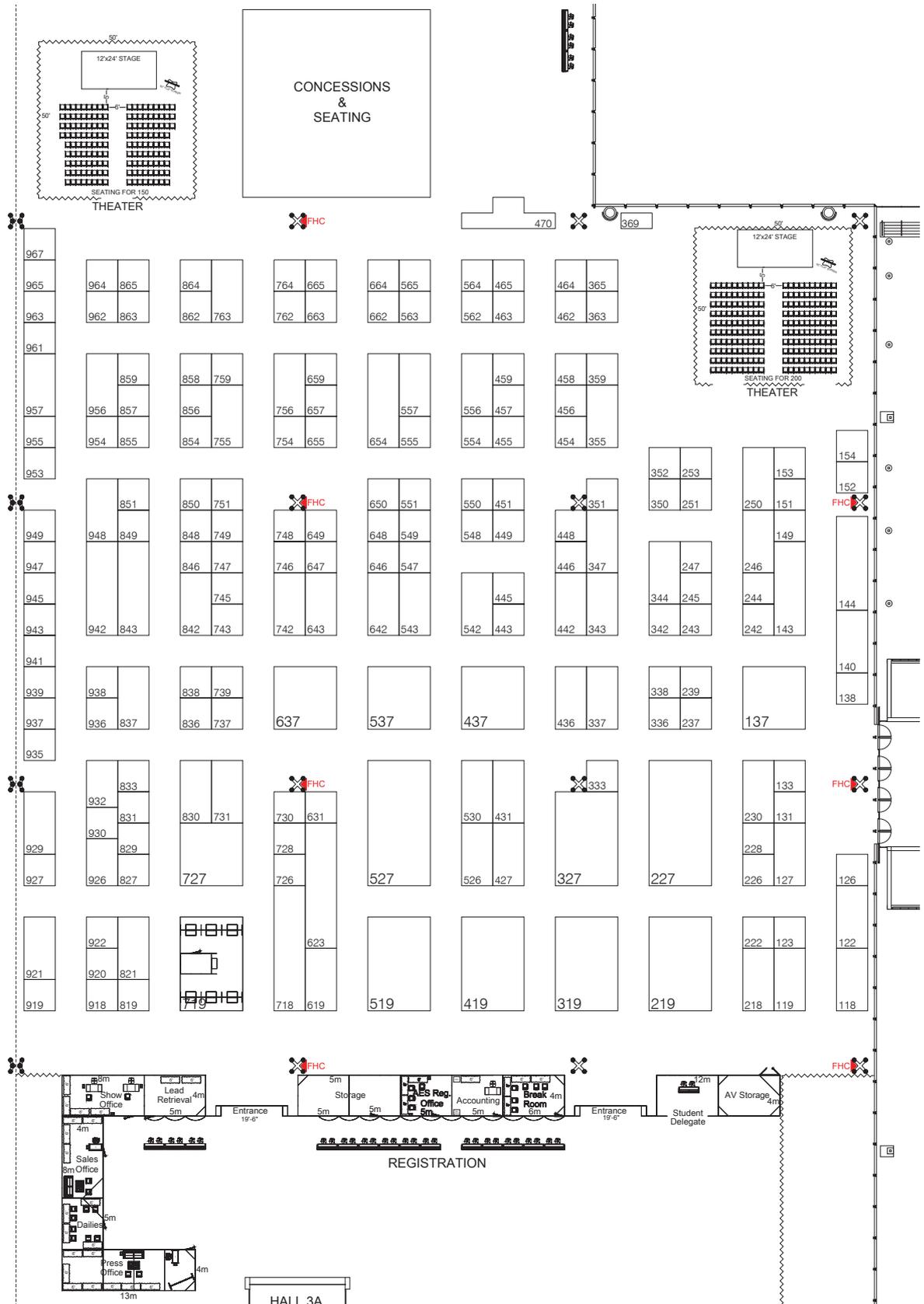
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## Audio-Technica Spotlights Dante Microphone Solutions

**BOOTH 419** Audio-Technica is exhibiting its Dante-enabled mic solutions. Being displayed is the ATND8677 microphone desk stand with Dante network output, along with the groundbreaking ATND971 cardioid condenser boundary network microphone.

The ATND8677 microphone desk stand fits gooseneck microphones with standard XLRM-type outputs, offering installers previously unavailable simplicity in adding gooseneck microphones to Dante audio networks. Removing the need for a separate standalone Dante audio interface, while adding a useful integrated switch with indicator functionality, the ATND8677 connects directly to the audio network via standard RJ-45 connector and structured cabling, allowing for flexibility in installation and quick re-locations.

The ATND971 cardioid condenser boundary network microphone was the first to bridge the gap between audio and IT as the first wired microphone that transmits audio and control data together over Audinate's Dante network protocol. A simple Ethernet connection allows the ATND971 Network Microphone to communicate across an existing network of Dante-enabled devices and, with the microphone's programmable user switch, control any of those devices at the push of a button. It's a perfect fit for boardrooms and other meeting spaces.



Audio-Technica's ATND8677 and ATND971 Dante-enabled mic solutions.

## Audiogrotto on NUAGE: It's Our Thing

**BOOTH 319** Audiogrotto is a full-service audio recording facility located in the historic East Row district of Newport, KY, serving the Cincinnati area. Audiogrotto used its NUAGE Advanced Production DAW System recently to record, mix and master RCA artists Walk The Moon's remake of "It's Your Thing" (originally performed by The Isley Brothers in 1969). Owner and engineer Ashley Shepherd co-produced the single with the band and was assisted by part-time studio staff and students of the University of Cincinnati's College-Conservatory of Music, James Tillman and Ryan Fine.



Audiogrotto's NUAGE Advanced Production DAW system

The Audiogrotto NUAGE system has been in place for several years now and Shepherd uses it every day. The system is a one-fader, one-master unit using a NIO 16A audio interface and a Yamaha Rio64-D input/out box connected to the studio's MADI gear.

"NUAGE enabled me to move fast and stay in a creative mindset during production," Shepherd notes. "The system gives me quick access to many channels at once, and editing functions that are deep in Nuendo are at the touch of a button, keeping everything else simple."

## Anna Line Array Joins EAW Family

**DEMO ROOM 1B02** Eastern Acoustic Works (EAW) is expanding the Adaptive Performance Series with Anna, a system designed for the touring, regional sound reinforcement and permanent installation markets.

Anna's smaller footprint and lighter weight make it ideal for permanent or temporary use in sheds, theaters, clubs, mobile staging and corporate AV. Anna arrays also work seamlessly with Anya to horizontally expand Anya-based systems for outfill or delay. Both Anya and Anna integrate perfectly with Otto (subwoofer) to form a cohesive solution for any application.

Each Anna module includes eight HF compression drivers that provide a continuous line of apertures on a horn that expands to fill the entire face of the enclosure; four 5-inch MF cone transducers combined with Radial Phase Plug and Concentric Summa-



EAW's Anna mid-size adaptive performance line array

tion Array technologies to sum coherently with the HF wavefront; and dual 10-inch LF cone transducers employing Offset Aperture loading to extend horizontal pattern control. Fourteen built-in amplifier and processing channels enable independent power and control of each speaker component. Resolution 2 software controls the processing of each acoustic cell individually to generate the ideal coverage pattern for the venue.

## L-Acoustics Strengthens Latin America Commitment

**BOOTH 1B03** Strengthening its commitment to the Latin American market, L-Acoustics is appointing Tim McCall as sales manager for the region. With five years of experience as sales manager for Europe, Africa and Oceania at L-Acoustics, and 25 years of experience in the pro audio industry to his credit, McCall will be tasked with developing the brand in this vast and growing territory.

Jochen Frohn, director of business development at L-Acoustics comments, "I am delighted that Tim is taking responsibility to support our current clients, while also reaching out to potential new partners in Latin America. His uncompromising passion for technology leadership, for the brand and clients, makes him the perfect fit to further develop business in this exciting and vibrant part of the world."

"I've always been intrigued by Latin America as this part of the world has music and passion at the very heart of its culture," McCall says. "I'm really looking forward to discovering and embracing this varied, exciting and demanding market. I hope, through working with our current and future partners, to strengthen L-Acoustics' presence in the region so more events, artists and audiences can benefit from the quality and consistency inherent in our systems."



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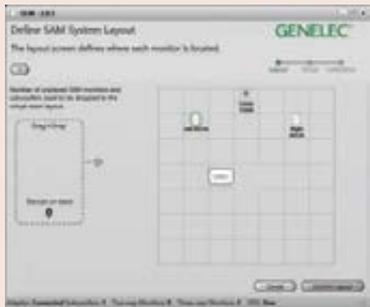
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## Genelec Offers GLM Version 2 Software

**BOOTH 138** Genelec is offering GLM (Genelec Loudspeaker Manager) V2 of its software, a highly intuitive and powerful monitor control networking system that manages connectivity to all models of SAM (Smart Active Monitoring) studio monitors and subwoofers—up to 30 on the network—covering all types and sizes of stereo, multi-channel, or 3D immersive audio applications.



Genelec's GLM 2.0 screenshot (layout screen)

The simple, intuitive GLM 2.0 software is available for Windows and Mac and features automatic adjustment of levels, distance delays and flexible room response compensation equalization with the state-of-the-art and robust AutoCal calibration system.

Updated features for V2 include a new

Network Adaptor that has both microphones and volume control inputs; the expanded use of Groups in a Setup; independent input types for each Group (analog or digital); independent AutoCal settings for each Group; five Groups available for each Setup; SPL display on the main GLM screen; and more. The upgrade path for users who want to update their GLM from V1 to V2 is easy and intuitive. After the user contacts Genelec, the upgrade fee is \$375 for a new User Kit, and they will be credited \$275 when they send back their old Network Interface Device.

## Dan Dugan Appoints Australian Distributor

**BOOTH 542** Dan Dugan Sound Design, Inc. is appointing Stagetec Mediagroup Australia as a distributor for the company's automixing products.

Part of Salzburg Salzburg Stagetec Mediagroup (Booth 436), Stagetec Mediagroup Australia offers audio engineering and design services, system and network design, and system integration along with a range of high-quality products for broadcast and professional sound applications. "We are excited to have the Dan Dugan automixing line as part of our product portfolio," says Treva Head, managing director of Stagetec Mediagroup Australia. "The automixing products fit perfectly alongside our range of professional audio distribution, digital consoles and communications platforms and enhance our ability to provide solutions in broadcast, theatre and public address systems. We are particularly excited about the implementation of Dante in the Dugan range which will enable us to integrate it with existing systems effortlessly."

## SPARS Expands Volunteer Program

**BOOTH 856** SPARS is expanding its volunteer program to allow current students and recent graduates the opportunity to meet SPARS members, tour successful SPARS member facilities and interact with respected industry luminaries. Besides these advantages, the program exposes applicants to one of the main reasons for SPARS membership—access.

Those selected as a volunteer for a particular event, will also have access to the SPARS Board of Directors as an additional source for networking, mentorship and encouragement. Although the selection of event volunteers is open to all current and recent graduates of recording programs, SPARS Education Member schools will be given priority in the selection process.

Duties will include assisting the SPARS staff, members and Board of Directors with event related duties. Some of these duties include setting up for the event, assisting with handouts, providing direction to attendees, running recording and video equipment, manning kiosks and other information related activities. Visit the SPARS booth (856) for more information on upcoming events in need of volunteers.

## Moseley Goes Barefoot for Records, Film

**BOOTH 932** Prominent English producer/engineer Adam Moseley has chosen Barefoot Sound MicroMain45 monitors for his loft studio in downtown Los Angeles. Moseley got his start at London's Trident Studios, where he learned his craft while working with such legends as Phil Ramone, Tom Dowd, Mutt Lange and Steve Lillywhite.

"I've worked in some of the top studios in lots of different countries," says Moseley, "and I've found that the hardest thing is getting a room that's true and getting a sound that's true to my own acoustic perception and design. I've been working with these Barefoot



PHOTO: DAVID GOGGIN

Producer/engineer/mixer Adam Moseley is shown in his Los Angeles studio with Barefoot MM45 monitors.

MM45s and really love the definition in the high mid-range. The bottom end is great, it's warm."

Recently, Moseley has mixed the score for feature movies such as *The Big Wedding* featuring Robert De Niro, *The Dark Valley* and other TV and film music, as well as a number album projects. "One of my most enjoyable experiences with these speakers is that I can really get my definition, get my placement, and hear back what I'm hearing in my head and actually make it happen, and then send it to mastering and they say, 'We don't really have to do too much with this.' That's always good."

# NEP Turns To Calrec Again for New OB Unit

**BOOTH 623** U.S.-based global outside broadcast (OB) and facilities company NEP has installed Calrec Apollo and Artemis audio consoles into a new OB truck to cover professional golf and football in the U.S.

The Apollo and Artemis consoles are installed in the B unit, handling the main mix and effects mixes, respectively. Hydra2 gives NEP full control of the preamps directly from the desk, eliminating the need for an audio assistant to run around tweaking preamps on the course, and it networks the two desks together to enable source sharing.

Of critical importance in NEP's setup are the field boxes. Golf coverage calls for having many microphones on the course, particularly for 18-hole coverage at the majors.

Calrec designed a new compact and ruggedized Hydra2 Fieldbox with loop-



NEP's operator uses the Calrec consoles to handle the main mix and effects mixes.

ing network connections—a feature that is ideal for golf events where microphones are placed one or two at a time in numerous locations. Key benefits include the elimination of external battery-powered preamps and a reduction in the amount of copper cable required.

## DPA Unveils New d:screet Slim Microphone

**BOOTH 727** DPA Microphones is unveiling its new d:screet Slim Microphone at AES 2015. Developed in response to a growing need, especially from the film industry, for a near-invisible bodyworn microphone, d:screet Slim features the company's omnidirectional capsule element in a flat head, a slender cable and an exciting new button-hole mount accessory. Currently in beta-test stages with some of the industry's most prominent sound engineers, this new solution is already gaining rave reviews.



DPA Microphone's d:screet Slim Microphone

The microphone's new button-hole mount, which comes as an enclosed accessory, provides a 90-degree sound input angle, allowing the cable to lay flat against a surface rather than sticking straight out. It is also designed to fit into a space as small as two millimeters. The combination of the size and available accessories increases the number of mounting solutions as it can be placed virtually anywhere without being seen.



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## Gig Gear Intros Gig Gloves

**BOOTH 728** Gig Gear has introduced its first product—Gig Gloves, a critical accessory for gigging and touring musicians, roadies, engineers, DJs, A/V pros, staging, lighting & rigging and all other gigging professionals. Although no expense is spared when it comes to protecting instruments and equipment on the road, we often overlook our most important asset—our hands. Gig Gloves are designed for the gigging and touring pro to provide comfortable but tough hand protection for loading in, setting up, tearing down and loading out, without ever having to remove the gloves thereby greatly reducing the risk of hand injury.



**Gig Gear's Gig Gloves**

Gig Gloves are made with a thick, durable polyester black mesh and a flexible TPR protective mold on the back, a padded PVC grip on the palm and fingers and a neoprene wrist cuff with a hook-and-loop strap for a secure fit, comfort and stability. The first three fingers also include removable fingertips to allow users access to their fingers while setting up, eliminating the need to remove the gloves while using a guitar pick or drum key, making quick adjustments on a mixing board, using a touchscreen device or any other activity requiring fine motor skills (Gig Gloves also work on touchscreens even without removing the fingertips).

## Waves Intros Element 2.0 Virtual Analog Synth

**BOOTH 437** Waves Audio is introducing the Element 2.0 Virtual Analog Synth. Powered by Virtual Voltage technology, Element 2.0 is an updated version to the original Waves Element, an analog-style polyphonic instrument engineered to deliver the fat, gritty sound of the classics, with all the precision, flexibility and control of contemporary digital synths.



**Waves' Element 2.0 plugin**

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## Sean Callery Is On Board with Focusrite

**BOOTH 218** Sean Callery is best known as the composer for the TV action drama *24*, as well as hit programs *La Femme Nikita*, *Bones* and *Homeland*, and most recently this season's new breakout hit on Fox, *Minority Report*. He will also be composing for Marvel's upcoming Netflix original, *Jessica Jones*. Callery's two-room studio complex in Los Angeles is designed and maintained by Andrew and Chris Papastephanou, who individually and collectively as consultants have dozens of leading studios and

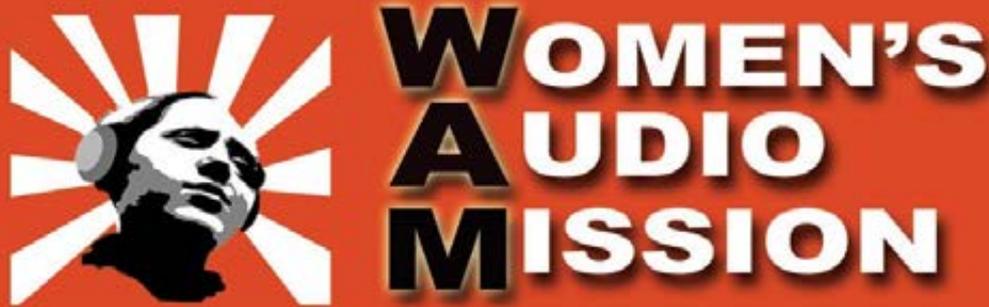
producers as clients for their studio-technology integration services.

For Callery's studios, Papastephanou implemented a RedNet 5 unit for each of the interfaces for the studio's Pro Tools HDX2 systems (up to six units can be connected to one Pro Tools HDX3 system, supporting up to 192 channels at 96 kHz); one RedNet 4, which brings eight of Focusrite's remotely-controlled Mic Pre Amps/line inputs through a single Ethernet cable; and two RedNet PCIe cards



**Andrew Papastephanou, the designer and operator of Sean Callery's studio complex in Los Angeles**

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**VISIT US AT BOOTH 947**

## Disney Concert Hall Upgrades with DiGiCo Desks

**BOOTH 627** The Music Center in downtown Los Angeles has upgraded its front of house and monitor mixing consoles at Walt Disney Concert Hall to a fiber-networked DiGiCo digital audio system as the complex celebrates its 50th anniversary. ATK AudioTek of Valencia, CA supplied and installed an SD5 at FOH, SD10 at the monitor position, and shared SD Rack at the 2,252-seat Walt Disney Concert Hall, one of four venues that comprise The Music Center campus, which first opened in 1964.

The upgrade to DiGiCo consoles at the Concert Hall, which opened in 2003, was influenced by the purchase of a pair of DiGiCo SD7 desks for the Hollywood Bowl in 2014. Every year the LA Phil performs a 15-week series of summer concerts at the Bowl, returning to Walt Disney Concert Hall for the remainder of the calendar.

Explains Fred Vogler, principal sound designer and mixer for LA Phil: "We wanted a desk that was easy to use, had good input/output flexibility, and provided future expandability."



**Fred Vogler (seated) and Kevin Wapner at Walt Disney Concert Hall's new DiGiCo SD5 house desk**

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*Producer, Engineer & Mixer*

## Antelope Audio Unveils 10MX Atomic Clock



The front panel of Antelope Audio's 10MX Atomic Clock

**BOOTH 637** In 1990, a University of Michigan Engineering School graduate named Igor Levin set out to make “superior sound, simplified” by trailblazing developments in the world of digital conversion and audio clocking technology. His innovations were already recognized by a number of sound engineers around the world when, in 2005, Levin and Antelope Audio introduced the oven-controlled crystal oscillator. A couple of years later, he revealed the benefits of Atomic clocking for the audio industry. Now, following more than two decades of refinement, Antelope is unveiling its latest innovation in audio clocking technology: the 10MX Atomic Clock.

The 10MX builds on Antelope’s clocking legacy by fusing proven technologies and advances in industrial design to deliver a product without compromise. The new product combines the atomic precision of the legendary 10M with the sophisticated Acoustically Focused Clocking (AFC) algorithms of the Trinity into an aesthetically pleasing 1U enclosure.

Says Igor Levin, CEO and founder, Antelope Audio: “In our development of the 10MX, we wanted to raise the bar. We listened to our customers and delivered exactly what they asked for: the best features of the 10M and Trinity in a combined, 1U package.”

## Jensen Unveils ISO-MAX GLX Line Isolator

**BOOTH 470** Jensen Transformers Inc. is launching the ISO-MAX GLX line isolator. The GLX is a compact balanced line isolator designed to eliminate hum and buzz caused by ground loops in audio systems that will not degrade the audio quality.

The single channel GLX is equipped with standard XLR connectors at each end. Inside the GLX is a ‘made in the USA’ custom transformer that isolates the input from the output and blocks stray DC currents. While small transformers rarely perform well below 100 Hz, the GLX is exceptionally linear from 20 Hz to 18 kHz and it is able to withstand signal levels up to

+10 dB at 20 Hz with less than 0.01% distortion. It is a quick and easy problem solver that will eliminate noise without limiting the bandwidth or introducing phase shift, harsh sound or unpleasant artifacts. Measuring just over four inches long (10 cm), the compact steel outer shell provides excellent shielding against electromagnetic fields generated by power cables, dimmers, motors and power supplies, delivering consistently quieter results when deployed. This is augmented with a “set & forget” ground lift switch to eliminate hum caused by ground loops.



Jensen Transformers' ISO-MAX GLX ground loop isolator

## Steve's Broadcast/ Streaming Picks

By Steve Harvey

It may be the final day of the convention but Sunday still features plenty of interest. Virtual Reality is the buzz of the mainstream media, yet some of the audio issues have yet to be resolved. On the Game Audio track program, “**Virtual Reality 3D Audio—State of the Art & Vision of the Near Future**” (Room 1A22, 9 a.m.), Edgar Choueiri of Princeton University will describe recent breakthroughs in BAL, or binaural audio through two loudspeakers, and explain how head tracking and phased array speakers can enable the delivery of high-spatial-fidelity 3D audio to multiple moving listeners in real listening rooms.

Worldwide, television audio loudness regulations have now been implemented by many broadcasters and even mandated by governments. The “**Loudness Regulation: New Tools to Keep the Spirit of Dynamics**” workshop (Room 1A21, 9 a.m.) will offer an overview of the latest developments and new tools that enable broadcasters to raise audio quality while keeping the dynamics of good programs and gently processing others.

Following on from the first AES67 plugfest in Munich last year, a workshop featuring spokesmen from ALC NetworkX, AVA Networks, BBC Research & Development and Digigram will summarize the testing performed and present the results during “**AES67 Interoperability Testing**” (Room 1A12, 11 a.m.). The panel will also bring attendees up to date on progress with AES67 implementation and will look forward to the second plugfest at NPR headquarters in Washington, DC in November.

Back on the Game Audio track, composer Winifred Phillips will reveal some useful tips and common sense strategies that can be employed for any layered music system, based on her 11 years of experience, including six titles with *LittleBigPlanet*. “**Interactive Music of the LittleBigPlanet Franchise: Dissecting a Complex, Multi-Component System**” (Room 1A22, 11:30 a.m.) will cover issues of importance to composers, audio engineers and sound designers.

## Two Storyk Studios Up for TEC Honors

**BOOTH 555** In a vivid example of stylistic disparity, two recent WSDG-Walters-Storyk Design Group studios have been nominated for the 2016 TEC Studio Design Project Award.

The Church Studio in London, designed for Grammy and Academy Award-winning producer Paul Epworth, and Miami's Dream Asylum, created for prolific hit producers Nate "Danja" Hills and partner Marcella Araica, are each vying for the honor. While both studios represent the quintessence of technical and acoustical perfection, their interior designs could not be more dissimilar. Built within a 160-year-old cathedral, The Church Studios represent the epitome of ultra-modern elegance. Ensnconced in a 4000 sq. ft. former warehouse, Dream Asylum is distinguished by a luxurious, racy look, styled to appeal to their pop, rap, EDM and 'New Age Rock Stars' clients.



**GORDON INSTRUMENTS, BOOTH 918** Grant Carpenter, owner of Gordon Instruments, was posed, poised and ready with his latest mic preamp as the crowd surged onto the AES 139th exhibit floor on opening day.

## Product Spotlight



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## Grammy SoundTables

### Late Night Television Mixing: Fast & On the Fly

By Kelleigh Welch

The faces of late night television have changed dramatically over the last few years, ushering in a new generation of hosts. In 2014, Jimmy Fallon moved up from his NBC late night gig to take over for Jay Leno on *The Tonight Show*. David Letterman, who hosted *Late Show with David Letterman* since 1993, retired earlier this year, handing the show over to Stephen Colbert, the comedian, actor and former star of Comedy Central's *The Colbert Report*.

Late night television's hosts weren't the only changes though—with these new shows also came complete overhauls of the show studios, which are designed first for visuals, then audio, giving the shows' sound engineers a special challenge of mixing clear audio in the smaller studios.

In this year's Grammy SoundTables panel

moderated by Will Lee of the CBS orchestra and *Late Night with David Letterman*, a panel of sound engineers discussed their positions in late night television and how they adapt to each show's unique challenges. Panelists included: Harvey Goldberg, *Late Night with David Letterman* and *Late Night with Stephen Colbert*; Josiah Gluck, *Saturday Night Live*; and Lawrence Manchester, *The Tonight Show with Jimmy Fallon*.

"In general, making music for TV is not always the best acoustic environment," said Goldberg. Since Colbert took over, Goldberg said he could tell what acoustic changes were made to the theater when it was redone. The same occurred at Fallon's studio 6B at 30 Rockefeller Center in New York.

"Jimmy (Fallon) wanted the new studio to sound fantastic, for both him and the audience," said Manchester.

While each show has its own unique format, one of the most common challenges each producer faces is mixing audio in a short time span. For Manchester, Fallon's writers will come up with a musical segment a few days (and sometimes a few hours) before filming, leaving him with the challenge to create a plan as fast as possible. This is usually for Fallon's musical impressions, or collaborations with guests throughout the show. "The experience relies on ample time—you don't have a lot of time in late night but that forces you to come in with your best plan," he said.

Over at *SNL*, Gluck said they usually start figuring out recording plans on Thursday—two days before the live performance. For the 40th anniversary special, Gluck said they used a lot of wireless for the musical performances to add flexibility to the show.

### Analoguetube Spotlights Special Edition Gold AT-101

**BOOTH 359** Analoguetube is showcasing a Special Edition Anodized Gold Version of its AT-101 Stereo Compressor/Limiter at this year's AES. Originally launched in 2008, this stereo edition of the classic Fairchild 670 Compressor/Limiter is now available with new features and options, adding more functionality to this super audio classic! This year's show also is featuring the new AT-1/660 Mono Compressor/Limiter. Both models will be accompanied by full audio demonstrations throughout the show; booth visitors are encouraged to bring along any material they would like to hear.

The unique features of these gain crushing tube compressors allow all types of instruments and sound to sit "up front" in the mix, sounding fatter and bigger, bringing the material forward to add depth, dimension and clarity to your music. Both models "glue" the image together for all types of programs, making this natural sounding tube technology an indispensable tool. All models are manufactured using traditional wiring methods, original tubes and transformers, with long-lasting, non-inductive, close tolerance components for the modern world.

## BAE Launches a Trifecta of New Products

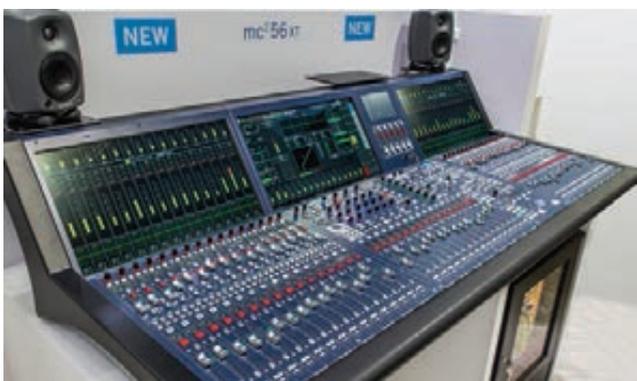
**BOOTH 319** BAE Audio is showcasing three new products at the 139th AES Convention, including the 10 DCF compressor, the G10 graphic equalizer and the VGDI "Signature Series" direct injection box.

The VGDI passive direct injection box features Jensen transformers and high noise rejection in a durable steel housing. The new 10DCF compressor/limiter is the ideal complement to BAE Audio's line of Class A series outboard gear. Featuring transformer coupled, all-discrete circuitry, the 10DCF also features a bypass filter—with an inductor borrowed from the classic BAE 1073. Sonically, it is immediately familiar to the BAE Audio lineup of gear, perfectly suitable for use in a modern DAW environment or with analogue tape machines.

As the first graphic equalizer in BAE Audio's lineup, the new 10-band G10 graphic equalizer—which is housed in an economical 500 series unit—features Jensen transformers, a balanced set of inputs and outputs and a dedicated high pass filter, increasing its sonic versatility. The new product is scheduled to ship in Spring, 2016.



Ready for its close-up: BAE's 10 DCF compressor/limiter



**LAWO, BOOTH 519** Lawo is showcasing the powerful mc²56XT mixing console, which provides twice the number of faders in the same footprint as its mc²56 sibling, making the desk a unique choice in its class for trucks or studios where space is limited. Expanding the range of options for its full mc² series audio consoles, Lawo recently announced a collaboration with Waves that is having its U.S. market rollout at AES. The result gives operators access to Waves' SoundGrid system, including a comprehensive plug-in library allowing control of reverbs, multi-tap delays, graphic equalizers and multiband compressors directly from the console's touchscreen, keyboard and rotary controls, with save and recall for entire sessions.

# Classifieds

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**SONNOX, BOOTH 719** If you're looking to remove from your recordings hums, clicks, pops, buzzes, high-pitched frequencies and various unwanted noises, time to visit the Sonnox booth. The Oxford DeClicker, Oxford DeBuzzer and Oxford DeNoiser are right up your alley, and Sonnox international sales manager Giles Farley (left) can fit you with the proper units for your specific needs—much as he's doing here in a tete-a-tete with Merlin Studios' Paul Goodrich. While you're at it, ask about Sonnox's 50 percent price reduction on all the company's plug-ins and bundles.



## verbatim | continued from page 1

time it's the opposite—they get deeper and more interesting than I thought they would be.”

Alex is now hooked and vows to return to a nearby AES event as soon as possible. “Soon it will be in Berlin, and I will be there.”

Here since Thursday, Sarah teaches sound design and music composition for theater at a private research university in Pennsylvania. “I’ve been hitting up [programs] that pertain the most to what I’m teaching—a lot of spatial and immersive sound sessions that deal with 3D audio for virtual reality or in gaming environments,” she explains. “I’m interested in teaching some of the principles of game audio design in a theatrical/live context, so I’m making connections between those two things.”

Regarding highlights from the Expo floor, “It was really cool to look at all the things Radial Engineering makes,” she offers. “It’s

all out there, so it’s nice to get hands-on. I also made a connection with DPA Microphones. They are possibly going to come to my university and give a demonstration. There’s a lot to see; I think I’m still processing it all!”

Finally, Michael from Fort Lauderdale, FL attended multiple conventions throughout the ’80s and ’90s. “I’m the head engineer at a performing arts center, and we’re looking for the new product lines: microphones, networking things, maybe even a new console.”

The AES Expo has the kind of gear Michael needs. “We have a very high-quality hall, and we use a lot of the higher quality microphones that you’d normally never see in a club.”

On how his job has evolved over the years, Michael summarizes quite eloquently. “Well, I’m an audio engineer. We have something that’s quiet over here and we make it louder over there. That part hasn’t changed. But obviously I’ve been around enough to go from all analog to digital, which has had its high and low points, too.”

## roar | continued from page 1

executive director of the AES, offered, “This show is about our community, and people get excited about what we do when we get together. When you come to the AES Convention, you experience a shared passion for audio; not everyone shares that, so we get together and geek out. Out there, people are hugging, high-fiving, and that’s what it’s all about—the mojo.”

With most of the recording industry having moved into smaller facilities and live sound professionals perpetually on the move by necessity, there’s less interaction between profession-

als these days; online forums and social media help, but they are no replacement for experiencing and learning in person. “You have to be good at what you do,” said Gallo. “That’s why you have to come to an AES convention and network and learn from others. You may be good enough, but are you as good as you can get? Don’t just be ‘good enough.’ AES is the place to make that happen for yourself.”

So make sure to catch those late-in-the-day workshops and the technical tours and the Kraftwerk 3D audio demo in 1A18 at 12:30 and all the rest of it. If you don’t manage to fit it all in, well, there’s always next year when the AES Convention returns to the Los Angeles Convention Center September 28 through October 1.

# the AES DAILY

day | three edition

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every turn. But while there is always something of interest wherever you are, you might be missing something of more interest elsewhere. The key is to be proactive—to play offense. Use the AES Convention app and/or study the online calendar and map out your plans. Time spent clicking about ahead of time will ensure you don’t waste time walking about at the Convention. You’ll see experienced attendees who have thoroughly mapped out their plans, identifying where they want to be at every hour of the day.”

Even now, Case plans his AES schedule ahead, with a Plan B and even a Plan C when it comes to educational events. “If I go to my first choice paper or workshop and it turns out to be different from what I was expecting, then I want to know immediately what to try instead.”

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### **Nuage Demo Times — Room #1A03\***

#### **Friday Oct 30th:**

- 11:00 – Post Production using Nuendo 7
- 2:00 – Chuck Ainlay on Nuage & Nuendo 7
- 4:00 – Jeremiah Slovarp: Nuage & Nuendo 7

#### **Saturday Oct 31:**

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Jeremiah Slovarp: Post Production using Nuendo 7
- 4:00 – Nuage & Nuendo 7

#### **Sunday Nov 1st:**

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Clay Otswald: Nuage & Nuendo 7

\*Presenters are subject to change without notice

