

AES DAILY

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preview
edition

SERVING THE 141ST AES CONVENTION • september 29-october 2, 2016 los angeles convention center, los angeles, ca

+BREAKING NEWS

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Immersed in Future Tech

By Strother Bullins

AES President John Krivit notes that this year's Convention will highlight notable trends that today's established and emerging audio professional should consider for continued and future success—all of which are areas of encouraging, healthy growth.

"First of all, there is so much going on with AoIP connectivity and it will mean that just about every audio and media facility will be rewiring its old analog connections," he explains. "There's a lot to know and there will be a lot of opportunity for systems integrators to make money. Secondly, we are on *future tech* on page 30



AES President John Krivit

Convention to Balance History and New Trends

By Strother Bullins

The Audio Engineering Society's 141st Convention promises to plunge attendees deep into the evolving technologies of professional audio in 2016 via special focuses on new markets and trends. Meanwhile, historic reference to the pro audio industry's progress will be underscored in the Richard C. Heyser Memorial Lecture, this year delivered by synth designer and "Father of MIDI" Dave Smith as he presents "Synthesizers: From Analog to Digital to Software to Analog."

Some of the Convention's most

exciting moments come in the form of project evaluations, which AES President John Krivit teases as a few of this year's "must-see" events. "I'm a big fan of the 'Raw Tracks' series, where notable producers and engineers show us their multitracks of iconic songs; the last time we were in Los Angeles we covered Fleetwood Mac, David Bowie, the Beach Boys and Red Hot Chili Peppers. I'm also pretty excited about author Howard Massey's Great British Recording Studio panel, which should follow pretty closely to his fascinat- *balance* on page 30

Ambitious Agenda Keys 141st AES

By Clive Young

As the annual Audio Engineering Society Convention returns to the West Coast September 29 through October 2 at the Los Angeles Convention Center, expectations are high, but the AES is ready to roll. There are keynotes, workshops, papers, panels, tech tours and more planned, plus the eternal excitement of hitting the exhibit floor to see the latest and greatest from some of the world's most renowned pro audio manufacturers.

There's a new wrinkle to the Convention this year: Both the technical program and the exhibit floor open on the first day of the show, with the Convention's fourth and final day offering solely the technical program. The three days that the exhibit floor is open, however, provide you with an opportunity to visit with the companies whose gear and technologies you use every day. There are also innovative new exhibitors you might not have heard of before; cool creative applications that you never considered before; and new equip- *agenda* on page 30

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AES | LA 2016

Come see Yamaha at **Booth 603** where we'll be showcasing many of our newest and most popular production, mixing, loudspeaker and networking products. Live loudspeaker demonstrations will be held in **Demo Room 512**. Stop by and check out our products, sit in on a demo and get your questions answered by our team of experts.

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Rivage PM10 Mixing System
CL and QL with Version 4.0 Software
The Compact TF Mixer and the new TF Rack

Loudspeakers

Nexo

ID24 • GEO M6 • STM M28

Yamaha

DSR • DXR • DBR • DXS

Network Interfaces

Dante • SWP1 Network Switch • R-Series I/O Rack Units

Yamaha Booth 603

Demo Room 512

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ShowNews

Dave Smith To Deliver Heyser Lecture

Legendary instrument designer and “Father of MIDI” Dave Smith will give the convention’s Richard C. Heyser Memorial Lecture on September 29 at 6 p.m. at the Los Angeles Convention Center. The presentation, titled “Synthesizers: From Analog to Digital to Software to Analog,” will explore the ongoing evolution of instrument design and synthesis and the 50-year history of the synthesizer and its impact on music and audio.

First established in 1999 by the AES Technical Council and the Board of Governors in conjunction with the Richard Heyser Scholarship fund, the Heyser Lecture series, featured at each AES Convention, brings eminent individuals in audio engineering and related fields to speak on a relevant topic of choice. The Heyser Lecture is part of the Special Events schedule, open to all convention attendees.

As a pioneer in fundamental synthesizer



Synthesizer design pioneer and ‘Father of MIDI’ Dave Smith

and MIDI design, Smith will relate his 40-plus years in the industry at the AES Los Angeles Convention.

Smith is an instrument designer, AES Fellow, GRAMMY-winner and founder of Sequential Circuits. In 1977, he designed the

Prophet-5, the first polyphonic and fully programmable synthesizer, and the first musical instrument with a microprocessor. He was the driving force behind the MIDI specification, also having coined the acronym himself. Later, Smith became President of DSD, an R&D division of Yamaha. He also started the Korg R&D group in California. He was then President at Seer Systems and developed the first software synth for Intel in 1994, followed by the first professional soft synth, Reality. He returned to hardware, starting Dave Smith Instruments in 2002. The Dave Smith Instruments lineup includes the Prophet 12, Prophet ‘08, Pro 2, Mopho and Tetra synths, and the Tempest drum machine, co-designed with legendary designer Roger Linn. The Sequential Prophet-6 analog synth was released in 2015, followed by the OB-6 designed in partnership with Tom Oberheim.

Neutrik Showcases etherCON Cat6A Line

BOOTH 1006 During AES, Neutrik is featuring its third and most powerful etherCON range of products to date: etherCON Cat6A. Building upon the strengths of Neutrik’s industry-standard etherCON Cat5 and etherCON Cat6 lines, etherCON Cat6A products carry an “X” in their part numbers to differentiate them from other etherCON products.

The new etherCON Cat6A line includes a cable carrier complete with a Cat 6A

RJ45 connector for self-termination, feedthrough D-size chassis connectors, and IDC-termination D-size connectors. The cable carriers are available in both nickel and black plating. They accept a cable OD range of 7 mm to 9.5 mm, suitable for a wide range of commercially available cables. The chassis connectors (both feedthrough and IDC styles) are available in three finishes: nickel, black, and a weatherized version that makes an IP65-rated connection when mated to the cable carrier.

Neutrik’s new etherCON Cat6A is fully downward-compatible with etherCON Cat 5: both etherCON Cat5 and Cat6A cable carriers mate to both etherCON Cat5 and Cat6A chassis connectors.

Neutrik’s etherCON Cat6A is PoE+ compliant to 802.3at Type2. As with all Neutrik etherCON products, the new Cat6A range features rugged latching and durable housings.



Neutrik’s etherCON Cat6A

Grace Design Spotlights m108 Mic Preamp

BOOTH 703 From mobile laptop tracking to large scale networked audio production, Grace Design’s m108 is the new MVP in any modern recording environment. It provides eight channels of beautifully transparent, musical mic preamplifier with state of the art ADCs and a simple, powerful 8 x 2 USB2 interface. A built-in low-latency mixer and reference DAC make the m108 the ideal mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

Features include: eight-channel remote controlled microphone preamplifier; 192kHz ADC outputs via AES, ADAT and USB Class 2; ultra-wide gain range; ribbon mic mode; optional interface module; reference DAC and headphone amplifier for low-latency monitoring; 10-channel digital mixer; front panel HI-Z inputs; control from Protocols, existing m802 RCU or over Ethernet with computer utility or built-in web browser GU; five-year transferable warranty; built in the U.S.

Yamaha Brings It All to 141st AES

BOOTH 603 Yamaha Professional Audio is spotlighting a full house of new and existing products specifically geared to the professional audio, post, live sound, sound reinforcement and broadcast markets. The lineup includes the flagship RIVAGE PM10 along with CL and QLV4, TFW2.5 Digital Audio Consoles, new TF Rack, R Series input/output boxes, SWP1 L2 Network Switches, state-of-the-art NUAGE V1.8 Advanced Production DAW System, NEXO ID24 speakers, DTD controller and amplifiers.



Yamaha's TF-Rack

The new Yamaha TF-Rack offers the same levels of performance and operability found on TF series mixers in a space saving rack mount design. Most operations are easily controlled via a large touch panel allowing quick and efficient workflow, allowing both beginners and seasoned engineers to get great sound quickly.

The Yamaha RIVAGE PM10 Digital Audio Console is fast becoming the talk of live sound/sound reinforcement mix engineers around the globe. The flexible NUAGE V1.8 system features tight DAW software integration, groundbreaking operability, modular architecture and Dante networking capability.

Telefunken Launches New Direct Box Line

BOOTH 1115 Telefunken Elektroakustik is introducing four new direct boxes at AES, including mono and dual models of both active FET and passive designs.

The Telefunken TDA-1 (mono) and TDA-2 (dual) are newly designed active FET direct boxes that employ discrete Class-A FET circuitry coupled with a high quality transformer that provides the perfect balance between clean, high headroom performance and warm, saturated tone.

The Telefunken TD-1 (mono) and TD-2 (dual) are new passive direct box designs that combine premium quality components with a rugged construction to create a reliable DI with rich, warm tone.

In the heart of each new Telefunken direct box design are custom-wound output transformers by OEP/Carnhill, made in the U.K. The circuit boards feature gold plated traces for maximum conductivity and are hand-assembled exclusively with through-hole components providing a secure and reliable connection compared.



Telefunken's new direct boxes

ShowNews

Wide Range of B'cast, Streaming Media Events on Tap

THE 141ST AES Broadcast and Streaming Media Track events, organized by Track chair David Bialik, will offer in-depth panel discussions and presentations from some of the most influential names in the industry over the four days of the AES Los Angeles Convention.

Thursday, September 29, will kick off with "Immersive Audio Absorbing Radio and TV Audiences in 2016 and Beyond," led by John Storyk of Walters-Storyk Design Group, on the technical and acoustical challenges of upgrading existing broadcast studios to handle immersive audio. Subsequent panels will examine the physical and psychological effects of listener fatigue and what can be done to reduce it, and the unprecedented capabilities of immersive and object-oriented audio in customizing the home listening experience.

Friday, September 30's "Audio Considerations for 4K and 8K Television" seminar will look at the evolution of 4K and 8K UHD broadcasting and will also cover ATSC 3.0 and Super Hi-Vision experimental transmitters.

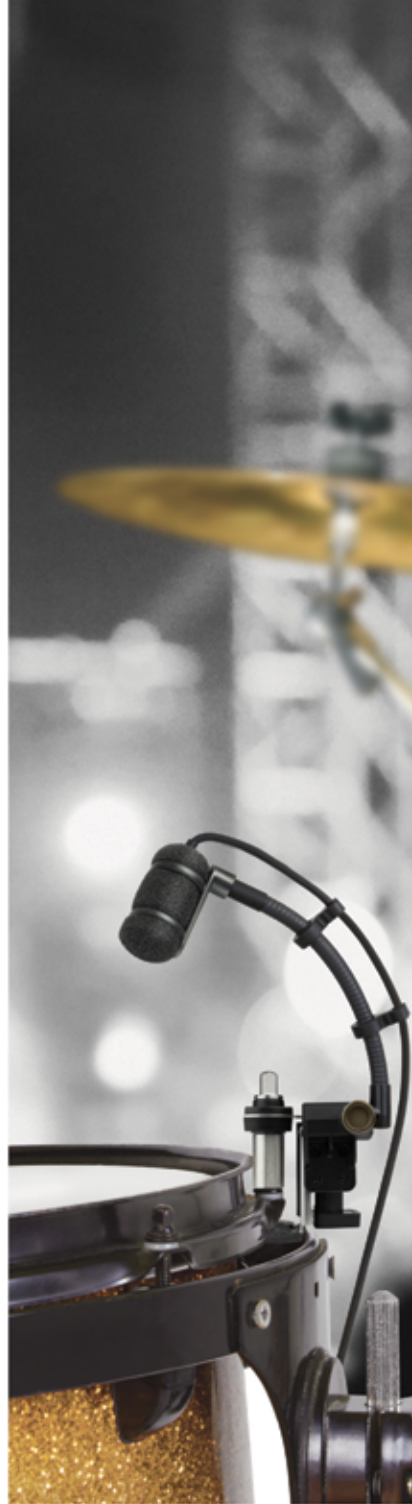


Friday's sessions will also include an interview with industry legend Bob Orban, creator of the Orban Stereo Synthesizer, Optimod FM audio processor and other game-changing studio hardware, as well as an "Audio Considerations for Over-the-Top Television" (OTT) presentation, which will examine the latest advancements in online content delivery.

AES Broadcasting Streaming graphic

Saturday, October 1, will focus on practical considerations for broadcast and streaming, starting with "Designing, Building and Maintaining a Radio Performance Space," where CBS Radio's Tracy Teagarden will talk about equipping such a facility when faced with limited resources. The day's second session addresses IP in the broadcast world, where Steve Lampen of Belden will look at the realities of implementing wired, fiber-optic and wireless cable and hardware for IP audio applications. "Considerations for Podcast Audio" is sure to be a popular session to end the day, with experts from American Public Media, Love + Radio and others discussing the evolving craft of sound design for podcast audiences.

On Sunday, October 2, a "Grease: Live—The Mixer's Perspective" special event will discuss the recent Fox television special Grease: Live—one of the most exciting and challenging events in contemporary broadcast production. Moderator Mark King and his panel will share their methods and techniques for mixing a live TV show where there's no chance for a retake.



COVERED | The New ATM350a Instrument Microphone Systems



Whatever your instrument, Audio-Technica has an ATM350a microphone system to ensure it sounds great. Not only does this cardioid condenser come with an array of mounts – many with a re-engineered, robust gooseneck built to stay where you set it – but it also provides clear, well-balanced response (even at high SPLs). So no matter what, where or how you play, the ATM350a has you covered.

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DTVAG Forum To Address Changing Face of TV Audio

THE AUDIO Engineering Society and the DTV Audio Group (DTVAG) will present the DTVAG Forum on Saturday, October 1, from 1:30 p.m.-6 p.m. at the Los Angeles Convention Center. Part of the 141st Convention Special Events program (open to all attendees), the presentation, titled “The Changing Face of Television Audio: Objects, Immersivity, and Personalization,” will take an in-depth look at a variety of new and exciting developments, and the issues involved with common content production and delivery methods.

With the explosion in streamed-content delivery to fixed and mobile devices accelerating the adoption of advanced audio services for television and broadcast, new possibilities in immersive sound, enhanced personalization, and improved bandwidth efficiency have emerged. Cinema-quality

immersive soundtracks are now starting to show up on popular streaming platforms at the same time that VR is driving interest and innovation in personalization and virtualized surround sound on mobile devices. These issues can be addressed through understanding how Hollywood is coping with streamlining object workflows for episodic production and manage the loudness and consistency issues this created by outdated format-and-dynamic-range-limited encoding workflows still being used.

Discussion topics will include: “The Impact of VR on Immersivity and Personalization in Television,” “Evolving Tools for Object Audio Post Production,” “Advanced Authoring Tools: Live Audio Production,” “Challenges



Roger Charlesworth,
Executive Director, DTV
Audio Group

and Opportunities for Live Production Deliverables” and “The Challenges of Loudness Management in Multi-Platform Streamed Content Delivery.”

Roger Charlesworth, Executive Director, DTV Audio Group, remarks, “The impact of streaming is upending the entire television business, and audio is benefiting. The migration from traditional broadcasting to an IP stream-based model is accelerating the uptake of advanced encoding

solutions with sophisticated audio services. This is good news, but expect turbulence along the way.”

The DTV Audio Group Forum at AES is produced in association with DTVAG’s parent organization, the Sports Video Group. Sponsors for this year’s DTVAG Forum include Calrec, DAD, Dale Pro Audio, Dolby Laboratories, JBL, Lawo, Linear Acoustic, Sanken and Studer.

Focusrite Offers Full Range of Audio Network Solutions

BOOTH 202 At the 141st AES Convention, Focusrite is displaying its full range of audio network solutions at its booth.

Focusrite is showing the following products, all currently shipping and never before seen at AES: RedNet A16R: 16 channels of Dante-networked A-D and D-A conversion, with network and PSU redundancy; RedNet PCIeR Card: RedNet PCI Express card with network redundancy, enabling ultra-low latency audio and full track count for Dante audio-over-IP networks; Red 4Pre: 58 In/64 Out Thunderbolt 2 and Pro Tools HD compatible audio interface, with Dante network audio connectivity.

Additionally, Focusrite is displaying the following products, all currently available: RedNet A8R: Eight channels of Dante-networked A-D and D-A conversion, with network and PSU redundancy; RedNet AM2: Stereo Dante headphone amplifier and line output interface solution with PoE; RedNet MP8R: eight-channel remote-controlled mic pre and A/D for Dante networks; RedNet D16R: 16-channel AES3 I/O for Dante audio over IP networks; RedNet D64R: 64-channel bridge between MADI and Dante Networks; RedNet HD32R: 32-Channel Bridge between Dante Networks and Pro Tools|HD.



A selection of the products being displayed by Focusrite at the 141st AES Convention

DPA Showcases Popular Microphone Solutions

BOOTH 6721 DPA Microphones is displaying its range of d:screet Miniature, d:dicatE Recording, d:vote Instrument and d:facto Hand-held Microphones.

With very low noise and an extremely high sensitivity, d:screet Miniature Microphones offer the most clear, transparent and natural sound, and are capable of handling up to 154dB peak before clipping. With a linear response, low distortion and an extremely large dynamic range, d:screet Miniature Microphones sound great no matter the application.

The d:dicatE Recording Microphones range includes both omnidirectional and directional microphone capsules. Most of the mics are based on a modular design, giving its users the ability to mix and match capsules and preamplifiers to create the exact microphone needed for any specific task.

DPA’s award-winning d:vote Instrument Microphones rejects unwanted noise and accurately captures the true voice of any acoustic instrument. The wide array of instrument clips creates a versatile microphone, giving the user a gentle, easy-to-mount solution.

The d:facto line consists of two capsule versions: Vocal Microphones that are intended for stage use with audio quality so high that they can be used for studio recording and broadcast, and Interview Microphones intended for handheld ENG/EFP applications.



DPA's d:dicatE Recording Microphones



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ShowNews

Ron Jones Set for Opening Keynote

Ron Jones, a professional composer with more than 40,000 compositions (for film, TV, games and live performance) to his credit and growing, will be presenting the Keynote speech at the 141st AES Convention as part of the September 29 opening ceremonies, scheduled

for 12:30-2 p.m. The title of Jones's speech is "Remember the Human Receptor on the Road to the Future."

Jones's credits include *Star Trek: The Next Generation*, *Family Guy* and many more. This presentation is free to attend with an Exhibits-Plus badge.

With a Grammy nomination and five Emmy nominations (as well as numerous other awards) Jones has been recognized as a composer of many of the most popular series in television. After 37 years living and working in L.A. Ron and his wife Laree moved to

the beautiful Northwest. Ron has built Sky-Muse Studios where he is involved not only in composing, recording and producing his own work but providing a state-of-the-art studio for all sorts of groups and artists. SkyMuse presents a regular Master Class Series offering lectures and seminars on Audio Production, Scoring, Orchestration, Composition and many other aspects on music featuring experts and special guests.

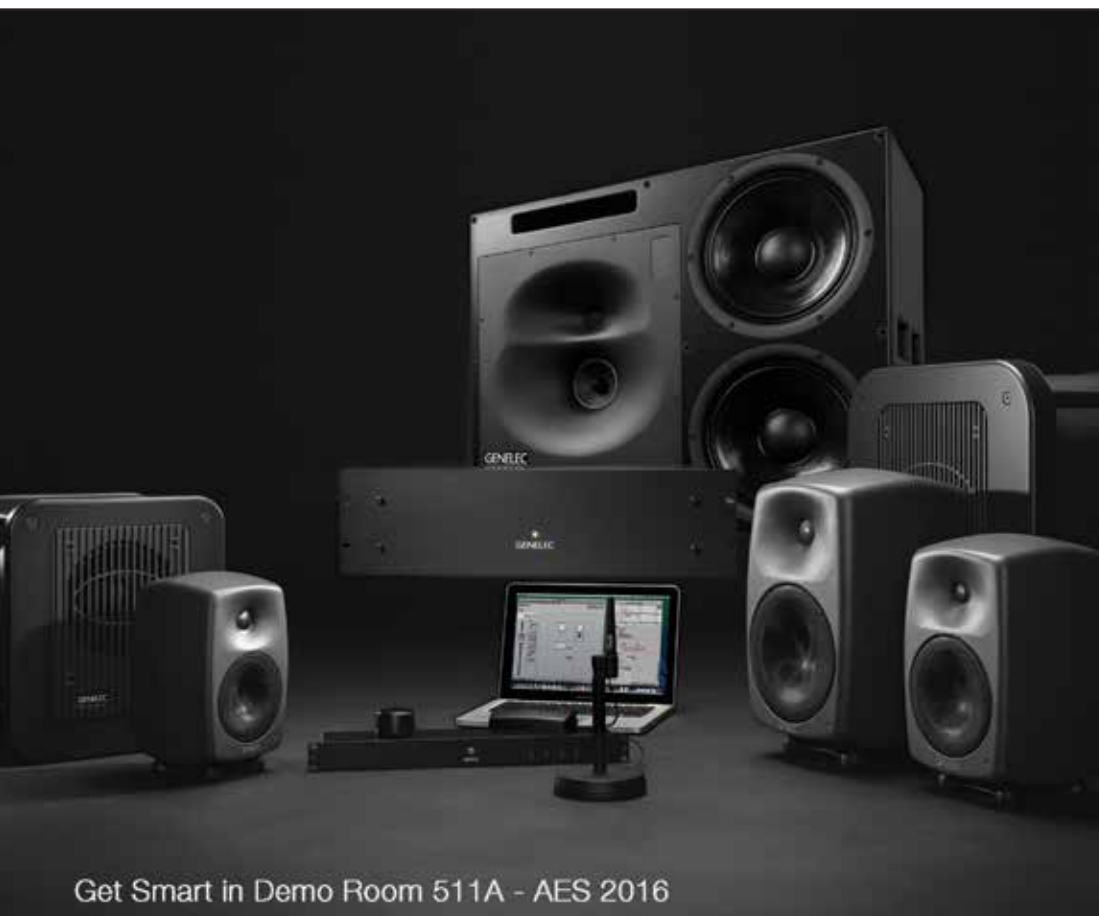
AES Super Session: 'Develop a Killer Audio Product in One Day'

The Audio Engineering Society is offering a new "Super Session" program to be featured as part of the Product Development Track at the AES Los Angeles Convention. Targeted to Product Design Engineers, Product Managers, Product Marketing and Engineering Managers, and others interested in professional audio product design ideas and implementation, this series of sessions, being held on Saturday, October 1, will dedicate the day to the incredible task stated in its title: "Develop a killer audio product in one day!"

The day-long series of events will be presented by a team of product development experts, each one discussing best practices and technologies in their specific disciplines of Product Management, User Experience, Industrial Design, Acoustic Design, Natural Voice Processing, Validation And Testing, and Sourcing and Supply. To bring this session to life, the team will develop an actual product in front of, and with the help of, the audience of attendees, while each of the disciplines will be applied to the product being designed. The proposed product will be one that competes with Sonos, Alexa and other high volume consumer AoT (Audio of Things) products.

"Applying the best practices of Product Development to an actual product will connect our audience into how these topics apply in the real world," says Scott Leslie, Chairman of the Product Development track. "It's like taking the lecture and lab at the same time. The attendees will, in one day, get a learning experience in all facets of product development."

The AES Los Angeles Product Development Track schedule of events is available at <http://www.aes.org/events/141/productdevelopment/>.



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Acoustically adaptable to every environment, providing outstanding sound reproduction accuracy, flexibility and unlimited configuration possibilities, Genelec SAM Systems allow you to focus completely on your creative work.

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Our finest Red

The original Focusrite Red range, introduced in 1993, was the pinnacle of our hardware design, still found pride of place in the finest studios around the world.

Today, as the world's leading audio interface company, we have applied that same Red design philosophy to deliver the crowning product of our interface range. The Focusrite Red 4Pre.

With 58 Inputs, 64 Outputs and Thunderbolt™ 2, Pro Tools | HD and Dante™ network audio connectivity, Red 4Pre is our finest, fastest, easiest, most beautiful interface to date.



Historical Sessions Celebrate Pro Audio History

The Audio Engineering Society will celebrate the rich history of professional audio through a series of Historical Track presentations at the 141st International AES Convention in Los Angeles. Sessions will cover the innovative and interesting histories of iconic recording studios, acoustics and technology design, sound reinforcement of historical events and more, curated by Historical Events chair Mark Gander of Harman Professional Solutions. AES Los Angeles Historical Events sessions are slated to include:

'Political Audio: Sound for Past and Recent Presidential Debates and Conventions'

A panel of industry professionals with first-hand experience working on past and present presidential events will come together to discuss the sound reinforcement, broadcast, and audio communications production and workflow of these historic happenings. Panelists include consultant Ken Fause, audio expert Dave Brand, and sound designers Michael Abbott, Patrick Baltzell and Stan Miller.

'The Great British Recording Studios'

Author Howard Massey will explore the origins of the fabled "British Sound" and celebrate the people, equipment and innovative recording techniques of the day through rare photographs, videos and musical examples covering many historic studios and sessions. Panelists will include Geoff Emerick, Dave Harries and Malcolm Toft.

'History of Studio Acoustic Design'

Studio designer George Augspurger, of Perception Incorporated, will give his perspective from over six decades of studio design. Covered will be the evolution of applied acoustics from the 1960s to the present day, outlining the development of modern studio design principles by presenting key examples of projects and a timeline of historic



AES Historical Events chair
Mark Gander

events that influenced studio development.

'Horns and Waveguides: Evolution of Technology'

This tutorial by Alex Voishvillo of HARMAN will give a retrospective review of horns and waveguide technology including both theoretical design aspects as well as a retrospective review of patented practical developments.

'Historic Microphone

Technologies and Their Connection to Pop Vocal Performance'

AES President-Elect Alex Case leads this session highlighting how lessons from audio history can be used to drive our decisions for getting the right vocal sound at our next gig, specifically by analyzing initial limitations in microphone technology and the slow-but-steady advancement of the audio technologies available at the time.

'Control Systems and Electroacoustical Considerations for Large-Scale Loudspeaker Arrays: Past, Present & Future'

The AES's David Scheirman reviews four decades of system development, presenting highlights of the evolutionary process from control-only networks to networked digital audio, and migration paths from powered speaker arrays to line array elements to beam-steerable systems, as well as developments that have taken place since the 6th International Conference (Sound Reinforcement) and the 13th International Conference (Computer-Controlled Sound Systems), with content at these landmark AES events having foreshadowed today's high-powered loudspeaker arrays that incorporate beam-steering technology.

"The AES Historical Track sessions present achievements by audio pioneers whose innovative ideas and inventions have contributed to this industry and beyond," says Gander. "The rich history of science and art in audio design and production has much to teach us about the future evolution of audio, and we look forward to sharing many of these great stories throughout the AES Los Angeles Convention."

Sony Pro Audio Spotlights Full Lineup

BOOTH 707 Sony Electronics' Pro Audio Division is showcasing its full line-up of professional and hi-res audio at AES including professional wireless microphones, wireless receivers, headphones and recorders, among others.

Sony's New UWP-D Wireless Microphone System consists of URX-P03D, two-channel portable receiver, which eliminates the need to attach two receivers on a camcorder. It also supports an external input for an additional wired microphone. Three-channel mixer functionality is included for blending audio signals in the receiver. A new two-channel version of Sony's Multi Interface (MI) shoe adaptor—model SMAD-P3D—is available for the URX-P03D.

Sony's new two-channel slot-in receiver,



Sony Pro Audio's URX-P03D portable receiver

URX-S03D, and a new bodypack transmitter, UTX-B03HR are designed for compatibility with Sony camcorders. The URX-S03D is a two-channel portable receiver that fits in the slot of Sony camcorders utilizing a D-sub 15-pin interface for audio and power connections. The UTX-B03HR bodypack transmitter is matched perfectly with the URX-S03D and incorporates a reliable four-pin Hirose microphone connector.

Also on display is Sony's new DWX N Series, featuring the DWR-R02DN two-channel rack receiver, DWT-B01N bodypack transmitter and DWM-02N handheld microphone.

Another highlight is the ICD-SX2000 hi-res portable field


recorder, which offers built in mics and pairs with smartphones via Bluetooth.

m108

Microphone Preamplifier / ADC / DAC / Interface



From mobile laptop tracking, to large scale networked audio production, the m108 is the new MVP in any modern recording environment. It provides 8 channels of beautifully transparent, musical mic preamplifier with state of the art ADC's, and a simple, powerful 8x2 USB2 interface. A built-in low latency mixer and reference DAC make the m108 the perfect mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

- 8 channel remote controlled microphone preamplifier •
- 192kHz ADC outputs via AES, ADAT and USB Class 2 •
- Ultra-wide gain range •
- Ribbon mic mode •
- Optional  Dante interface module •
- Reference DAC and headphone amplifier for low-latency monitoring •
- 10 channel digital mixer •
- Front panel HI-Z inputs •
- Control from Protools™, existing m802 RCU, or over Ethernet with computer utility or built-in web browser GUI •
- 5 year transferrable warranty •
- Built in the USA



AES BOOTH #710

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Waves Introduces Abbey Road Vinyl Plug-In

BOOTH 721 Waves Audio is introducing the Abbey Road Vinyl Plug-In. Designed with Abbey Road Studios, this plugin faithfully captures every stage of the vinyl production and playback process: you can choose between the sound of a pure acetate cut or the print master pressing from the factory, play the records on two distinctive turntables types with a choice of three classic cartridges, and even add the TG12410 mastering console on the path into the vinyl lathe.

For added authenticity and creativity, Abbey Road Vinyl lets you move the location of the tone arm across the record, changing the frequency response and distortion like in the



The graphic user interface for the Waves Abbey Road Vinyl plug-in

real world. You can also add vinyl noise and crackle, apply a gradual slow-down/stop turntable effect, and add wow and flutter effects for extra analog warmth.

Abbey Road Vinyl is the long-awaited tool for diverse audio users: from mixing engineers craving a distinct smooth sound, to EDM and hip hop artists who cherish that “needle” touch, to sound designers reaching for authentic vinyl qualities and producers seeking a true-to-vinyl dimension on their tracks.

Crane Songs Updates Digital Hardware Line

BOOTH 1123 Crane Song has updated its entire line of digital hardware products to take advantage of their proprietary 5th generation Digital to Analog converter technology. With its AES debut, the Egret 8 Channel D/A Converter/Summing Mixer joins the Avocet monitor controller, the HEDD 192 AD/DA converter and Solaris stand alone digital to analog converter to complete the line up of Crane Song products equipped with Crane Song’s Quantum DAC. 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 DAC has the lowest published jitter values in the industry.



Crane Song’s Egret 8 Channel D/A Converter/Summing Mixer

The Crane Song 5th generation Quantum DAC has been shipping in Avocet IIA since November 2015, and in April 2016 Crane Song quietly updated the HEDD 192. As of AES show the Egret will be shipping with the upgraded DAC. This completes the updating of the DACs in all Crane Song digital hardware.

A-Designs’ Mix Factory Takes Summing to New Level

BOOTH 1120 A-Designs Audio’s Mix Factory is making its worldwide debut at AES. Mix Factory is a totally new concept and approach to “out-of-the-box” summing for musicians and engineers looking to get more from their current sound and workflow.



A-Designs’ Mix Factory

Based on a concept developed by producer/engineer/mixer Tony Shepperd and brought to life by celebrated designer Paul Wolff, A-Designs’ new Mix Factory accommodates up to 16 audio channels, which come into the device on two D-sub inputs and sum to stereo XLR outputs. All 16 channels have a continuous FDR (gain) knob, pan pot with center detent, and cut (mute) switch that acts as a signal indicator with an audio sensitive LED, which glows when signal is passing into the channel and intensifies when the signal is stronger.



Millennia’s DA-296 Dante Gözowta digital to analog converter

Millennia’s DA-296 Dante Gözowta D/A Converter

BOOTH 111 Millennia’s Gözowta converts from Dante audio over Ethernet to high-resolution analog at sample rates up to 96 kHz.

The DA-296 connects any two channels of Dante to analog gear: power amps, stage monitor systems, powered speakers and more.

The Gözowta also has 1/4- and 1/8-inch headphone jacks with a level control so it can be used as part of a personal monitor system or for trouble shooting Dante audio streams.

Outputs include balanced XLR and Phoenix-style output connectors. Power is supplied by the Ethernet cable from PoE (power over Ethernet) enabled switches or in-line PoE injectors.

There is a -10dBV/+4dBu output reference level switch to accommodate most analog equipment.

Housed in a rugged 1/3 rack width chassis, the Gözowta is the same size as Millennia’s portable preamp series. It can also be bolted to a Mid Atlantic rack tray.

Shure Launches Microflex Advanced Line

BOOTH 803 Shure's Microflex Advance Ceiling (MXA910) and Table (MXA310) Array microphones are now shipping. The portfolio of premium networked ceiling and table array microphones, audio interfaces and control software for enhanced A/V conferencing integrate seamlessly into premium meeting space aesthetics. Shure Microflex Advance offers elegant, versatile, and scalable solutions for A/V conferencing spaces that require pristine speech intelligibility.

With the ability to flush-mount the MXA910 alongside standard ceiling tiles and the innovative "toroid" polar pattern in the MXA310, these microphones offer a dynamic package of technologies to ensure a best-in-class audio experience. Microflex Advance also presents an enhanced evolution of the Company's industry-leading IntelliMix Digital Signal Processing Suite, including Steerable Coverage technology, enabling incredibly accurate control of audio capture in any location within a meeting space. Lastly, Microflex Advance Array Microphones use the Dante Audio Networking protocol.

Shure's Microflex Advanced Ceiling Array microphones



OWA Launches HR3.5 Studio Reference Monitor

BOOTH 106 Ocean Way Audio (OWA) is unveiling the new HiRes3.5 Studio Reference Monitor, also known as HR3.5.

HR3.5 is based on the acclaimed HR4 studio monitor first shown at the 139th AES Convention in 2015 and released March of 2016. With dozens of HR4 speaker systems in use today, Ocean Way Audio has now created the HR3.5, a larger free-standing or soffit-mounted version. This monitor system delivers a frequency response of 20 Hz to 22 kHz with an SPL rating of 120db.

The HR3.5 Reference Monitor incorporates an integrated two-way dual-horn system with a one-inch HF and eight-inch MF drivers, mechanically time-aligned with twin, 12-inch sub-bass drivers per channel. Three built-in state-of-the-art amplifiers power this speaker, featuring analog and digital inputs, 96 kHz and 24-bit sampling and tri-amped 3,400 watts per channel of pure power. At the heart of the acoustic design is OWA's geometrically complex, stone-cast dual/hybrid waveguide system.



Ocean Way Audio's HR3.5 Studio Reference Monitor

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Bose Ships New PowerShare Adaptable Amplifiers

BOOTH 105 Bose is now shipping its new PowerShare adaptable power amplifier line, consisting of three 1U models: two- and four-channel fixed-install models (PS602 and PS604) and one two-channel portable amplifier (PS602P). Each model delivers 600 watts of power that can be shared across all output channels. With support for both low- and high-impedance loads up to 100V, PowerShare amplifiers adapt to a wide range of applications. Onboard configurable loudspeaker processing and direct access to zone controllers eliminate the need for an additional signal processor in many installations, while outstanding audio performance and reliability are assured with patented technologies inherited from the field-proven PowerMatch line.



New Bose PowerShare amplifiers racked with accompanying ControlCenter zone controllers.

Patented PowerShare technology allows installers to use total amplifier power in the application. This enables more flexibility during the initial design, or later on-site when making unplanned changes that take advantage of surplus power.

For applications requiring additional signal processing, the PowerShare Editor software offers real-time selection and control of Bose loudspeaker EQs, nine-band PEQs, mixing, crossover, limiters, delay and mute/output polarity through a USB connection.

Sanken Launches CU-51 Dual-Diaphragm Mic

BOOTH 1112 Sanken microphones is launching the new CU-51 cardioid condenser microphone as part of the Sanken Chromatic range of professional studio microphones. The entire collection can be seen at the new Sanken Chromatic website: www.sankenchromatic.com

The CU-51's unique dual-capsule design provides an exacting cardioid pattern ideal for vocals and a wide range of musical applications. The ability to withstand extremely high SPLs insures clean, distortion-free response when recording instruments with wide dynamics. The mic has a very low proximity effect and makes vocals and instruments seem larger than life.

A very special characteristic of the CU-51 is its ability to maintain uniform response in both on-axis and off-axis positions. It is common knowledge that varying the direction of a microphone will change the frequency response and tone. The benefits of larger diaphragms are generally accepted, but previous designs typically exhibit limited high frequency response. Current methods to remedy that limitation also have compromises, including a varying response with the off-axis angle. The CU-51 is primarily a music microphone, unique to Sanken, and addresses the general desire to limit the sonic changes in position to level only.



Sanken's CU-51 dual-diaphragm microphone



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Genelec Showcases 8351 Smart Active Monitor

BOOTH 103 Genelec (also in Listening Room 511A) is spotlighting the 8351 three-way Smart Active Monitor (SAM), developed in response to the need for increasing audio perfection for near-field recording and mix environments. Offering unique size and technological innovations, the 8351 breaks new ground in electro-acoustic engineering, as the mechanical, acoustical and signal-processing designs are linked closely together. The result is a system that is completely unique in the professional monitoring industry and represents a bold step forward for the active monitoring pioneer.

The 8351 borrows its size attribute from Genelec's acclaimed 8050. With dimensions of 17.75 inches

x 11.25 inches x 11 inches, the 8351 has a particularly compact footprint for a three-way monitor. The center of the 8351's enclosure features the Minimum Diffraction Coaxial midrange/tweeter driver evolved from the 8260. This breakthrough in coaxial driver design provides extremely accurate imaging and improved sound quality, with crystal clear accuracy, both on and off-axis, vertically as well as horizontally. Aesthetically striking is the absence of any visible woofers, which are concealed beneath the Directivity Controlled Waveguide (DCW).

Genelec's 8351 three-way Smart Active Monitor (SAM)



Cirque du Soleil Bolsters Paramour with Lectrosonics

BOOTH 521 Cirque du Soleil, which currently has more than 15 major shows running worldwide, recently opened its first musical theater production on Broadway, at the Lyric Theater. *Paramour*, a story set during the Golden Age of Hollywood about a woman who must choose between love and art, features a cast of over three dozen acrobats, musicians and singing actors that are exclusively equipped with Lectrosonics' SSM Digital Hybrid Wireless micro belt pack transmitters.

"We're using 36 SSM radio transmitters with Venue2 receivers," reports front-of-house engineer David Patridge, who is working with long-time collaborator John Shivers, the show's



In the Cirque du Soleil production of *Paramour*, performers with speaking or singing roles wear Lectrosonics SSM radio transmitters. A number of instrumentalists are also outfitted with the SSM.

sound designer. The equipment was supplied by theatrical sound reinforcement specialist company Masque Sound for use at the Lyric Theatre, which, with an audience capacity of 1,896, is the second largest theater on New York City's Great White Way.

Adopting the Lectrosonics SSM transmitter for this show has been an upgrade on several levels, according to Patridge. "With the SSM, the sound quality is better, and the manageability with the batteries and the remote functionality are bonuses. The battery life is also great. All this with the small form factor. The takeaway for us is that we want to specify them on all of our shows."

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Audio-Technica Introduces ATM350a Microphone Systems

BOOTH 503 Audio-Technica is displaying its new ATM350a Microphone Systems. Offering crisp, clear, well-balanced response even in very high SPL applications, the ATM350a Cardioid Condenser Instrument Microphone comes in six specially designed systems that provide discreet, rock-solid mounting solutions for a host of instruments, including woodwinds, strings, brass, percussion, drums and piano.

Following in the footsteps of the popular ATM350, the ATM350a is capable of handling 159 dB max SPL, a 10 dB increase over its predecessor. This allows the mic to cope with an even greater range of extremely powerful, dynamic sound sources. Like the ATM350, the new mic features a cardioid polar pattern that reduces side and rear pickup and protects against feedback.

The six ATM350a Microphone Systems combine the instrument microphone with unique UniMount components, giving sound engineers and musicians plenty of dependable mounting options when working on stage or in the studio.

Audio-Technica's ATM350a Cardioid Condenser Instrument Microphone with UniMount Mounting Components. Microphone mounts shown separately are AT8491W Woodwind Mount (top left), AT8491U Universal Clip-on Mount (top right), AT8941D Drum Mount (bottom left) and AT8941P Magnetic Mount (bottom right)



DACS Test Lab Marks First Anniversary

BOOTH 328 (WITH INDEPENDENT AUDIO) DACS Test Lab is celebrating its first birthday in style. Designed by and for audio installations engineers, Test Lab packs a whole testbench into a handheld package that easily fits into a tool box.

Test Lab is designed to make it easy to use in high pressure situations: battery powered; individual meters for input and output; power amp; oscillator with three frequencies and pink noise; connectors spaced for easy plugging; work lights; 26dB pads on speakon inputs; tests cables in seconds, local and remote; AC power, confirms voltage; adjustable loudspeaker.

Says DACS Managing Director Douglas Doherty: "Our aim with Test Lab was to make life easier for pro-audio installers. Our experience is that Test Lab solves problems with complete assurance; it's saved loads of time with all sorts of issues from broken speakers to blown fuses in IEC leads. The total confidence its results give our engineers when they're on site has reduced stress and kept the grey hair count down!"

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Vintage King Celebrates AES in LA

BOOTH 1110 Vintage King Audio is teaming up with key manufacturers and partners including Avid, Barefoot Sound, Trinnov and Gearsutz to make this a very special AES.

Vintage King will have representatives in Booth 1110 at the show and will be providing shuttles from 10 a.m.-4 p.m. back and forth to its flagship store and demo studio, located just minutes away from the LA Convention Center. Visitors will have an opportunity to listen to gear in a gorgeous, fully immersive listening environment. Vintage King will also be hosting the 8th Annual Afterglow event high atop the famous Standard, Downtown LA hotel on Friday, September 30 at 6 p.m. To end AES weekend, Vintage King will team up with Gearsutz for a brunch event at Vintage King Los Angeles on Sunday, October 2, from 11 a.m.-2 p.m.



WAM Sets Two All-Star Music Prod Panels for AES

BOOTH 1129 Women's Audio Mission (WAM), a San Francisco-based non-profit dedicated to the advancement of women in music production and the recording arts, is presenting two all-star music production panels at the 141st Audio Engineering Society Convention.

The panels will feature Grammy award-winning music producers and engineers who have worked with acclaimed artists ranging from Missy Elliott to Jay-Z to Carlos Santana to Taylor Swift. WAM Founder and Executive Director Terri Winston will moderate the "All-Star Album Production" panel on Thursday, September 29, from 4-5:30 p.m. It features Grammy-winning engineers and producers Marcella Araica (Timbaland, Missy Elliott, Britney Spears, Madonna), Laura Sisk (Grammy-winner, Taylor Swift, Shakira, Pink) and Piper Payne (Coast Mastering) and will cover the latest workflow and production tips that create efficiency in the album-making process from pre-production to mastering, including traditional acoustic production and beat-making.

Winston also will moderate the "Platinum Vocal Production" panel on Friday, September 30 at 1:30 p.m. featuring Grammy winning panelists Jimmy Douglass (Missy Elliott, Jay-Z, Timbaland), Leslie Ann Jones (Dianne Reeves, B.B. King, Carlos Santana) and Neal Pogue (Outkast, Pink, Janelle Monae). This session will cover the ins and outs of producing vocal tracks for platinum hits.

Mojave Audio Unveils First Signature Series Model

BOOTH 1010 At AES, Mojave Audio is showcasing the new MA-1000 Large-diaphragm Multi-Pattern Tube Condenser Microphone, the first model in the company's new Signature Series line of products. Designed by Technical Grammy award winning microphone designer David Royer, the MA-1000 features an original new old-stock 5840 tube, a 251-style capsule, and a custom-designed transformer built by Coast Magnetics. Among its notable attributes, the MA-1000 includes a remotely controlled, continuously variable polar pattern selector that is located on microphone's power supply.

The MA-1000 also offers a switchable 15dB pad that facilitates high SPL recordings with no micro-



phone distortion or preamplifier overload. This is particularly useful for close miking electric guitars. Similarly, the microphone provides a switchable low frequency roll-off designed to reduce the excess low end created by proximity effect, the bass buildup commonly experienced during close miking of vocals and acoustic instruments. The LF roll-off capability is also useful when miking electric guitars where less low end buildup is desired.

The MA-1000 package comes complete with a protective case and an innovative new shock mount design, which was created by and licensed from sibling company Royer Labs.

Mojave Audio's MA-1000 Signature Series microphone

Dan Dugan Updates Automixer Line

BOOTH 727 Dan Dugan Sound Design will demonstrate recent updates to the company's automixer line at AES.

The Dugan Models M and N are automatic microphone mixers, designed to work in conjunction with standard audio mixing consoles. The Dugan Model M has MADI I/O, both optical and copper, and the Model N has Dante I/O, primary and secondary. Both models provide 32 channels of Dugan auto-mixing at 96K or 64 channels at 48K and are PoE capable. The Dugan Speech System,



Dan Dugan Sound Designs' Model M automixer

Music System and Gain Limiting are all supported. In addition the M and N include a scene memory that can record and recall all operating settings, either globally or by unit, in a library of named scenes.

Dugan technologies provide the best possible mix of live microphones, providing fast, transparent cross-fades without upcutting, choppy sound or shifts in background noise. Transitions between talkers are smooth and consistent no matter how many mics are open. In addition to manufacturing his own products and plug-in cards for other consoles, Dan Dugan licenses his technology to other manufacturers to build in to their products, including Protech Audio, Sound Devices, Waves and Yamaha.

Tegeler Intros Schwerkraft Maschine Compressor

BOOTH 527 Tegeler Audio Manufaktur, a high-end professional audio gear manufacturer based in Berlin, Germany, is introducing a unique new compressor, the Schwerkraft Maschine, built on an analog tube signal path and controlled by built-in DSP to emulate any type of compressor on the market. The result is the convenience and flexibility of a plug-in with the highly desired sound of all analog hardware.

Schwerkraft Maschine routes incoming analog signal path through four tubes and six transformers, adding harmonic overtones, presence and density to the sound. The result is low frequencies that are more defined and high frequencies that are pleasantly rounded.

Schwerkraft Maschine includes specially designed built-in DSP that generates a control signal for the compressor settings, allowing it to that simulate the behaviors of any type of existing compressor. The user can set the compressor in one of 11 different Modes to act like an opto-compressor, Vari-Mu, VCA or tube compressor and more.



Tegeler Audio Manufaktur's Schwerkraft Maschine Compressor

Dynaudio Unveils MSP Evidence Mastering Monitor

BOOTH 313 Dynaudio is unveiling its new M5P Evidence mastering monitor at the 141st AES Convention. To give visitors the best listening experience, Dynaudio will demo the M5P Evidence speakers in a dedicated listening room located off the busy trade show floor (#513), and all attendees are invited to visit.

"The M5P Evidence monitor is a passive floor-standing studio monitor specifically designed for mastering applications," says Dynaudio PRO Product Manager Sebastian Rodens. "It has been derived from the acclaimed Evidence Platinum High-End speaker and is the first studio monitor to feature Dynaudio Directivity Control (DDC) which reduces reflections from floors and ceilings for delivering the highest possible level of transparency and details in reproduced audio to mastering engineers and other audio professionals. A speaker that allows you to hear what is really going on and that helps you to make those crucial decisions when tweaking the EQ or working with dynamics during a mastering session."

The M5P Evidence will be built to custom order by hand in Denmark, only using the very best materials available. At the show, all technical specifications and features will be unveiled in full.



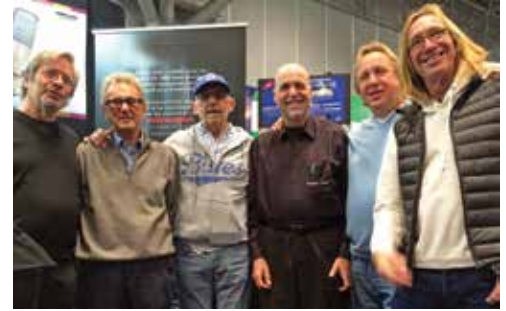
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Sommer Launches EMC-Quad Cable

BOOTH 1127 Sommer Cable is exhibiting its new EMC-Quad, which was tested and certified by the Music Engineering and Technology Alliance (METAlliance). METAlliance co-founder Frank Filippetti comments, "A lot of people say there's no difference among cables, but this new Sommer cable just wipes everything else off the map."

Based on Sommer's widely recognized multicore line, the innovative German company

has packed four wires into one jacket, which allows them to be connected in a crossover mode to reduce capacitive value. The wires are 100 percent shielded by a tight copper mesh and a semiconductor foil. EMC-Quad ensures absolutely neutral reproduction with excellent dynamics and is recommended for connecting microphones, preamps, power amplifiers, audiophile CD and SACD players, turntables, as well as all professional studio equipment. A



(from left) METAlliance co-founders George Massenburg, Al Schmitt, Elliot Scheiner, Sommer Cable America CEO Martin Učík, and METAlliance co-founders Ed Cherney and Chuck Ainlay

30-day money back guarantee is included.

METAlliance co-founder Chuck Ainlay remarks, "I was shocked when I heard the difference between a cable I use every day and how much better Sommer sounded, far exceeding every other cable that I tried."

TASCAM Ups Ante on Portable Recording

BOOTH 100 TASCAM is raising the bar for powerful portable recording solutions with the introduction of the DR-100mkIII Handheld Digital Stereo Recorder.

Designed to meet the demands of today's audio professionals, the newest generation of TASCAM's flagship Handheld Digital Stereo Recorder delivers crystal clear, ultra-high resolution recordings up to 192kHz/24-bit resolution, with a 109dB S/N ratio. Ultra-precise, temperature-compensated clocking and high-performance dual-mono AKM "Velvet Sound" converters combine with TASCAM's acclaimed HDDA microphone preamps to deliver the ultimate in pristine, transparent recordings.

The DR-100mkIII features TASCAM's exclusive Dual Recording Mode, which simultaneously captures a lower level safety track, to safeguard against unexpected source level spikes.



TASCAM's DR-100mkIII Handheld Digital Stereo Recorder



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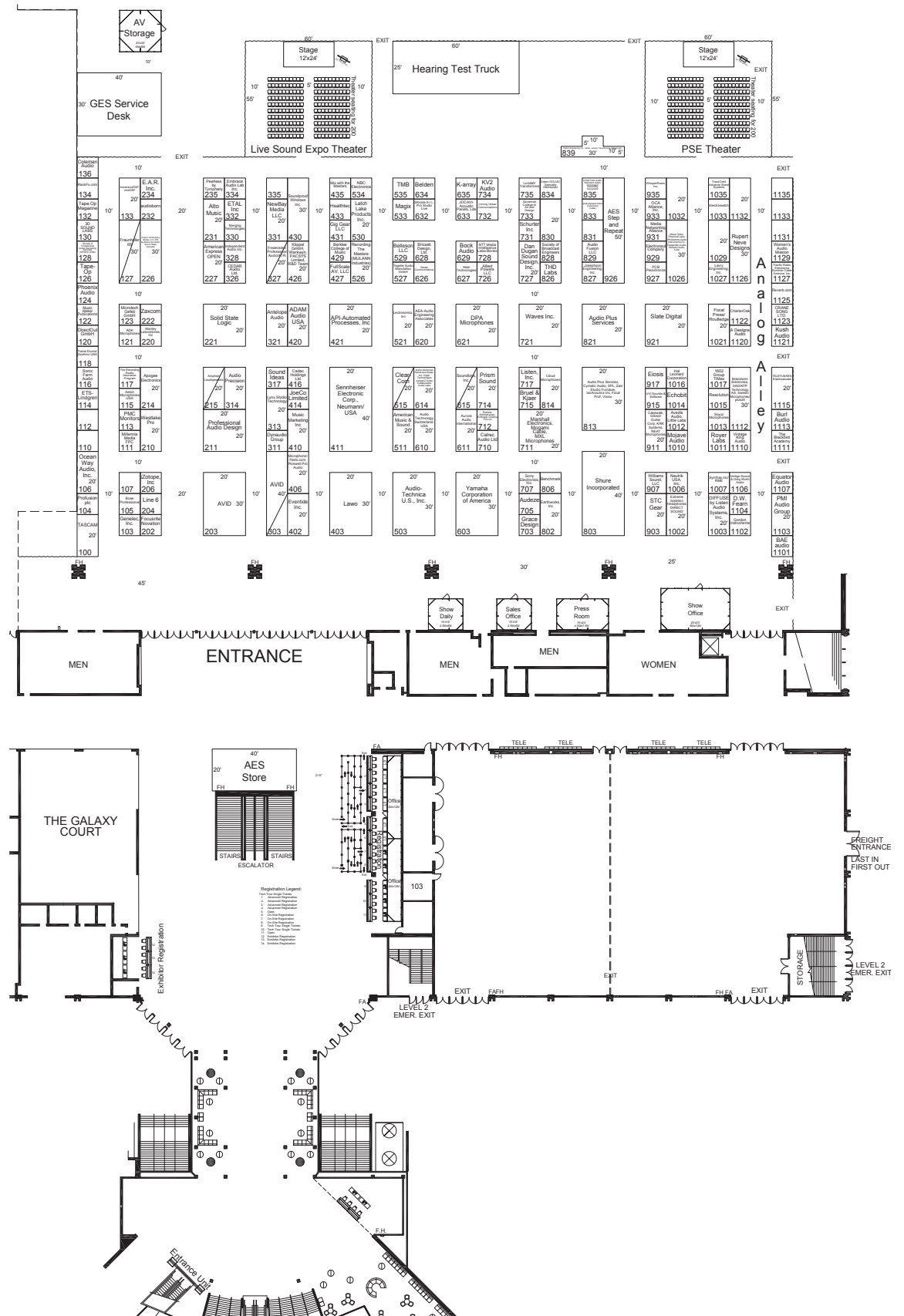
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Synthax Issues RME Fireface UFX+ Interface

BOOTH 1007 Synthax is showcasing the new RME Fireface UFX+ Interface with Thunderbolt and USB 3 connectivity, which enables operation with both Mac OS X and Windows, with support for hot plugging. The UFX+ has an impressive channel count: 12 analog, 16 ADAT, two AES, and 64 MADI for 94 channels input plus output equaling 188 channels total. The Fireface UFX+ includes DUREC (Direct USB Recording) and RME's famous low latency hardware and driver designs.

The maximum number of recordable channels is 94, meaning all 12 analog inputs plus 64 MADI channels can be recorded simultaneously. Optionally available for use with the interface is RME's new ARC (Advanced Remote Control) USB. This remote connects directly to the Fireface UFX+ or any computer, providing tactile TotalMix FX control.



Synthax's RME Fireface UFX+ Interface

Hafler Shows New P3100 Two-Channel Amplifier

BOOTH 839 Hafler (a division of Radial Engineering Ltd.) is showcasing the P3100 two-channel amplifier. Designed for both studio recording and audiophile listening, the P3100 follows David Hafler's philosophy of offering the very highest quality at an affordable price point.

The P3100 employs Hafler's legendary trans*nova lateral MOSFET topology that at once reduces the length of the signal path while providing exceptional stability. This results in remarkable sonic detail while assuring greater protection for the loudspeakers. It produces 150W per channel into eight Ohms, 200W per channel into four Ohms and may be bridged mono to produce 400W. With extensive heat sinks on both sides, the P3100 does not require noisy fan cooling. Lateral MOSFETs were designed specifically for linear audio amplifier applications with their high speed and superior sonic characteristics, compared to the vertical MOSFETs and bipolar output transistors used by most other amplifier makers.

Front panel features include individual trim controls along with an elaborate LED display for precise monitoring with signal presence and overload. The power switch is equipped with a "soft start" circuit that prevents sending potentially destructive turn-on and turn-off transients to the speakers.



Hafler's P3100 two-channel amplifier

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Primacoustic Shows London 12 Paintables

BOOTH 839 Primacoustic is featuring its London 12 Paintables room kits. These easy-to-use kits are the ultimate setup for personal studios. Everything you need to control primary reflections and excessive bass is included.

Designed to treat rooms up to 120 square feet, the new London 12 Paintables room kit features panels that are pre-painted Absolute White. Unique is the ability to lightly spray paint the panels without disturbing the acoustic properties.

Designed to address acoustical concerns that are common to all rooms, London kits help control primary reflections, flutter echo and excessive bass. Panels are mounted using Impalers that eliminate the use of wall-damaging glue. The London room kits include all the necessary hardware including wall anchors, screws and even a drill bit, for a quick and easy installation. Each acoustic panel is made from high-density six-pound glass wool for even absorption and the panels are edge-treated with resin and then fully encapsulated with micromesh to prevent dusting.



Rendering of Primacoustic's London 12 Paintables room kit, which helps control primary reflections, flutter echo and excessive bass.

Astro Spatial Audio Features SARA

ROOM 511C Astro Spatial Audio is featuring the SARA audio rendering engine, an immersive 3D audio tool. Using state-of-the-art advancements in 3D audio and the latest Room Simulation Pro acoustic technology, the system delivers a 3D audio and room acoustic experience, making it ideal for performing arts facilities such as theaters, opera houses, concert venues, theme parks and worship spaces.

The Astro Spatial Audio System facilitates directional production of sounds and acoustic environments without the audience being restricted to preferred seats. The system encompasses object-based audio technology, developed by Germany's Fraunhofer Institute for Digital Media Technology (IDMT). Productions can be scaled up or down to different rooms or loudspeaker configurations—free of audible artifacts such as phasing or comb filtering.



Screenshot of Astro Spatial Audio's SARA audio rendering engine

Radial Launches Studio Q System

BOOTH 839 Radial Engineering Ltd. is introducing the Studio Q, a super compact, desktop talk-back/cue system.

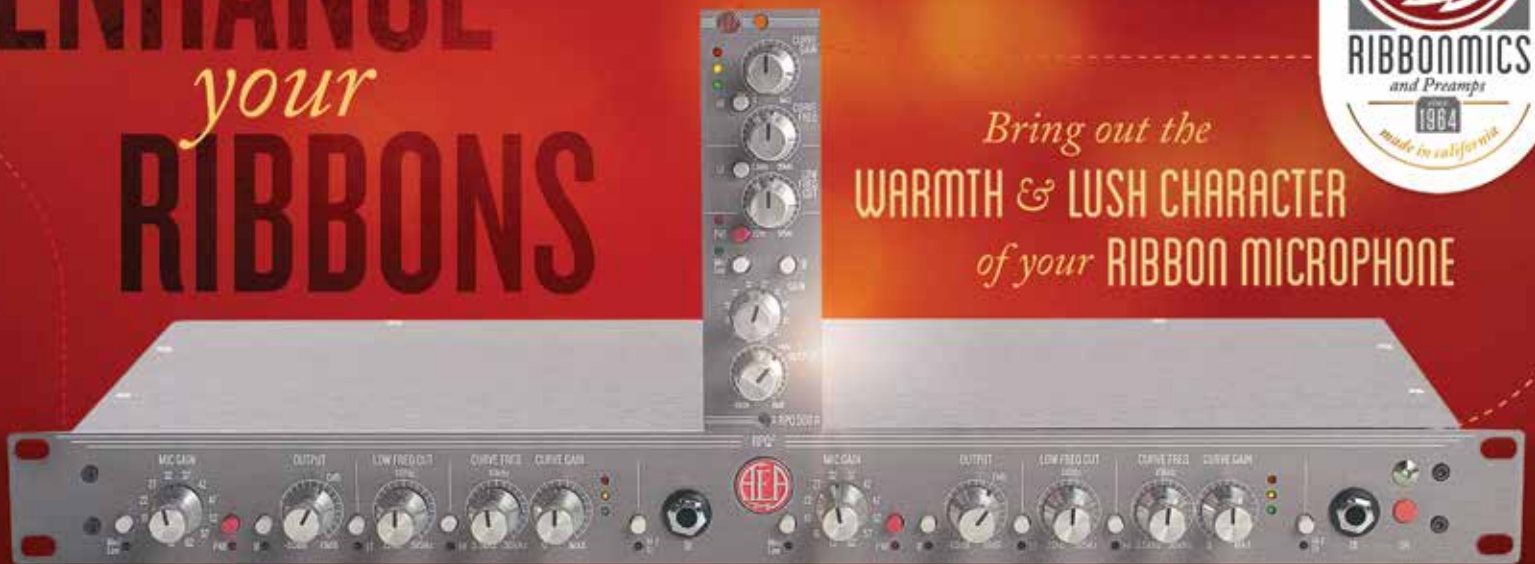
The Studio Q begins with a simple cue switch that turns on the built-in microphone or the "producer" mic XLR input. Each mic is equipped with an individual trim control along with a master mic volume. These can also be remotely activated using a remote JR1 mute foot-switch. Once depressed, the signal is routed to the studio headphone system while it automatically shunts the program to the desired level. The program signal path is balanced for easy integration with any console with fully variable level control on the front panel. When the band is full-on, a remote output may be used to send a dry contact to a beacon and attract attention. This can also be set with DC power to accommodate a soon to be released LED beacon.



Radial Engineering's Studio Q desktop talk-back/cue system

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ADAM Shows New Monitor/Sub Bundle Packages

BOOTH 420 At THE 141ST AES, ADAM Audio is showing its exclusive 2.1, 2.2 bundles and 5.1 and 5.2 surround bundles, which include sets of ADAM monitors together with matched ADAM subwoofers from the AX and SX lines, at exclusive package pricing.

The 2.1 bundles feature five different ADAM AX monitor pairs with a subwoofer, the A3XSub7, A5XSub8, A7XSub10, A8XSub12 and A77XSub15. The 2.2 bundles include monitors and subs from the SX line, and the available packages are: two S1X(2)Sub10, two S2X(2)Sub10, two S3X-V(2)Sub12, two S3X-H(2)Sub15. The surround bundles include four 5.1 bundles in the AX line, including:



ADAM Audio's A8XSub12 bundle

five A3X(1)Sub8, five A5X(1)Sub10, five A7X(1)Sub12, five A8X(1)Sub15. 5.1 and 5.2 Surround bundles from ADAM's SX line include: five S1X(1)Sub12, five S2X(1)Sub15, four S3X-V(1)S3X-H(2)Sub15 and four S4X-V(1)S4X-H(1)Sub2100.

ADAM Audio launched their first Bundle Program earlier this year after listening to customers around the world speaking about the way they work, and recognizing

the essential need for them to have systems that combine the precision of ADAM studio monitors with the lower bass extension that they need in a high performance matched subwoofer.

P&E Wing Reveals New Steering Committee

The Recording Academy Producers & Engineers Wing 2016-2017 Steering Committee consists of a diverse array of music engineers, producers and audio professionals who, building upon the significant legacy established by prior Steering Committees, will work to address key issues confronting music production and promote meaningful solutions to help move the industry forward.

The P&E Wing continues to advocate for excellence in sound recording, audio technologies and education in the recording arts, along with recognition and rights for music creators overall. The 2016-2017 Steering Committee is chaired by Grammy winners Ed Cherney and Ann Mincieli, and includes: Jeff Balding, Ivan Barias, Matt Hennessy, Ken "Duro" Iffill, Thom "TK" Kidd, Manny Marroquin, Morgan Page and Piper Payne. Also serving as members of the Committee are John Poppo, chair of The Recording Academy Board of Trustees, and Neil Portnow, the Academy's President and CEO.



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New Tech, New Video Courses, Book Signings at Hal Leonard

BOOTH 1016 Hal Leonard (Booth 1016) is presenting an impressive array of new music training content at AES this year, with a focus on online video training courses and the unveiling of a new online delivery method for print content.

Hal Leonard is unveiling a brand-new technology, developed by partner Groove3 as a custom solution, to deliver the vast Hal Leonard book catalog in a new, interactive multi-media form.

The publisher also is introducing several new titles in the Pensado's Strive Series, including *Dave Pensado's Vocal Course* and Bobby Borg's *Music Marketing for the DIY Musician*, new courses of The Blackbird Foundation Series, shot in the legendary Nashville Blackbird Studio, and The Hal Leonard Modern Recording Method, which is anticipated to be the most comprehensive recording course to date.

Additionally, all AES attendants are invited to participate in the raffle to win a signed copy of Sylvia Massy's popular *Recording Unhinged*. On Friday at 5 p.m. in Room 1A23/24, music journalist Howard Massey is joined by producers Bill Foster, John Smith, Jules Standen and Tony Visconti for a panel discussion about *The Great British Recording Studios*. Massey will sign copies of his book at the Hal Leonard booth 1016 on Saturday at 1 p.m.



Dave Pensado's Vocal Course, published by Hal Leonard

SPARS To Host Speed Mentoring at AES

SPARS once again is hosting speed mentoring sessions at the 141st AES Convention being held in Los Angeles, September 29-October 2, 2016. The Ask SPARS mentoring sessions will take place on Saturday, October 1, 2016. These mentoring sessions feature recognized industry professionals in the fields of Studio Production, Post Production, Gaming, Live Sound/Live Recording, Mixing and Studio Business. The mentors will meet with participants face to face in small groups to offer advice, share their experiences and answer questions about the industry and careers.

The Ask SPARS sessions is made possible with the support of AES and the Game Audio Network Guild (GANG), as well as the cooperation of our talented line up of mentors.

Who should attend: Current students, recent graduates and recording professionals who are seeking answers to questions, guidance in their careers and networking opportunities with established industry professionals. Mentoring is a life long process. SPARS believes members of the recording community should seek mentoring opportunities at every stage of their career.

To register, go to www.spars.com.

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JoeCo Features 'New Concept in Recording'

BOOTH 414 Based on JoeCo's award-winning BlackBox Recorder technology, the company's BlueBox Workstation Interface Recorder range is a new concept in recording. There are currently two models in the BlueBox range: the BBWR24MP and the BBWR08MP, the former providing 24 channels of switchable mic/line inputs and the latter providing eight channels of mic line input and 16 channels of dedicated balanced line inputs. The mic channels on both units incorporate our clean high-quality mic pre-

amp designs. In a studio environment, the BlueBox can be used as a low latency audio interface device providing a full 24-channel interface at 24-bit/96kHz both to and from a workstation simultaneously utilizing the on-board recording function as a backup device. For Live work, the unit's in-built high-quality mic preamps can be used as a stand-alone, live, multi-channel audio acquisition recorder using the low latency 24-channel, 24-bit, 96kHz workstation interface to a computer for backup recordings.

The high-quality microphone preamps operate at up to 24-bit/96kHz and offer the user comprehensive control parameters. The BlueBox features a range of connection options including individually switchable mic/line inputs and balanced outputs, with audio clocks locked to timecode, video or word clock inputs.

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ment that could change the way you work forever. In short, hitting the exhibit floor is a no-brainer.

On the Technical Program side of things, a slew of tracks is focused on topics relevant to every kind of audio professional; this year sees copious offerings under specialized tracks in Broadcast & Streaming; Game Audio; Networked Audio; Product Development; Recording & Mastering; Sound for Picture; and Sound Reinforcement. In each case, there are sessions featuring panels of pros, discussing everything

from electroacoustic design and verification of headphones, to how sound has been handled for past and recent presidential debates and conventions.

Also, one can't forget about AES's brand-new, co-located Audio for Virtual and Augmented Reality Conference. As the field is still just finding its feet when it comes to sound, attending the AVAR Conference may well be the opportunity to get in on the next major paradigm shift to hit pro audio.

Whatever your stake may be in pro audio, coming to the annual AES Convention is a must for keeping your finger on the pulse of the industry.

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the cusp of big advancements in Immersive Audio. Dolby and Auro 3D are making huge investments in their respective technologies and companies like Genelec and JBL will prosper as theaters, studios and home enthusiasts purchase newly required overhead loudspeakers. Finally, you're going to see a lot of media being released in virtual and augmented reality forms. How this will be reflected in the ways that we produce and the tools that we will use will be covered at the AES Conference on AR/VR in Los Angeles. The smartest companies are all implementing their strategies for anticipating and investing in this kind of future."

The 141st Convention's name-checking "Immersive Audio"-a term to describe a variety of emerging surround sound formats

including height speakers-is quite appropriate, notes Michael MacDonald, president of ATK Audiotek, the SoCal live event sound, rental and broadcast audio specialty firm. As he explains it, audio ultimately joins visual and sensual technologies in our not-so-distant future as industry professionals, and the Convention is where this information is best disseminated.

"Call it immersive audio or augmented reality or virtual reality," offers MacDonald. "Anyway you say it, it is the future ... [that, and] changing technologies, changing business practices, evolving A/V employment opportunities, etc. We need to think more systemically about AVC: audio, video and control. As wireless bandwidth moves and is compressed, we need operators and engineers that are facile in this technology."

Strother Bullins is Technology Editor, NewBay Media AV/Pro Audio Group

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ing book that came out last year; this will be heaven for any Beatles or Rolling Stones fan. The 'Real Industry Workshop,' run by Stanford's Jay LeBoeuf, will take students and young professionals through a compelling case study preparing its participants for a career in the audio and new media field. The evening parties for both students and professionals are a lot of fun. Not only might you find yourself in a legendary recording studio, you're bound to meet and make new contacts with new friends and new industry colleagues."

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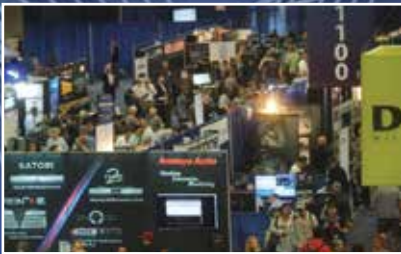
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