

AES NY SHOW DAILY

MAXIMUM AUDIO

SERVING THE 143RD AES CONVENTION • OCTOBER 18-21, 2017 JACOB K. JAVITS CONVENTION CENTER, NEW YORK, NY



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The first AES Diversity & Inclusion Committee at yesterday's introductory panel session.

AES Formalizes Focus on Diversity & Inclusion

By Strother Bullins

Anyone who has been paying attention to the news at all in recent years has heard the phrase “diversity and inclusion” again and again as being one of the aims of a society attempting to live up to the words and ideals of the country’s founding fathers. Another type of society—the

Diversity on page 36

New AES President Scheirman Outlines Tripartite Agenda

By Steve Harvey

In his recent role as chair of the AES President’s strategic planning team, David Scheirman helped promote outreach and alliances leading to this 143rd convention’s co-location with the NAB Show New York and the inaugural AES@NAMM in January 2018. Now, as he steps into the position of AES President, Scheirman has his eye on three

core areas offering further expansion possibilities.

The first, he says, is finding ways to better connect with colleagues overseas. “We are a US-based organization, but we are truly international in scope. Three of the major areas we’ve seen strong membership growth are Latin America, Eastern Europe and Asia.”

Scheirman on page 38

Back to The Future as AES Kicks Off

By Clive Young

The 143rd AES Convention is in full swing, offering audio pros a multitude of opportunities to learn, network, get their hands on the latest gear and reflect on the past, even as they peek into the not-so-distant future.

Yesterday’s Opening Ceremonies reflected that back and forth, as outgoing president Alex Case recounted the new

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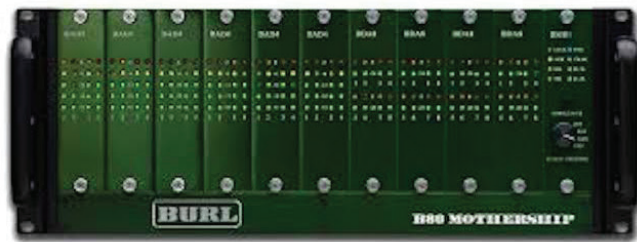
Audio-Technica Adds Shock Mounts for Select 40 Series Mics

BOOTH 422 Audio-Technica is introducing a new shock mount, available in black (AT8449a) and silver (AT8449a/SV), for inclusion with select 40 Series side-address microphones, effective immediately. The new shock mount features improved rubber band architecture for long-lasting operation, and a robust cradle design for easy microphone insertion and a secure, molded fit that hugs the body of the microphone.

The new shock mounts are colored to match select 40 Series microphones: The black AT8449a shock mount is included with AT4033a, AT4040, AT4050 and AT4050ST; the silver AT8449a/SV is included with AT4047/SV, AT4047MP and AT4080.



Audio-Technica's AT8449a shock mount for select 40 Series side-address microphones. Also available in silver (AT8449a/SV).



BURL AUDIO, BOOTH 249 Among the array of advanced products at the Burl Audio booth, the B80 Mothership is the result of more than 20 years of tireless research and development. The Mothership stands out not only for its distinctive color but more importantly for not sterilizing the source. Countless modern, GRAMMY-nominated albums have now either been tracked and/or mixed on a B80. The Mothership takes

care of virtually any music, broadcast or film recording situation. In this digital era, many yearn for the tone of records past, and analog tape is becoming a lost art. The B80 Mothership clearly bridges the analog to digital gap.

Neumann Unveils KH 80 Loudspeaker in White Version

BOOTH 724 Neumann is showcasing a new white version of its compact KH 80 DSP monitor loudspeaker. "This white version has been designed for stylish project or home studios that prefer white monitors, for installations where the loudspeakers should not detract from the look of the room, and for home audiophiles," says Wolfgang Fraissinet, President of Neumann.Berlin.

Since its launch earlier this year, the KH 80 DSP two-way active monitor has met with enthusiastic acclaim from users worldwide for its highly accurate, professional monitoring with a small footprint. The KH 80 DSP features the same distortion-min-



Neumann's KH 80 DSP monitor loudspeaker

imizing features as the bigger Neumann models and the same innovative Mathematically Modeled Dispersion (MMD) waveguide, which ensures wide horizontal and narrow vertical dispersion, thus making the monitor more forgiving of diverse acoustical environments and ensuring a smoother off-axis response, less reflections and freedom of movement.

The KH 80 DSP is Neumann's first monitor loudspeaker with a DSP engine. This not only contributes to

the small size of the monitor but also opens up further possibilities with the Neumann.Control software, which will become available early in 2018.

Clive's Live Sound Picks

By Clive Young

There's plenty to check out here at the AES Convention if you're into Live Sound.; from the latest gear to the knowledge of how to best apply it, it's all here at the show.

BROADWAY SOUND EXPO

One of the hottest new additions to the AES Convention this year is the debut of the Broadway Sound Expo, taking place all day at Stage 1 on the Exhibition Floor. Top pros will explore a variety of topics throughout the day, including Theatrical Vocal Miking; Anatomy of Theater Sound Design; Mixing A Musical; Digital Console Performance; Spatial Reinforcement; Theatrical Wireless and much more.

CORPORATE SOUND DESIGN

Corporate events have grown increasingly impressive in recent times, but their technological requirements are likewise more complicated now, too. Diving head-first into those waters will be Jim Risgin of Nashville-based OSA International, moderating panelists as they discuss the sometimes-unusual solutions and careful client relationships needed to pull off audio for these high-profile events.

EXHIBITION FLOOR

Regardless of whether you're looking at consoles to mix a tour or aiming to build a new network in a House of Worship, the AES Convention's Exhibition Floor is an incredible resource. You'll not only be able to get hands-on with the latest equipment, but you usually can pick the brains of the people who created that gear, too. Can it handle the project you have in mind? They can tell you for sure—and how to pull it off, for that matter.

Correction

On page 29 of this issue, the headline over the Hal Leonard story misidentifies Hal Leonard's partner in the Pensado's Strive curriculum series. Penwick Media is the correct partner name.



ACOUSTICS FIRST, BOOTH 553 In the seventies, the principals of Acoustics First founded a large scale professional recording studio and built their own diffuser-bass traps, resilient clips, fabric covered fiberglass absorbers and high-mass barrier walls. Their innovations continued through the ensuing decades until, as the new millennium dawned, Acoustics First itself was born, with its sole emphasis on acoustical material design, manufacture and distribution. The company now holds several patents in acoustics and supplies facilities of all sizes and functions worldwide. At the AF booth yesterday, Jim Degrandis offered an informed perspective on the latest and greatest Acoustic First products.

Yamaha Demos NEXO GEO M10 SR System

BOOTH 624 The new NEXO GEO M10 line array will make its AES debut in the Yamaha demo room #1E03. The new high-output sound reinforcement system has been developed for long-throw theater and live music applications. The GEO M10 system draws on structural and acoustic innovations first released in the groundbreaking NEXO STM Series modular line array, particularly the STM M28.

There are two versions of the M10 cabinet, offering 12.5 degrees and 25 degrees of vertical dispersion. Both have 80-/120-degree horizontal dispersion which can be configured manually by removing the magnetic grill and adjusting the company's innovative flange fixing system.

The M10 enclosure has been named such for its single 10-inch neodymium LF driver, paired with a quarter-inch HF titanium diaphragm HF driver. The two-way passive module will deliver a frequency response of 59 Hz-20 kHz and nominal peak SPL of 136dB. There are several advantages to the use of a single 10-inch driver; a much lower frequency response from a two-way cabinet; and the cabinet's narrow profile and height provides for tighter inter-cabinet angles.



The NEXO GEO M10 line array

With Avid, Owen Gives Regards to Broadway (and Beyond)

BOOTH 503 Award-winning sound designer Gareth Owen relies on Avid's flagship live sound system to support some of the world's most popular musical theater productions. Avid VENUE | S6L provided Owen with the sound quality and versatility to meet the demands of multiple, concurrent stage productions this summer, including *Bat Out of Hell*, *Wind in the Willows* and *42nd Street*—all running in London's West End, as well as *A Bronx Tale* and *Come From Away* on Broadway.

"Every show is different, and some are polar opposites of each other in terms of sonic requirements—for example, *Bat Out of Hell*

Gareth Owen at the Avid VENUE | S6L console



is a balls-to-the-wall rock and roll musical, as loud as any concert, while *42nd Street* is the traditional book musical, all about subtlety and transparency," said Owen. "The S6L takes these varying musical styles in its stride, tackling them all as if it was designed specifi-

cally for that purpose. The sound quality is far ahead of any other console I've used. There's a clarity and transparency to the sound of the S6L that's a new experience for me. And it gives me the power to explore my creativity without being hemmed in by the technology."



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AT5047 Premier Studio Condenser Microphone

Building on the AT5040's breathtaking purity of sound, the new AT5047 combines the four-part rectangular element of its predecessor with a transformer-coupled output to create a mic with exceptionally wide dynamic range and remarkable versatility. This is purity transformed. audio-technica.com

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WHEN LEGENDS MEET The AES Convention has had more than its share of industry notables in attendance but few more monumental exhibit floor meetings than what occurred Wednesday afternoon. That's when the trailblazing, groundbreaking, hitmaking, multi-generational defining musician-singer-songwriter-producer-arranger-activist Stevie Wonder made another of his regular AES appearances and was met at one point by none other than Geoff Emerick, whose resume just happens to include engineering four towering Beatles albums: *Revolver*, *Sgt. Pepper's Lonely Hearts Club*, *The Beatles* (aka *The White Album*) and *Abbey Road*. Basically, music begins and ends with these two. Okay, we exaggerate. But not by much.

Strother's Potpourri of Picks

By Strother Bulins

The roster of events for the second day of the Audio Engineering Society's 143rd Convention include a variety of Special Events, Workshops and Sessions that are sure to interest most anyone concerned about both the past and future of audio production—and wouldn't that be all of us? Below are a few sure-fire highlights of today's program.

At 9:30 a.m., the morning is launched with AR4, "**Bearing Witness: The Music of *Star Wars*—Archiving Art and Technology**" presented by Leslie Ann Jones of Skywalker Sound alongside Dann Thompson. The presentation details the ins and outs of Sony Classics' request of the original vinyl masters for a new release of *Star Wars* soundtracks. "[It] started us on a mission to archive and preserve all the music of *Star Wars*," notes event promotional materials. Such a task begs the question, how do we, as professionals, future-proof the accessibility to such landmark aural art? Jones and Thompson will detail Skywalker's ultimate choices in format, transfer process, database creation and the editing process involved.

Meanwhile, also at 9:30 a.m., the guys of METAlliance—Chuck Ainlay, Ed Cherney, Frank Filipetti, George Massenburg, Elliot Scheiner, Al Schmitt, and Steven Thompson—wax prophetically on the intriguing subject of "**Yesterday, Today and Tomorrow: Where We've Been, Where We Are and Where We're Going**." Teased by the question, "What happens when a cohort of audio legends takes the

digital age by the horns?" this panel is sure to include tons of practical wisdom, interesting stories and surely a dose of good humor.

Finally, at 4:30 p.m., the discussion of diversification amongst AES members continues with SE05, entitled "**Producing Across Generations: New Challenges, New Solutions**." Panelled by "a quality bunch of young rising producers and a handful of seasoned vets [including Massenburg, also part of the aforementioned METAlliance panel] in one room," a "discussion about empowerment and controlling our own destiny" promises to unfold.

ShowNews Today's Technical Tours

9 a.m.-2 p.m. (Off-Site 1)

TT03: Princeton University

Edgar Choueiri is the director of Princeton's 3D Audio and Applied Acoustics (3D3A) Lab, where his decades-long passion for perfecting the realism of music reproduction has led him to design advanced digital filters that allow 3D audio to be extracted from stereo sound played through two loudspeakers. In their custom-built anechoic chamber the 3D3A Lab conducts research and product development in loudspeaker directivity, individualization of 3D sound, binaural reproduction of recorded 3D sound fields, and 3D audio for TV. Listening examples will be played, questions will be answered, and maybe, if time permits, there will be a visit to Professor Choueiri's other laboratory, where he developed plasma rocket propulsion systems.

Space limited to 15 people. Participants need to be ticketed and travel with the tour group to attend a technical tour.

Technical Tours are made available on a first come, first served basis to anyone with an All Access badge. Tickets can be purchased during normal registration hours at the convention center.

Orban Spotlights New Automotive Audio Technology

BOOTH 965 Orban is demonstrating Orban AutoSound at AES New York 2017. This technology is designed to improve audio infotainment performance in automobiles by focusing on loudness, dynamic range control and bass response. The company's powerful processing Xponential Loudness algorithms (developed to make broadcasters stand out in a crowded field) are utilized, along with Orban's exclusive Holographic Imaging technology and Orban Bass Control.

The Xponential Loudness algorithms developed by Orban have the ability to recognize not only types of compression that have

been applied to audio, but genres of music as well. The algorithms intelligently correct spectral deficiencies, reduce artifacts, restore amplitude impact of original recordings and improve stereo separation and width. For XM/Sirius broadcasts, the algorithms provide up to 15dB of artifact reduction on spoken word channels and significant audio improvement on music channels.

Holographic Imaging replaces outdated Dolby and DTS upmixers to yield significant performance improvements with zero surround channel artifacts and without the need for headliner-installed speakers.

LEAD FROM THE REAR

Red 16Line features 16 line inputs on D-sub, coupled with 16 line outputs and two main monitor outputs.

- Connect to Pro Tools | HD™, Thunderbolt™ computers and Dante™ simultaneously without option cards
- High-performance audio conversion with over 118dB dynamic range A/D and 121dB dynamic range D/A (A-weighted)
- Ultra-low round trip latency to track through plug-ins and record virtual instruments in real time
- 16 line inputs on D-sub, coupled with 16 line outputs and two main monitor outputs
- Two digitally-controlled Red Evolution mic preamps with up to 63dB of ultra-clean gain, stereo linking, individual phantom power, high-pass filter, phase reverse and Air mode

Red 16Line



64x64 premium audio interface for Pro Tools | HD™ and Thunderbolt™ workflows, featuring 16x16 analogue I/O and 32x32 Dante™ audio-over-IP connectivity.

DPA, BOOTH 840 DPA used a morning press conference yesterday to announce the launch of CORE, a new amplifier technology that lives within its line of miniature lavalier and headset microphones. Looking to minimize distortion as well as increase the dynamic range, or workable area, of its d:screet and d:fine lines of microphones, DPA developed this new amplifier to create an even clearer sound from the “highest of the highs” to the “lowest of the lows.” The dynamic range has been expanded in all CORE miniature capsules. For example, the dynamic range of the d:screet 4061 and the d:fine 4066 has been increased by 14dB at one percent. Shown here at the launch are, from left: Christopher Spahr, VP, North America, and CEO Kalle HVIDT Nielsen.



Steve's Broadcast/Streaming Picks

By Steve Harvey

Television broadcasting is going through some changes. “**Audio for Advanced Video Broadcasting**” (Rm 1E15/16, 1:30 p.m.) will discuss recent ground-breaking progress driven by new standards and next-gen audio and video technologies. Broadcasters and technology developers will present the latest in broadcast and streaming with a focus on the upcoming major global sports events in South Korea, Russia and Japan.

The pro audio industry holds the keys to the monetization of archival assets, helping the entertainment and media companies transform iron oxide into gold. “**Restoration Audio: Preservation of Your Assets Today for Tomorrow**” (Rm 1E14, 1:30 p.m.) addresses the challenges of restoring media assets and will demonstrate the impact of various types of degradation and damage on a wide range of audio formats.

The Recording Academy P&E Wing, which has been working on new lossless audio recording guidelines, will present “**High Resolution Record Production and Why It Matters**” (Rm 1E14, 3 p.m.). GRAMMY-nominated and winning advocates including Michael Romanowski, Chuck Ainlay, Marc Finer, Leslie Ann Jones and Bob Ludwig will present the current and long-term commercial and artistic benefits of working in high-res audio.

Watch the hair! “**Raw Tracks: Stay-in' Alive: Recording the Bee Gees' Saturday Night Fever**” (Rm 1E07, Friday at 9 a.m.) will illustrate the recording, mixing and mastering history of this classic soundtrack with examples from the multitrack tapes. Producer Albhy Galuten and engineer/producer Karl Richardson will also discuss the critical and cultural response to the album.

Today's PMC 'Masters of Audio' Seminars

DEMO ROOM 1E06 PMC is hosting its “Masters of Audio” seminars (in an exclusive partnership with the AES) in Demo Room 1E06, which will have a full 9.1 monitor setup based on the company's IB2-XBD-A monitor system supplemented with IB1S-AIII for the surround channels and reference twotwo.6 models for the height channels. The Award-winning MB3S-XBD-A monitors, launched earlier this year at NAMM, will also be on display.

THURSDAY, OCTOBER 19

9:30 a.m.-11:30 p.m.

“**A 9.1 Musical Experience**” presented by Daniel Shores & Morten Lindberg

Noon-1 p.m.

EC04 “**Recording Critiques**” moderated by Ian Corbett

1:30 p.m.-3 p.m.

GA07 “**Spatial Sound for Console and PC Games**” by Robert Ridihalgh, Scott Selfon, Mark Yeend

3:15 p.m.-4:45 p.m.

SA07 “**Practical Immersive Audio at Home**” by Jon Francombe, Hilmar Lehnert, Alan Seefeldt

4:45 p.m.-6 p.m.

RP01 “**Modern Classical Production**” by David Bowles, Martha de Francisco, Susan DelGiorno & John Newton



3D audio capture in the field has just got easier: The Sonosax SX-R4+ includes the A-to-B converter for the AMBEO VR Mic and provides a dedicated 12-pin socket for direct connection of the microphone.

Sonosax Joins Sennheiser 'AMBEO for VR' Program

BOOTH 724 Switzerland-based mixer and recorder manufacturer Sonosax is joining Sennheiser's “AMBEO for VR” partnership program. Officially launched at IBC last month, the program has been created to ensure seamless production workflows and interoperability for VR and AR productions. It encompasses collaborations with acclaimed manufacturers of field recorders, VR live cameras and live streaming software, mixing plug-ins and VR platforms.

A leading manufacturer of professional audio

mixers and recorders for forty years, Sonosax has joined the “AMBEO for VR” partnership program with its SX-R4+ 16-track recorder. As well as including the Sennheiser A-to-B converter to enable simultaneous recording of the A and B formats or B Format only from the Sennheiser AMBEO VR Mic, the recorder is also available with an optional, dedicated 12-pin socket for connecting the microphone. This eliminates the need for the split 4 x XLR audio cable—a significant step to make the lives of VR content creators easier.



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RTW, BOOTH 504G (AVID PARTNER PAVILION) RTW is showcasing PD-Dante at AES 2017. RTW recently announced its partnership with Nixer Pro Audio to distribute PD-Dante, a handheld monitoring and diagnostic system that allows users to listen directly into Dante(r) Streams located on an (Ether-) Network. With 64 possible Dante channels, users can select from an existing mix or create a user definable mix of these channels via its capacitive touchscreen, and listen to them via PD-Dante's on-board loudspeakers and headphone connector. The company will distribute PD-Dante worldwide starting December 2017.



Focusrite Issues Red 16Line Interface

BOOTH 366 Focusrite is spotlighting the Red 16Line 64-in/64-out Pro Tools | HD and dual Thunderbolt 3 audio interface. The Red 16Line features ultra-low latency A-D/D-A conversion for 16 line level ins and outs and for two Red Evolution mic preamps, up to 121dB dynamic

range and expansion over Ethernet for networked audio. Since Red 16Line provides both DigiLink connectors and Thunderbolt connections, it's now easier than ever to switch from Pro Tools | HD to other audio applications, without the need to reconfigure option cards

in the interface. The host mode can be simply changed either in the remote control software, or on the device front panel to change DAWs in seconds.

High-performance audio converters with over 118dB dynamic range for A/D and 121dB dynamic range for D/A (A-weighted) have been expertly implemented to provide the best balance of sound quality, dynamic range and conversion latency in Focusrite's best-quality audio interface. Red's ultra-low round-trip latency completely transforms workflows.



Focusrite's Red 16Line 64-in/64-out Pro Tools | HD and dual Thunderbolt 3 audio interface



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Shure Unveils Axient Digital Wireless System

BOOTH 514 As the new premier wireless solution in Shure's successful portfolio, Axient Digital builds on the superior benefits of the Company's UHF-R, ULX-D and Axient wireless systems to create the most advanced wireless platform to date, suited for all professional productions and situations. Catering to evolving customer needs—especially in an environment of continued RF spectrum pressure—Axient Digital provides high-performance RF, exceptional audio quality, command and control, and hardware scalability.

Axient Digital features two receiver options (dual and quad) that are compatible with its two transmitter offerings, the AD Series and ADX Series. AD Series transmitters deliver a tremendous level of core product benefits including exceptional RF performance, digital audio and networking. Axient Digital ADX Series transmitters additionally incorporate ShowLink, which provides real-time control of all transmitter parameters along with interference detection and avoidance. The ADX Series also includes the first micro bodypack with an integrated antenna, enabling greater concealment and comfort.

With unparalleled RF stability and spectral efficiency, Axient Digital offers a variety of users the flexibility to work in the available RF spectrum and provides the pristine sound quality that today's productions demand.

Rowe Joins Prism Sound Sales Team

BOOTH 535 Prism Sound is appointing William Rowe to the position of Junior Sales Executive, effective immediately.

Rowe recently graduated from De Montfort University, Leicester, with a BSc in Audio and



William Rowe

Recording Technology. At Prism Sound, he will be responsible for supporting the pro audio sales team and dealing with sales enquiries across the company entire range of products, which include high quality A/D D/A audio converters and interfaces.

"We are delighted to welcome Will to the company and look forward to helping him develop his career in pro audio," says Prism Sound Marketing Manager Jody Thorne. "Prism Sound has always supported young people entering our industry—not least through our extensive Mic to Monitor educational seminar programme—and we are very pleased to have such a dedicated graduate as part of our team."

ShowNews

Today's Broadcast & Streaming Events

10:15 a.m.-12:15 p.m. (1E08)

B06: Case Study—Using the Right Wire for the Right Job

Presenters: Steve Lampen, Belden, San Francisco, CA; John Schmidt, Consultant

This presentation will focus on one or two major projects. The huge range of wire and cable in each will be outlined and detailed.

The choice of one type of cable over another will also be addressed.

12:15 p.m.-1:15 p.m. (1E08)

TC Meeting: Broadcast and Online Delivery—AGOTTVS

Technical Committee Meeting on Broadcast and Online Delivery—AGOTTVS

1:30 p.m.-4:15 p.m. (1E15/16)

Special Event: B07: Audio for Advanced Video Broadcasting

Moderator: Fred Willard, Univision—Washington, D.C.

Covering live capture, post, metadata handling, and transmission and delivery, we present the world's foremost experts in advanced audio for broadcast and streaming. Don't

miss this popular session and the latest developments as standards are now becoming product and reality.

4:30 p.m.-6 p.m.

B08: Audio Considerations for Podcasts

Moderator: John Kean, Consultant—Washington D.C.

The panel includes Angelo Mandatto of blubrry, which specializes in business and demographic data on the industry. To cover podcast technology, audio metrics and workflows, panelists are Samuel Sousa, Senior Solutions Specialist at Triton Digital (providing technology services for the online audio industry), Dan Jeselsohn of New York Public Radio, and Chris Berry of National Public Radio's Digital Media, the largest global publisher of podcasts.



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Genelec Shows Upgraded 1032C Nearfield

BOOTH 322 Genelec is displaying the recently unveiled 1032C two-way nearfield monitor, now upgraded with the cutting-edge features and flexibility of Smart Active Monitoring. Offering the wide dynamic range, pristine imaging and on/off axis response for which the Genelec 1000 Series is known, the 1032C adds advanced monitor auto-calibration and networking software, plus significant across-the-board improvements including a digital input, higher SPL and increased low frequency extension.

Launched in 1992, the 1032A nearfield was immediately hailed as a milestone entry in the Genelec 1000 Series lineup, offering more audio horsepower, a larger 10-inch woofer and greater directivity than its smaller sibling, the iconic 1031. Now the 1032C fuses a suite of contemporary technologies with the celebrated qualities of the original, including the same drivers, acoustic design and soffit-mountable classic styling.



Genelec's 1032C Studio Monitor

Neutrik Features opticalCON MTP24 Fiber Optic System

BOOTH 529 During AES, Neutrik featuring its opticalCON MTP24, a 24-channel fiber optic connection system based on MTP data connectors. With its small form factor and robust design, opticalCON MTP24 is an ideal solution for long cable runs and point-to-point wiring where high fiber counts are required. The opticalCON MTP24 ADVANCED cable connector features a robust metal housing and heavy-duty strain relief. The connector's innovative, automatic dust shutter protects the fiber from contamination and minimizes maintenance. For less rugged applications, opticalCON MTP24 LITE cable connectors are also available. Cable connectors can be factory terminated onto a variety of qualified multimode and single mode (PC and APC) rugged cables. The opticalCON MTP24 chassis connector accepts a standard MTP breakout cable at the rear, facilitating easy adaptation to LC SC, or ST optical fiber connectors.



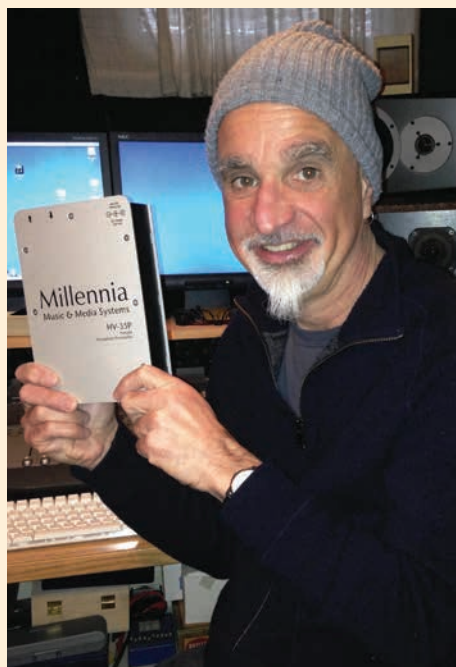
Neutrik's opticalCON MTP24 fiber optic connection system

BURL

THE ULTIMATE IN SONIC TRANSPARENCY



B26 ORCA CONTROL ROOM MONITOR



Musician-producer-singer-songwriter Dave Maswich holds his Millennium Media HV-35P Portable Series Preamp

Millennia Media Sets Full Range AES Showcase

BOOTH 532 Millennium's ultra-high performance HV-32P and HV-35P Portable Series Preamps along with the Dante-D and Dante-R options for the HV-3D and HV-3R eight channel mic preamps will be on display at AES New York 2017. The company also is showing its complete line-up of top end analog systems.

Along with the industry standard HV-3 microphone preamplifiers, Millennium is showing the entire line of 500 series modules, 200 series modules, NSEQ-4 parametric EQ and Twin Topology products, including Origin STT-1 Recording System, NSEQ-2 parametric EQ, TCL-2 opto-compressor limiter, and the TD-1 Half-Rack Recording Channel.

With more than 30,000 channels of HV-3 mic preamps now installed, Millennium continues to set a standard in the high-performance category of professional audio.

Category Killer*



Outperforming speaker systems twice their size and cost, the Kii THREE delivers true big speaker performance in a surprisingly small box. With 6 active drivers per speaker controlled by proprietary DSP-based Active Wave Focusing technology, the THREE directs the sound towards the listener in an enveloping and wide sweetspot, while eliminating the most troublesome first reflections from back and sidewalls. All while presenting an effortlessly accurate and beautiful soundstage that will allow your mixes to come together easier and translate better.

"The Kii THREE is one of the finest speakers I've ever heard and undoubtedly the best I've ever had the privilege and pleasure of using in my own home."

- Phil Ward, Sound on Sound

"For me, listening to the Kii THREE for the first time wasn't a case of it sounding a little bit better (or different) than anything else. On the contrary, it was a full-blown, holy-tmesis-cow moment."

- Andy Hong, TapeOp

* Each Kii THREE speaker stands at 8"x16"x16", with 6 fully custom 250W Ncore power amps and will play at 105dB (long term SPL) with a frequency response of +/- 0.5dB - 25 kHz, 20Hz -6dB.



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experience the Kii THREE in person at AES NYC, demo room **2D03**

WAM Opens New Oakland Location

BOOTH 860 Women's Audio Mission (WAM), a nonprofit dedicated to the advancement of women in music production and creative technology, is opening an additional training location in Oakland to provide free after-school training and mentoring to over 3,000 underserved girls a year (96 percent low income, 90 percent girls of color) by 2020.

Less than five percent of the people creating and shaping all of the sounds, messages and media heard in daily life are women. WAM was created to address this critical issue, as well as the alarming decline in women/girls enrolling in college STEM (Science, Technology, Engineering and Math) programs (a 70 percent drop since 2000, according to a 2015 UCLA study). WAM trains over 1,500 women and girls per year in creative technology and music/media production in the only professional recording studio in the world built and run by women, located in downtown San Francisco. The success of WAM's training programs has generated enormous interest outside

of San Francisco, particularly in Oakland. As a response to this demand, WAM opened an official Oakland training center located in the Fruitvale District in the Unity Council building (1900 Fruitvale Ave.).

"The City of Oakland is excited to have Women's Audio Mission and their groundbreaking training programs in our city," says Oakland Mayor Libby Schaaf. "We believe organizations like WAM are instrumental in inspiring girls by using music and media to attract them to STEM studies and careers, and boosting academic performance in schools. We look forward to deepening our partnership with them now that they have a home base in Oakland."

WAM's Oakland training center is already attracting industry support: audio manufacturer Audient donated state-of-the-art audio interfaces to equip the entire classroom and Mackie donated speakers and a console for the studio. The new location is within walking distance to eight Oakland Unified School District school partners and accessible by public trans-



WAM's new Oakland training location will provide free after-school training and mentoring to over 3,000 underserved girls a year by 2020.

portation to seven additional schools, allowing WAM to reach an additional 10 schools in Oakland in 2017-2018.

G'Audio Upgrades Works Spatial Audio Solution

BOOTH 314 G'Audio Lab has upgraded its signature spatial audio solution, Works. Its new features include a built-in volume fader, expandable window and timbre preservation. It also supports output format monitoring, which lets you hear the difference in sound quality between Ambisonics and GA5. Since its launch in early 2017, Works has empowered filmmakers and sound engineering professionals to replicate real-life listening mechanisms and create lifelike listening experiences in virtual reality. With this new upgrade, Works provides creators with an even more intuitive workflow and powerful new features.

Works can be seamlessly added to Pro Tools as an AAX plug-in. It allows creators to accurately place object sounds in the virtual environment. Each sound source then has specific positional metadata, which goes through a process called binaural rendering. When content built with Works is played on an HMD, sound objects change according to the users' interactions, accurately synchronizing what they see with what they hear.



G'Audio Lab's Works 2.0 version

ShowNews

Today's Product Development Track Events

9 a.m.-10:30 a.m. (1E09)

PD03: What Happens in a Patent Lawsuit?

Presenters: John Strawn, S Systems Inc.—Larkspur, CA; Thomas Millikan, Perkins Coie LLP—San Diego, CA

This session covers the mechanics of patent lawsuits and what you can expect when you are involved, whether you are an owner, manager, engineer, or employee. We will cover the basic steps including: starting a lawsuit; proving a product infringes a patent, proving a patent is invalid, using experts to show infringement or invalidity; deposing experts and company personnel; asking the judge to end the case; limiting what information is available at trial, and trying a case.

10:45 a.m.-12:15 p.m. (1E09)

PD04: New Amplifier Requirements for Speaker Protection and Control

Presenter: Joachim Schlechter

The rising demand for active speaker protection across all audio applications creates new challenges on the audio amplifier design. This

tutorial is discussing current trends and coming requirements in amplifier design in conjunction with speaker protection and control.

1:30 p.m.-3 p.m. (1E09)

PD05: Loudspeaker and Amplifier Power Ratings: Is it Time to Start Over?

Presenters: Klas Dalbjörn, Charles Hughes, Excelsior Audio—Gastonia, NC; AFMG—Berlin, Germany

What are the relevant requirements and how can we move forward to a unified way to understand and specify loudspeakers and amplifiers? The currently used methods for specifying loudspeakers and amplifiers leave room for improvement when it comes to simplifying this. From the loudspeaker side we will discuss the "power" consumed by a loudspeaker and what determines this. We will present a newer method, based on the output response of a loudspeaker, to quantify the maximum input level. Also discussed will be peak input level capability of the loudspeaker.

Waves Features New Tools For Ambisonics Format

BOOTH 640 Waves Audio is offering two new tools for Ambisonics: the Waves B360 Ambisonics Encoder, a plug-in for converting mono, stereo or surround audio into Ambisonics B-format; and Waves Nx Ambisonics, a new component of the Waves Nx Virtual Mix Room plug-in, designed for monitoring 360-degree Ambisonics B-format audio on regular stereo headphones.



Waves' B360 Ambisonics Encoder

Waves B360 fits intuitively into a traditional mixing workflow, allowing users to convert regular mono, stereo or surround mixes into B-format, in order to deliver sound for 360-degree audio/video content.

Waves' Nx Ambisonics plug-in recreates the three-dimensional acoustics of a professional mix room inside any set of stereo headphones.

DAD Launches MOM, PRO | MON | 3

BOOTH 331 (WITH PLUS24) DAD (Digital Audio Denmark, distributed in the U.S. by plus24) is introducing MOM (Monitor Operating Module) and PRO | MON | 3. The PRO | MON | 3 monitor controller software for DAD's AX32 and DX32R is probably the most flexible monitor controller available, offering a modular interface structure with analog, AES, MADI, Dante/AES67 and SDI embedding/de-embedding, plus support for audio formats from mono to full 64-channel Dolby ATMOS.

Until now, PRO | MON monitor control has mainly been used with EUCON-enabled control surfaces such as Avid's S6, but with the new MOM it can now also act as a stand-alone monitor controller. MOM is a remote control for PRO | MON | 3, offering a wide range of standard controls, including DIM, CUT, REF Level, Talk-back and of course output and source selections.

A unique feature is that several MOMs can be linked on the same system, each configured for different user roles such as sound engineer, producer, director, etc. The various layers can be custom-tailored, and it is also possible to assign a specific function to a foot pedal.



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L-Acoustics, DiGiCo Unveil L-ISA Source Control

AES SPONSOR L-Acoustics and DiGiCo jointly announce that L-Acoustics' L-ISA Source Control functionality is now natively integrated into DiGiCo's SD range of mixing consoles, adding L-ISA's object-based mixing technology to the console's control surface.

L-ISA, which stands for Immersive Sound Art, is a breakthrough in immersive audio technology, combining L-Acoustics' industry-leading sound design and world-class loud-speaker systems with sophisticated processing tools to create a hyperrealistic experience for audiences at live shows, creative events and private residences.

For L-ISA Live applications, the seamless integration of L-ISA Source Control into the DiGiCo SD-Series means that sound engineers will be able to use a familiar workflow on an industry-leading console to manage immersive environments easily and intuitively. With the L-ISA/DiGiCo integration, up to 96 input channels can be designated "L-ISA channels", each one allowing the engineer to control pan, width, distance and elevation, as well as a designated aux send, for any given L-ISA source object directly from the mixing console. All L-ISA parameters can be stored in the powerful



DiGiCo's SD10 desk shown natively controlling L-ISA

snapshots engine and recalled in the same way as other console parameters.

Recording Academy P&E Wing 'On The Move' in 2017

AES SPONSOR The Recording Academy Producers & Engineers Wing continues to serve the industry by highlighting achievements of those who labor behind the scenes to create music and educating about best practices.

The year's highlights include:

- The P&E Wing and DEG: Digital Entertainment Group held a Hi-Res Audio Update at the International CES convention in Las Vegas, heralding exciting developments: UMG, Sony, WMG, the RIAA and leading streaming platforms agreed to a priority initiative supporting Hi-Res streaming.

- The Wing's 10th Annual GRAMMY Week Celebration honored multi-GRAMMY(r) winner Jack White for his commitment to creative and sonic excellence, his initiatives to preserve and reissue historic recordings, and his ongoing support for the art and craft of recorded music.

- At Music Biz 2017, the P&E Wing announced the release of "Recommendations for Hi-Resolution Music Production." After three years of extensive research, this set of technical guidelines joined other influential technical guidelines published by the P&E Wing.

Throughout the year, in partnership with MusiCares, the Wing addressed hearing health and educated the industry about the dangers of noise-induced hearing loss with a series of events titled "Listen Up: Why Protecting Your Hearing Really Does Matter."

- Community and networking remain high on the agenda, with more than 40 networking and professional development events presented throughout the year.



(from left) Recording Academy President Neil Portnow, Liza Powell O'Brien, Conan O'Brien, Jack White, P&E Wing Managing Director Maureen Droney and The Village Studios CEO Jeff Greenberg, gathered at the P&E Wing event honoring Jack White at The Village Studios on February 8, 2017, in Los Angeles, California.

Marsh Extols PMC Monitors' Mastering Accuracy, Sound

BOOTH 330 Marsh Mastering, a purpose-built mastering boutique located in the heart of Hollywood, California, has recently undertaken a series of quadrophonic remastering projects for artists as diverse as Alice Cooper, Judy Collins and Sly and the Family Stone.



Stephen Marsh of Marsh Mastering

Stephen Marsh, who owns the facility, has been remastering the original quadrophonic tapes and transforming them into high-resolution multi-channel mixes in SACD Surround Sound. He has also been remastering original two-channel stereo mixes and transforming those into SACD Stereo and CD Stereo.

Marsh Mastering is ideally placed to tackle this kind of work because it has a room full of custom modified tape machines and exceptional clocking and conversion available, along with proprietary wiring feeding a custom monitor chain featuring Bryston-powered PMC IB1S main monitors and OB1 surrounds. The facility also has a PMC CB6 center speaker, which is added as and when it is needed.

"With these old tapes, it's like listening through a time machine so it is vital that I can hear every nuance of the original sound," Marsh explains. "The PMC monitors have proved invaluable because they allow me to understand exactly what I'm hearing and I can therefore make quick, effective decisions that are both musically appropriate and technically sound."

DiGiCo Showcases SD12 Digital Board

BOOTH 631 Combining the best features of the successful SD- and S-Series desks, DiGiCo's new SD12 digital mixing console packs the latest generation of Super FPGA processing into a highly compact footprint that is equally at home in any house of worship, theater or other live venue.

Equipped with dual 15-inch touchscreens and DiGiCo's famous Hidden Til Lit (HTL) encoders, the desk also sports two DMI card slots for optional direct connectivity with Dante, Waves/SoundGrid, Aviom and a host

of other platforms.

Boasting 72 input channels, 36 aux/group busses, a 12x8 matrix and an LR/LCR buss—all with full processing—the SD12 further includes a dozen stereo FX units, 16 Graphic EQs, 119 Dynamic EQs, 119 multiband compressors and 119 DiGi-TuBes, 12 Control Groups (VCA) and DiGiCo's latest Stealth Core2 software, making it compatible with all other SD Series sessions.



DiGiCo's SD12 digital mixing console

Sommer Cable, MDG Cohabit at AES 2017

BOOTH 533 Sommer is sharing Booth 533 with the Malvicino Design Group (MDG), a design and consulting firm specializing in innovative architectural, acoustical, and technical systems design. With nearly two decades of experience in the corporate, broadcast, multimedia, entertainment, and consumer industries and markets, MDG has established industry trust with a solid reputation for creative yet practical designs, integrated with sound engineering and close interaction with clients. MDG recently completed five recording studios utilizing Sommer cable for The Monterrey Institute of Technology and Higher Education, a private coeducational multi-campus university based in Monterrey, Mexico.

Sommer Cable, the German specialist for professional, high-quality cables and connector technologies, is exhibiting a variety of new products at AES 2017. Of special note are the touring cables that Sommer has built for Rat Sound, designed by Dave Rat himself and built in Germany to his specs. Says Rat: "Sommer's diverse product line, quality manufacturing and responsive team made them the perfect partner."

Also on display is Sommer's cable specially designed for guitarists in the studio and on the road. The new SC Spirit LLX features extremely low capacitance and optimum flexibility.

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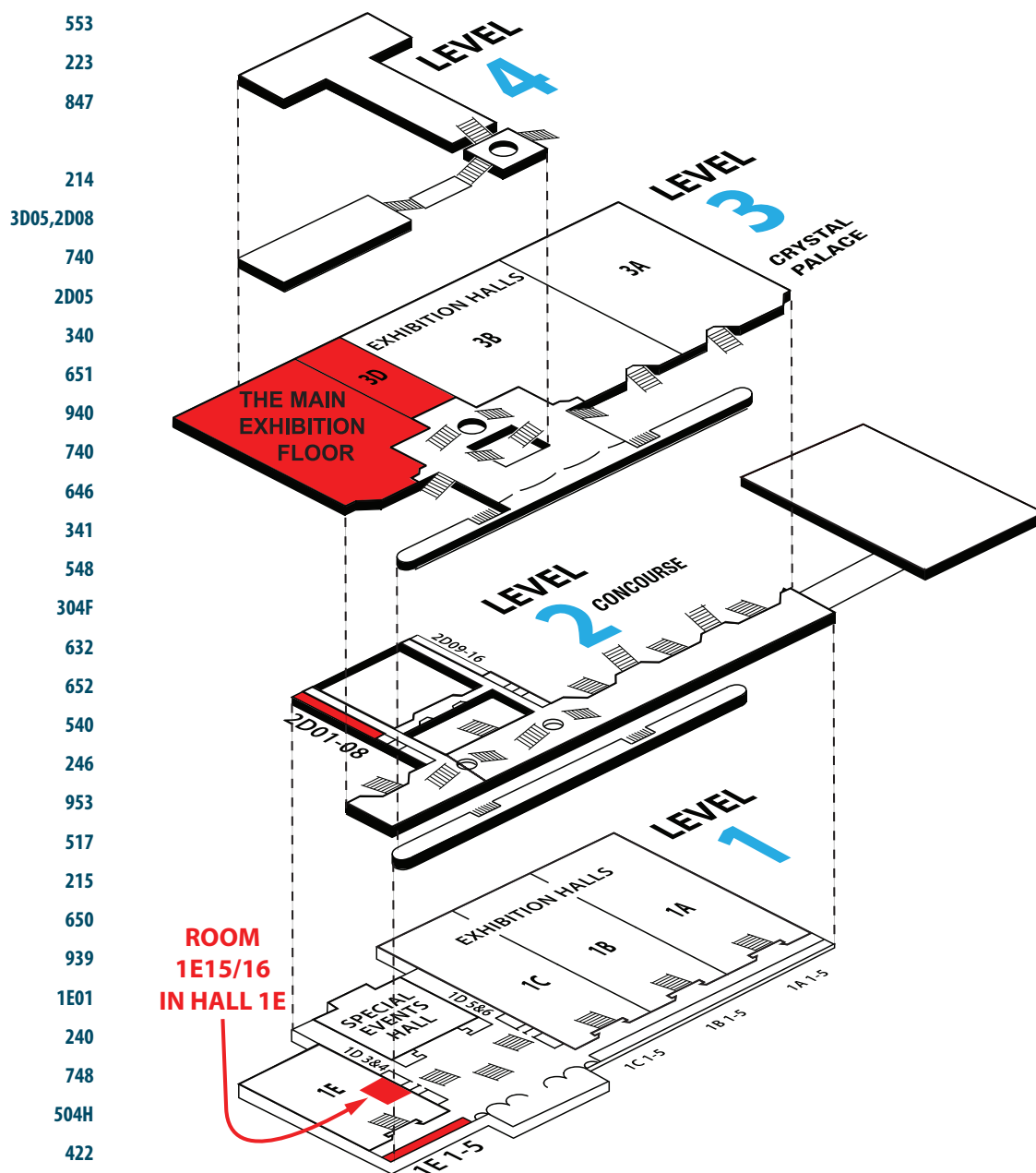
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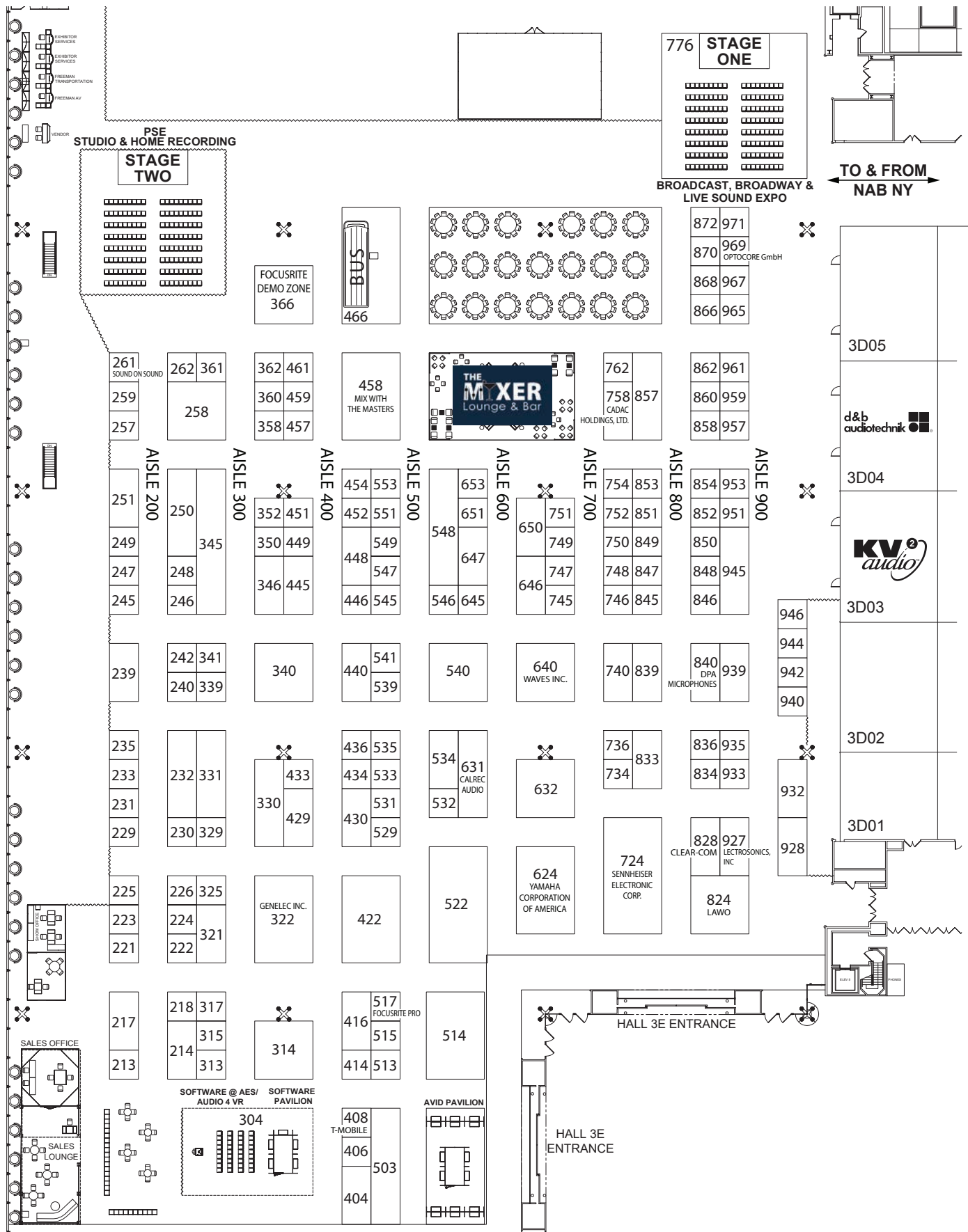
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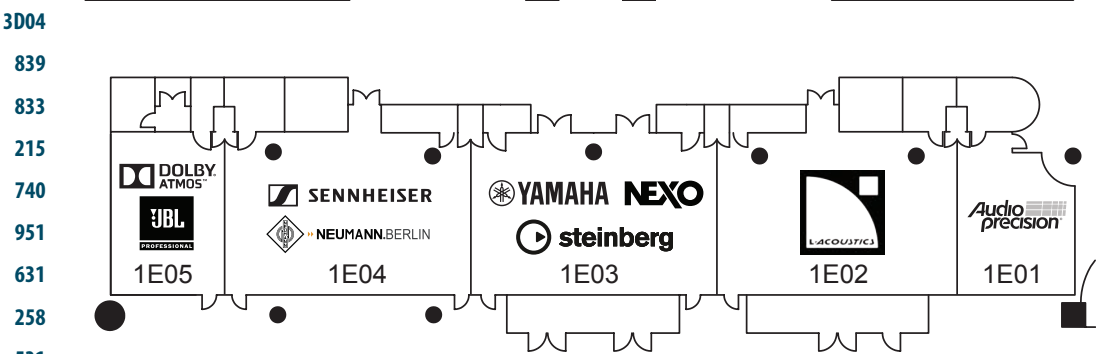
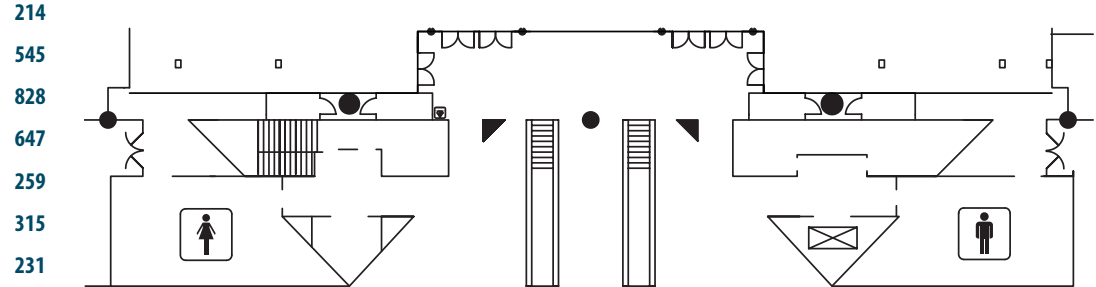


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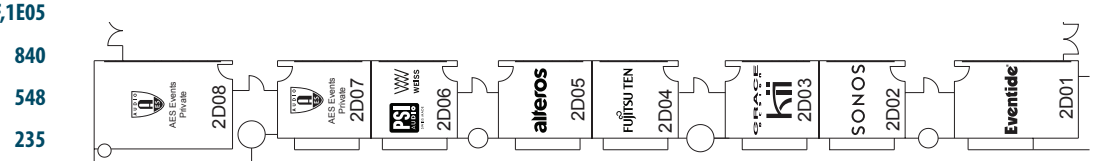
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Hi-Res Music Production Recommendations From P&E Wing

AES SPONSOR The Recording Academy Producers & Engineers Wing has published a new paper titled “Recommendations for Hi-Resolution Music Production,” which will be the subject of an AES convention panel on Thursday, October 19; and an updated version of its influential “Recommendations for Delivery of Recorded Music Projects.”

“Recommendations for Hi-Resolution Music Production” is brand new for 2017. Although it is now possible for consumers to hear music at its best, rather than converted to conventional uncompressed digital resolu-

tions (or worse: inferior compressed consumer formats), the industry currently lacks hi-res production standards, causing confusion and inefficiencies in the digital music supply chain. To address this, the P&E Wing has created this new document to help increase efficiency and transparency in the production process. This easy-to-read paper was created by a dedicated committee, chaired by Leslie Ann Jones, the 2017 AES Heyser lecturer, a GRAMMY Award-winning engineer and currently the Director of Music Recording and Scoring at Skywalker Sound.

The new revision of “Recommendations for Delivery of Recorded Music Projects” specifies the physical deliverables that are the culmination of the creative process, with the understanding that it is in the interest of all parties involved to ensure that recorded masters are safely stored and remain accessible for both the short and long term.

The Hi-Res Guidelines will be featured at a panel on Thursday, October 19, from 3 p.m. to 4:15 p.m. in Room 1E14: “Recording Academy P&E Wing Presents: High Resolution Record Production and Why it Matters.”

In Expansion Mode, Formosa Group Turns to Focusrite

BOOTH 366 Supervising Sound Editors, Re-Recording Mixers and Sound Designers like Tim Kimmel, Karen Baker-Landers, Onnalee Blank, Mark Mangini and Doug Hemphill plus other talented individuals now constitute Formosa Group, a collective of professionals who are cornerstones of the sound teams for titles like *Game of Thrones*, *Transparent*, *SWAT*, *Scorpion*, *Spectre*, *Blade Runner 2049* and other hit television and film properties. Formosa Group brings massive technical and creative talent to bear on the content explosion taking place in Hollywood in recent years. To keep up with demand, Formosa Group turned to RedNet Dante-networked audio interfaces from Focusrite (Booth 517 and 366) to bring increased efficiency and effectiveness to their expanding campus of facilities.



Stage 1 at the Hollywood facility of Formosa Group, featuring RedNet gear from Focusrite. RedNet components are visible in the gear racks in the foreground.

Recently, Formosa Group has expanded to seven locations around L.A., and they have invested deeply in RedNet, acquiring 38 RedNet HD32R 32-channel HD Dante network bridges, 10 RedNet D16R 16-channel AES3 I/O's, a RedNet A16R analog I/O interface, and a pair of RedNet 6 MADI bridges, which complement the dozen-plus RedNet AM2 stereo audio monitoring units already in place and the existing RedNet interfaces that have been working in facilities such as Formosa NoHo in North Hollywood and Formosa Santa Monica. “Our mantra has always been ‘simplicity,’” says Bill Johnston, Vice President of Engineering at Formosa Group. “That’s what the RedNet technology does for us—it makes things simple, transparent and very reliable.”

Brazil Studio Installs PMC As Main Monitors

BOOTH 330 A personal dream to bring state-of-the-art recording facilities to the Brazilian city of Porto Alegre has led producer/engineer Rafael Hauck to invest in PMC MB2 XBD monitors for his new studio, Audio Porto.

The monitors have been installed in the facility’s main control room, which links to five recording spaces including a live room with a fiber optic internet connection for live streaming. Audio Porto also has a second, smaller control room and a 250-capacity lounge area with a stage for live gigs, presentations, courses and events.

“I was immediately hooked,” Hauck explains. “It is, without doubt, the most revealing system I have ever heard. The speed at which the low-end speaker physically reacts to changes in the program makes the system sound very precise—at any SPL level. The low-end transience is phenomenal.”

Audio Porto’s PMC MB2 XBD monitoring system was supplied by Carlos de Andrade’s company Visom, which distributes PMC in Brazil. It is currently set up for stereo in Audio Porto’s main control room, but it can also be mounted in a surround configuration, either in the control room or in the facility’s largest live room where it can be used for cinema mixing.



Brazil’s Audio Porto Studios installed PMC as its main monitors

Genelec Showcases Flagship 7380 Smart Active Sub

BOOTH 322 Genelec is displaying the 7380 Smart Active Subwoofer, which delivers both high SPL and an extended low-distortion LF response in an impressively compact enclosure.

The new flagship of the Smart Active Monitoring subwoofer range, the 7380 can be simply and seamlessly integrated into any monitoring system—from stereo to multi-channel, as well as part of a large-scale 3D Immersive setup—yielding a level of performance normally associated with much larger enclosures.

Equipped with a newly designed Class-D amplifier section plus all the benefits of Smart Active Monitoring technology, the 7380 has been created to exceed the demands of discerning professionals in music, post, film and broadcast. Furthermore, the 7380 partners perfectly with Genelec's "The Ones" series of coaxial three-way monitors, particularly in the creation of Immersive systems for those working with Dolby Atmos, Auro-3D and DTS:X formats.



Genelec's 7380 Smart Active Subwoofer

Calrec Spotlights Brio Console

BOOTH 631 Calrec Audio is spotlighting its new Brio console at AES New York. The smallest in Calrec's Bluefin2 family, Brio features a control surface unlike any other. At only 892 mm wide, the dual-layer, 36-fader surface provides more faders in a given footprint than any other audio broadcast console.



Calrec's Brio console

Based on Calrec's 20 years of digital development, Brio's uncluttered, compact, and configurable surface gives instant access to a large number of audio paths while an intuitive 15.6-inch HD touchscreen UI provides quick access to more in-depth control. A bank of illuminating hardware rotary controls gives fast and precise control over parameters displayed in the touchscreen UI.

Brio is entirely self-contained, with analog and digital I/O and GPIO built into the surface. Additional expansion I/O slots allow for further I/O integration, and fitting an available Hydra2 module makes it possible to connect to and share audio over Calrec's Hydra2 network. In addition to demoing products at AES New York, Calrec is participating in the Broadcast Audio Expo sessions. The sessions will cover audio applications for radio and TV studios, outside broadcasts, and streaming broadcast over portable devices.



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BOOTH #232



F6 Floating-Band Dynamic EQ In Waves Showcase

BOOTH 640 Waves audio is offering the F6 plug-in, a surgical dynamic equalizer with six floating, fully-adjustable parametric filter bands, advanced EQ and compression/expansion controls for each band, mid-side processing options and more.



The user interface for Waves F6 Floating-Band Dynamic EQ

F6 is the ultimate problem-solving EQ that can be used for diverse equalization, compression, expansion and de-essing processes, whether for mixing or mastering, in the studio or live. Each of the six floating bands features advanced EQ and dynamic controls that let users zero in on any problem spot—and treat it only when the problem arises.

Rather than treating a frequency one time and leaving it there for the entire track, F6's EQ settings are sensitive to the dynamics of a track, so users can select not only by how much, but also precisely when a specific frequency will be boosted or cut, compressed or expanded.

With the F6, users can EQ more precisely, with filters that can be as narrow or as wide as they like, free-floating bands that can overlap, variable EQ shapes, and threshold-sensitive EQ settings.



Neutrik's opticalCON cleaning accessories

Neutrik Shows Fiber Optic Cleaning Accessories

BOOTH 529 During AES, Neutrik is showing its new cleaning and inspection accessory tools for opticalCON ADVANCED cable connectors, part numbers: FOCD-STD (DUO), FOCD-STQ (QUAD), and FOCD-STM (MTP—both 12 and 24). The user simply pushes one of these cleaning tools onto the front face of the opticalCON ADVANCED cable connector. Once this is done, the tool latches in place and holds the shutter open. The tool includes holes that are perfectly sized and positioned for inserting conventional third-party cleaning tools and inspection probes.

These tools eliminate the need to remove the opticalCON ADVANCED cable connector front housing in order to access the fiber optic ferrules. This vastly simplifies and speeds up cleaning and inspection. The tools also make the process safer: by leaving the connector's front housing in place, the risk of inadvertent damage to the fiber is significantly reduced, making these tools a “must have” for field technicians and making the opticalCON system even more user friendly.

Hal Leonard, METAlliance Partner on METAlliance Academy Curriculum

BOOTH 448 Hal Leonard Books and the METAlliance association of six legendary engineers/producers, have partnered to develop a series of educational tools for sound engineers and music producers at every level from hobbyist to professional. This project has been named the METAlliance Academy.



Established in 2005 by globally-recognized, award-winning audio engineers and producers Chuck Ainlay, Ed Cherney, Frank Filipetti, George Massenburg, Elliot Scheiner, Al Schmitt, and the late Phil Ramone, the METAlliance is a collaborative community that fosters relationships between producers, engineers, and manufacturers in order to ensure the highest standards of audio production. This group, which was deeply involved in establishing foundational music recording techniques and technical standards, has now turned its attention to providing education and inspiration to music creators while promoting excellence in engineering and production.

Accordingly, in conjunction with Hal Leonard, the METAlliance has begun publishing the collective knowledge amassed by these A-list producers and engineers with a product line including AV tutorial courses, print and ebooks, Power Learning Digital Print versions of these books and in-person workshop events.



L-Acoustics' P1 networked digital audio processor

L-Acoustics Spotlights P1 Networked DAP

AES SPONSOR In one single unit, the new P1 from L-Acoustics combines a system measurement and calibration platform for system tuning, multi-format audio routing and matrixing, and a powerful front-end EQ station. Equipped with mic/line, line, AES/EBU and AVB interfaces, P1 allows system engineers to address upstream and downstream signal distribution challenges. The system provides a flexible routing configuration of 16 inputs by 12 outputs in a 1U rackmount format, as well as an input matrix mixer feeding four independent DSP busses.

P1's system calibration features a unified measurement hardware and software platform with advanced functionality that includes automatic delay finder and virtual EQ.

All functionalities are 100 percent compatible with L-Acoustics amplified controllers and accessible from the intuitive LA Network Manager remote control interface.

Yamaha Shows Steinberg Nuendo 8 Software

BOOTH 624 Steinberg Nuendo 8 software will make its AES debut at the Yamaha Professional Audio booth (624) along with new updates for NUAGE, the company's advanced DAW audio production system.

Nuendo 8 new features include: Sound Randomizer, Direct Offline Processing, Auto ReNamer, User profile manager, ADR enhancements, MixConsole History, Sampler Track, new zone concept, new video engine, reworked plug-ins and improved performance, and Game Audio Connect 2.

Greatly expanding the efficiency of workflow, Nuendo 8 features Direct Offline Processing with its Live!Rendering capability, that enables users to easily apply frequently used techniques in an offline plug-in chain and render the techniques offline in real time. Another highlight is Auto ReNamer that automatically assigns new names to all events.

Nuendo 8 places emphasis on sound design, providing users with the necessary tools to create and manipulate audio.



Steinberg Nuendo 8 software

A-T Sets Trade-In Rebate for 600 MHz Wireless Systems

BOOTH 422 Preparing for the upcoming shift away from wireless systems operating in the 600 MHz band (614 to 698 MHz), Audio-Technica is offering a trade-in rebate program, "Trade In On Your Terms," for 600 MHz wireless systems through March 31, 2019. For each 600 MHz wireless system traded in (regardless of manufacturer) the user will receive a rebate on an eligible Audio-Technica wireless system.



Audio-Technica is offering a trade-in rebate program for 600 MHz wireless systems through March 2019

The transition period will create an uncertain operating environment for users of 600 MHz wireless systems, who will be affected differently depending on their geographic location. Some may need to switch to new systems right away or fairly soon, while others will be able to operate longer. A few may even be able to hold out until the FCC mandated deadline of July 13, 2020. Audio-Technica's longer trade-in rebate program allows additional flexibility and options for this important switchover.

Allen & Heath Qu-16 Makes Headlines at 'Las Vegas Review-Journal'

BOOTH 740 The Las Vegas Review-Journal, Nevada's largest circulating daily newspaper, recently opened a new AV production studio equipped with an Allen & Heath Qu-16 Chrome Edition digital mixer.

Jim Prather, Digital Video Consultant for the Review-Journal, described the new studio's A/V requirements: "We needed quality gear that would allow us to record podcasts, longer form shows and Skype elements and give us the ability to go on the road when required. The system needed to be very reliable and easy to use so we could quickly train our staff."

EAR Professional of Phoenix, AZ, designed and installed the studio's A/V systems around those requirements.

"I recommended the Qu-16," says EAR's



Studio tech Zac Pacleb at the Las Vegas Review-Journal's Allen & Heath Qu-16 Chrome Edition digital mixer

Isaac Newman. "Even with its 16 faders the Qu-16 fit perfectly into the BigFoot system. It was flexible enough for all of the different kinds of work they do yet simple to operate. And, it has that nice 'British EQ', and sounds great so this was one of those no-brainers for me."

New MIX2:1 Passive Mixer Joins Radial Lineup

BOOTH 239 A simple yet highly useful mixer that passively sums two audio channels down to one, Radial Engineering's MIX2:1 enables users to easily sum the stereo outputs of a console, recording interface or portable playback device down to mono, or to mix any two signals together and balance their relative input levels.

At the inputs of the MIX 2:1, both quarter-inch TRS and XLR connectors are available,

with ground lift switches to eliminate buzz and hum from ground loops and ensure noise-free operation. Each input can be individually engaged or disengaged, allowing you to audition either signal before summing both together. A trim control is also featured on each input, so if you are connect-



Radial Engineering's MIX2:1 two-channel passive mixer

ing two separate mono sources such as the outputs of two mic preamps, they can each be attenuated as needed to match their levels at the output. Both level controls can be completely bypassed, summing inputs 1 and 2 equally, and preventing accidental or unwanted level adjustments.

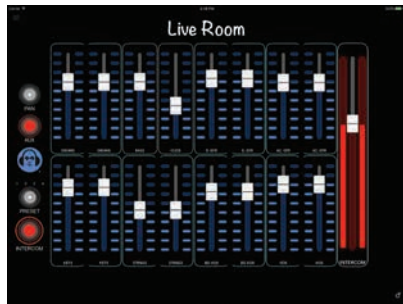
Hear Unveils Hear Back PRO iOS App

BOOTH 845 Hear Technologies adds even more flexibility to its newest system with the new Hear Back PRO app giving users the capability to control their Hear Back PRO mixers wirelessly.

Taking the initiative to find ways to improve their products, along with responding to customer's needs and requests, Hear's

free PRO iOS app allows the user to control their Hear Back PRO Mixers via an iOS device after connecting their PRO Hub to a wireless network.

This process is as simple as connecting the HBUS IN port (located on the back of the PRO Hub) to a LAN port on a given wireless access point and then launching the app—then



A simulator screen shot of Hear's Back PRO iOS app

watch your mixers populate in the list.

The new app provides on all the same controls as the Hear Back PRO Mixer itself with some key new features and functions.

Key functions and features include:

- Name mixers and channels (these will remain between sessions)
- Control every mixer at once (via the "Global Controller" Mixer option)
- Group mixers together, allowing them to control each other
- Easily update Mixer firmware wirelessly
- Control the brightness of the mixer's LEDs (useful in darker environments).



Granger Community Church has added Lawo audio consoles and AoIP network solution to its main worship center

Indiana Church Upgrades With Lawo

BOOTH 824 Granger Community Church has selected Lawo audio consoles and AoIP network solution to upgrade the audio system at its main worship center in Granger, Indiana. The facility regularly hosts as many as 3,000 people on a given weekend with full band, singers, worship leaders and audio playback elements and broadcast feeds all handled by the main audio system with separate consoles for FOH and monitors interconnected and able to share all I/O between them.

The newly installed system features a 48-fader Lawo mc²56 console handling front of house and broadcast mix duties, with a 40-fader Lawo mc²36 console for monitors. Both consoles can independently access and control all sources over an IP-network created by fiber connections to a Lawo Nova37 router. Several Lawo stageboxes are also connected to the Nova37 IP router, including two Compact I/O's and a DALLIS frame, as well as an A__digital8 located in the main audio rack for handling discreet AES digital signals. The Nova37 is a plug&play audio router serving as a IP "cloud," providing for all connected consoles immediate access to all sources while a comprehensive user rights management ensures secure operation.

DM20 DrumMic, DK7 DrumKit New At Earthworks

BOOTH 416 Earthworks is now shipping its newest microphones for drum miking, including the DM20 DrumMic for close miking toms and snare, as well as several prepacks.

The DM20 DrumMic is a precision engineered cardioid condenser microphone designed for miking toms and snare in live performance and recording environments. Key features include a cardioid polar pattern, 150dB SPL rating and flat 50 Hz-20 kHz frequency response.

Machined out of stainless steel, the DM20 is capable of withstanding a stray stick hit. A right-angle microphone head allows the user to position the microphone precisely, while the stiff yet flexible gooseneck will stay put.

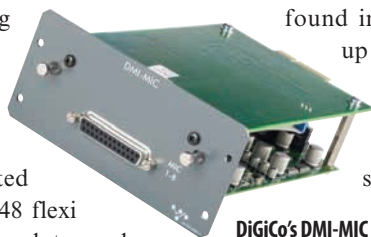
The DK7 DrumKit is a seven-microphone kit comprised of four DM20 microphones for toms and snare, two SR25 microphones for overheads, one low sensitivity SR20LS for bass drum and accessories.



Earthworks' DM20 DrumMic

DiGiCo Launches New Pre-Amp Card for S-Series

BOOTH 631 DiGiCo is launching a new DMI-MIC Pre-Amp Card for its S-Series digital mixing consoles, offering additional connectivity. The S-Series has already benefitted from an increase from 40 to 48 flexi channels as part of a recent update, and the new DMI-MIC Pre-Amp Card adds an extra eight mic inputs, connected via a 25-way D-sub, using the same great pre-amps already



DiGiCo's DMI-MIC Pre-Amp card

found in the console. This allows for up to 40 mic inputs directly on the console surface.

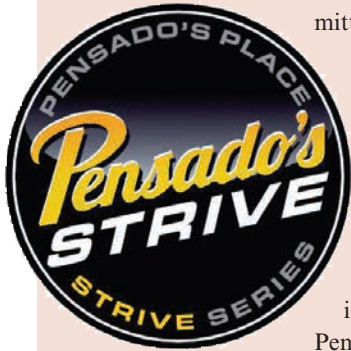
DiGiCo consoles are used on many of the biggest live sound tours and events around the world and the launch of the new, compact S-Series makes this pedigree of audio performance available to every part of the industry, with Stealth

Digital Processing introducing a new standard of audio quality, power and flexibility for its price point.

The S-Series breaks the mold for small format consoles, offering multi-touch touch screens, up to 31 faders, 96 kHz processing, Internal FX and bundles of I/O. With plug-in DMI cards, the S-Series can operate in a wide variety of environments by adding extra I/O or connectivity options, including MADI, Dante or Waves SoundGrid.

Hal Leonard, Pickwick Media Team on Pensado's Strive

BOOTH 448 The brainchild of Penwick Media, the creators of Pensado's Place, and Hal Leonard, the leading publisher of books and digital content on the music business, audio technology, and more, Pensado's Strive is a groundbreaking, multi-format curriculum series featuring relevant, best-in-class authors enormously committed to education and giving back.



The Strive series embodies the Pensado ethos of edutainment, combining education with entertainment to teach, reach, amplify, inspire, and yes, to strive! Featured authors include audio heavyweights like Usher's New Look Foundation, rock legend Chris Lord-Alge, EM guru Yeuda Ben-Atar, Nashville institution The Blackbird Academy, Dave Pensado, producer Greg Wells and Rihanna vocal producer Kuk Harrell.

The product line includes A/V tutorial courses, print and e-books, Power Learning Digital Print versions of these books, and in-person workshop events.

TASCAM Ups Stopka to VP Post

BOOTH 928 TASCAM, a division of TEAC of America, has promoted former Director of Business Development Joe Stopka to Vice President of Sales and Business Development. In his new position, Stopka leads TASCAM's Sales, Marketing and Product Marketing teams for all of the Americas.



Joe Stopka

A long-time industry veteran, Stopka launched his career as a studio guitarist, composer and producer. He then transitioned to sales and marketing, working with MI and pro audio technologies at a leading U.S. AV integration and pro audio rep firm and distributor before joining TASCAM in 2016. As Vice President of Sales and Business Development, Stopka is charged with building a stronger position in the pro audio and AV integration markets and further strengthening the company's brand recognition in the MI marketplace.



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Alteros Showcases GTX Series UWB Wireless Mic System

DEMO ROOM 2D05 At AES 2017, Alteros, an Audio-Technica company, is exhibiting the GTX Series Ultra-Wideband (UWB) Wireless Microphone System, a professional broadcast solution that offers immunity to radio frequency spectrum regulatory changes, bandwidth loss and channel crowding. The Alteros GTX Series is a fully digital 6.5 GHz system that provides reliable, intermod-free performance and license-

free operation, supporting up to 24 simultaneous, high-quality, low-latency (< 3ms), uncompanded 48 kHz/24-bit audio channels.

The product of seven years of dedicated research and development, during which it underwent real-world testing in conjunction with major broadcasters and wireless audio professionals, the GTX Series system operates far beyond the UHF and VHF television



Alteros's GTX3224 rack-mount control unit (center) that operates up to 24 simultaneous channels, GTX32 transceiver (upper right) and GTX24 body-pack transmitter (lower left).

bands, requires no frequency coordination, license, database registration or STA.

Josephson Ships C725 Tube/FET Hybrid

BOOTH 734 After more than five years of development and testing with critical recording engineers in Europe and the U.S., Josephson Engineering is now shipping the C725 hybrid vacuum-tube microphone—the company's first production model to use a vacuum tube. Designed and manufactured in Josephson's facility in Santa Cruz, CA, the C725 is a new twist on an old challenge: How to get a compelling studio sound pickup in a reliable and flexible package, that can be maintained with currently available components. After many years of customer requests for a "tube mic," the company developed a circuit using the cascode topology already used in most of their other mics, but with an FET and a tube doing the work rather than two FETs as with other models.



Josephson's C725 hybrid vacuum-tube microphone

Gig Gear Showcases Work Gloves For Audio Pros

BOOTH 248 Gear LLC, maker of Gig Gloves—protective work gloves made for audio and live sound professionals by an audio engineer—is showing its full line at AES New York 2017.

Featuring strong nylon threading throughout, Gig Gloves boast TPR molding on the back of the hand and fingers to ensure ultimate protection against impact, abrasions or pinching. Fold-over fingertips allow for use of smaller tools and items, and Gig Gloves work with touchscreen devices without needing to remove the gloves. Three models are available: Original Gig Gloves, all-black Gig Gloves ONYX and fleece-lined THERMO Gig Gloves and come in six sizes (XS-XXL).

"Many professionals that are lifting and moving heavy equipment on a daily basis and are not properly protecting their most important tool—their hands," says Gig Gloves founder Danny Shatzkes. "We can't wait to show them how they can do so with Gig Gloves."



Gig Gear's full range of Gig Gloves includes Gig Gloves ONYX (shown here)

Kramer Bullish on IsoAcoustics ISO-PUCK

BOOTH 939 Producer/engineer Eddie Kramer, well known for his work with such rock legends as Jimi Hendrix, Led Zeppelin and The Rolling Stones, is using IsoAcoustics' new ISO-PUCK acoustic isolators to optimize his near field monitors at his current facility in Toronto. The ISO-PUCK, introduced earlier this year, offers IsoAcoustics' patented approach to managing acoustic energy and isolation in a compact and low-profile package that can be positioned to suit a variety of surfaces for studio monitors, speakers, subwoofers and guitar amps.

"I was a bit skeptical when I first saw the

ISO-PUCKs," says Kramer. "But actually I was then pleasantly blown away. The thing that I noticed immediately was that the imaging was quite substantially better."

Kramer was midway through an album project when he tried the ISO-PUCKs under his ATC SCM25A PRO reference monitors sitting on steel Sound Anchor stands. "I wanted to make sure that everything was going the way



Eddie Kramer with his IsoAcoustics ISO-PUCK unit

it should and was concentrating on the bottom end. When speakers are isolated correctly you should theoretically get more accurate bottom end," says Kramer. "And that's what I got using the ISO-PUCKS. I checked very carefully a couple of weeks later when I went back to Mastering and the bottom end held

up perfectly. In fact, it was probably even more accurate."



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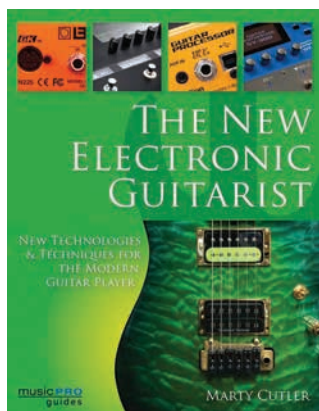
The four-day **AES@NAMM Pro Sound Symposium** offers a new education and training program, uniquely targeted at professionals working in live sound, recording and sound reinforcement technology for the performing arts.

AES@NAMM will be held in the Anaheim Hilton Hotel, adjacent to the professional audio exhibition floors in the brand-new ACC North Hall.

Come for training sessions on *Line Array Loudspeaker Systems, Live Sound Consoles, Digital Audio Workstations, Studio & Recording Technology*, plus *Entertainment Wireless Technologies*, and *Sound System Measurement & Optimization*.

Learn more at aesatnamm.com #nammshow

From Hal Leonard, 'The New Electronic Guitarist'



BOOTH 448 Guitarists take note: From the hardware in your instrument to the rig you plug it into, from the synths tweaking your sound to the DAW that brings it all together, your tone is at the mercy of myriad circuits, software, gizmos, and gadgets. In *The New Electronic Guitarist*, Marty Cutler, a contributing editor at *Electronic Musician* and an active performer in the New York City area who also teaches privately in NYC, puts more than 30 years of expertise at your fingertips, explaining the nature and history of guitar synthesis before walking

you through all the tools you need to find your sound. This unprecedented, pragmatically subjective book contains everything you need to know while scouting and adapting today's finest products and technologies to your favorite guitar.

This Friday at 3 p.m., visit Hal Leonard in Booth 448 to pick up a copy of *The New Electronic Guitarist* and meet author Marty Cutler.

ROSSELL PRO AUDIO, BOOTH 242

Roswell Pro Audio's new Delphos is a premium studio condenser microphone featuring unhyped and natural frequency response, very high sensitivity and very low self-noise. The microphone uses a highly optimized transformerless circuit, which provides a pristine signal path. The microphone's circuit boards, manufactured in the U.S., use the finest components sourced from around the world, including low-noise NOS transistors and imported European capacitors. Roswell has created a new Cutaway Shockmount for the Delphos. Named for its flush-mount face, it allows the microphone to be easily positioned close to a singer or instrument without mount hardware standing in the way. This allows the user to take advantage of the microphone's natural proximity effect.

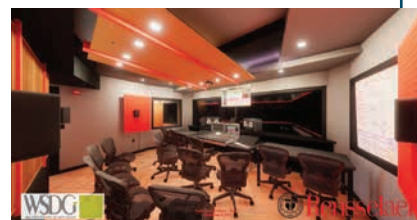


RPI Enrolls WSDG to Design New Media Complex


BOOTH 433 Rensselaer Polytechnic Institute (RPI), the world's third highest ranked research university, has commissioned WSDG Walters-Storyk Design Group to design and oversee the construction of a fully immersive audio/video/3D production, mixing and editing complex for its Troy, NY, campus. The primary mission for this addition to Rensselaer's Media Arts, Science & Technology Department is to advance the creation, performance and production of 3D immersive audio and video content.

"Our assignment focused on the complete renovation of the existing 1,700-square-foot space, and the design, construction supervision and systems integration of a 1,000-square-foot Audio Recording/Production Studio, a cutting edge 300 square-foot Audio Control Room, a 100-square-foot Iso lab, 160 square-foot Video Control Room and a 90-square-foot AV Lab," reports WSDG Partner/Project Manager Joshua Morris. "With a 16-foot ceiling height, and sufficient space for ambitious audio and video programming creation, RPI's Immersive Production complex will provide students with a future-proofed experimentation environment. Special attention is being focused on the facility's variable acoustic properties, to compensate for the 'deader' tracking environment required by Immersive production techniques."

"WSDG's history of developing production/teaching complexes for leading colleges and universities includes educational facilities for many major schools," says founding partner John Storyk. "We are honored to have been retained by RPI, to prepare their students for 21st Century audio production careers."




RPI Audio Control Room designed by WSDG

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AES Kicks Off | continued from page 1

innovations that the organization has undertaken in recent times, including bringing increasing amounts of the Society's vast wealth of audio papers, videos and resources online for members to access. Following a hearty awards presentation of citations, Board of Governors Awards, Fellowship Awards and Silver and Gold Medal Awards, keynote speaker Prof. Edgar Choueiri of Princeton University took the stage. With his fast-paced presentation, "Fooled By Audio," Choueiri discussed a variety of emerging technologies expected to bolster immersive audio within the next few years, including isolated sweet spots, accurate 3D imaging, navigable soundfields, audio teleportation, 3D Telecon through Headphones, visual source sonification and more.

If Wednesday was the kickoff of this year's AES Convention, today is the day where it locks into its groove, serving up some of the most exciting workshops, panels and events of the whole four days. Whether you're interested in recording, live sound, archiving, product development or something else, there's plenty to see, hear and do here at the show.

One of the highpoints of this year's convention starts at 9:30 a.m. in 1E15/16 with the special event, "Bearing Witness: The Music of Star Wars—Archiving Art and Technology," presented by Grammy-winning producer/engineer Leslie Ann Jones, director of music recording and scoring, Skywalker Sound. Discussing her efforts to archive and preserve all the music of the famed film series,

Jones will recount making format choices, the transfer process, database creation, editing process and more. (And if Star Trek is more your thing, the Game Audio & VR track serves up Star Trek: Bridge Crew VR-Audio Post Mortem in 1E13 at 10:45 a.m.).

The recording business has changed radically in recent years, and it continues to do so, often leaving newcomers—and longtime professionals—with no clear path for moving their careers forward. If that sounds familiar, you need to get to Producing Across Generations: New Challenges, New Solutions. Held at 4:30 p.m. in 1E15/16, it will offer an all-star panel of rising and veteran production pros sharing knowledge, experience and insightful career information that's usable in the real world.

There's so many workshops (Podcasts: Telling Stories with Sound, 9 a.m., 1E08), panels (Theatrical Vocal Miking, 10:30 a.m., Stage 1), product development seminars (What Happens in a Patent Lawsuit?, 9 a.m., 1E09) going on today; make sure to dig through the Convention Program because you'll uncover cool offerings you didn't even know about. Ever wanted to visit a studio where classic albums you know by heart were recorded? Get in on the Technical Tour for Power Station at Berklee NYC (formerly Avatar and Powerstation). Need to learn your way around a vocal? Check out the Project Studio Expo program, serving up two offerings—How to Make Your Vocal Twice as Good, with Jack Joseph Puig, at 2 p.m.; and Mixing Lead Vocals: Power-user Tips for Competing with the Pros at 4 p.m.

In short, there's countless ways to make the most of today at the AES Convention; jump in!



PMC, BOOTH 330 Nashville mastering facility Mayfield Mastering has become one of the first studios in the world to invest in PMC's award-winning MB3-XBD-A three-way active main monitors, which were launched earlier this year at NAMM. Facility owner and founder John Mayfield was so convinced these monitors were exactly right for his mastering room that he ordered them with PMC's reputation alone. And now that they have been installed he says he hasn't regretted the decision for a moment. 'The new MB3 system has been in my room for close to two months now and I couldn't be more pleased with the results,' he says. 'With the help of Maurice Patist [PMC USA's President of Sales and Marketing], the room is now stunningly accurate. The upgrade was totally worth it.'

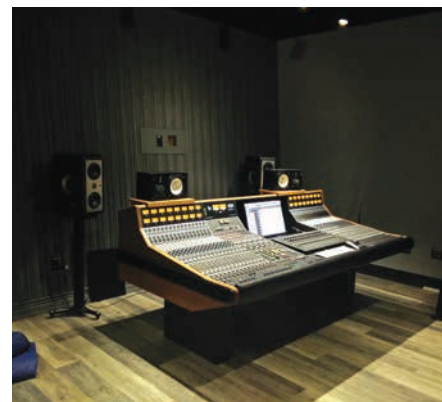


FOCUSRITE, BOOTH 366 Focusrite is launching its new Focusrite Pro division, formed to serve the specific needs of audio professionals by improving the workflow with scalable audio solutions that meet both their current and future requirements. Shown here, ready to meet and greet AES attendees, are, from left: Will Houlst, Matt Pliskin, Rich Nevens, Dan Hughley and Kurt Howell.

Yamaha Studios Commissions API Legacy AXS Console

BOOTH 540 Yamaha Entertainment Group Studios in Franklin, TN, has recently commissioned a 32 channel API AXS console. Given the studio's stated goal of incorporating analog warmth alongside digital technology, the AXS console provided the ideal solution.

Yamaha Studios opened in 2011 with an aim to serve as a comfortable and affordable space where artists in the Nashville music scene and beyond could come to create. The studio is a creative and encouraging environment that puts artists first and offers top of the line equipment. API is proud to be part of Yamaha's Nashville experience.



API's Legacy AXS console at Yamaha Studios

CRASH COURSE IN 3D AUDIO

Responding to the dramatic increase in 3D audio in recent years as well as the rebirth of Virtual Reality, Wednesday morning's 'Crash Course in 3D Audio' tutorial drew a packed house. Presenter Nuno Fonseca (shown here) of the EG/ Polytechnic Institute of Leiria, in Leiria, Portugal, and Sound Particles, also Leiria, Portugal, guided attendees through the most common 3D audio concepts, format and technologies.



Classifieds

Acoustical Products



AES Booth #553



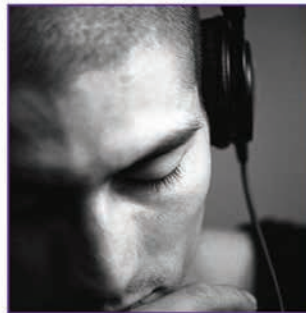
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For more information, or to submit a resume, please contact:
melanie.lucachick@us.bosch.com

Eventide Unveils H9000 Harmonizer

BOOTH 321 Eventide is unveiling its next generation flagship rackmount processor, the H9000 Harmonizer and its companion, a control app/plugin called emote.

One would think upon hearing about the extent of the H9000's abilities (e.g. FX chains, network audio, remote app) that it would be a menu-diving nightmare to get it to spit out a hall reverb; but it takes only a few minutes without the use of a manual, no less, to get it up and running.



Eventide's H9000 Harmonizer flagship processor

It's hard to mess things up when there are 2017 presets in the factory memory to choose from. Some of these presets are holdouts from the H8000, DSP4000 and H3000, and some are hot off the press from the H9 Harmonizer.

There is, of course, no single use for the H9000, but the unit is intended to be used as a soundcard/Swiss Army knife for a DAW--hence, the option to plug an eight-In analog snake from your mic preamps or other gear directly into the H9000.

You can then process audio using the unit, sync it perfectly with any other outboard gear you may be using, and bounce it down all within the computer without breaking a sweat.

Diversity | continued from page 1

Audio Engineering Society—yesterday did its own part to become a reflection of an evolving demographic by introducing its first Diversity and Inclusion (D&I) Committee via town hall forum. Moderated by AES Vice President (Western Region) Leslie Gaston-Bird, the event was an effort to define the new committee's purpose to 143rd Convention attendees and the public in general.

Notably the first African-American to serve on the AES Board of Governors, Gaston-Bird preluded the open panel discussion by first framing the Society's diversity in terms of both demographic differences amongst its members as well as variances in disciplines, genres and styles within audio engineering. "It's so important to get different viewpoints on what diversity actually means," she offered. "So what is diversity? We think of diversity, of course, in social contexts. A lot of people think about race—having diversity with maybe a token person representing something—but it doesn't have to be just race, or ethnicity, [or] age—whether you're on the older or younger end of the spectrum—[or] nationality, or even physical ability. But as the members of the committee began to talk about what diversity meant, it is also [about] diversity [within] what we do and how well the Society represents all of these different disciplines."

Gaston-Bird went on to explain how diversity stats are not clear, as reported by an article in *The Atlantic* last year, reportedly due to members leaving out details on membership forms. "That article quoted a paper saying, 'well, we don't really know what the gender breakdown [of the AES] is because not everybody fills that information out.' So we want to

encourage people to complete that [section] and maybe even get into some more demographic data. How are we going to do that? It's going to take planning and input from the community."

Creating more diversity amongst audio engineers in the future is indeed happening, explained Terri Winston, Founder and Executive Director of the Women's Audio Mission, and it all starts with education. "We're heading into our 15th year, and we've trained over ten thousand women and girls in audio," she notes. "We're up to training 1,500 women and girls every year, and are about to push that to 3,000 women and girls every year. So we're not

"If there's something that this group can achieve, it's to let everyone know that they are welcome."

—BOB MOSES

focusing on the data; we know that the data is bad. We're focusing on the solution. We're very focused on education, [teaching] underserved girls. 90 percent are girls of color; 96 percent are low income. We are embedded in both the San Francisco and Oakland unified school districts, so we are looking at systemic change here. Our curriculum has been included in the Common Core for both of those districts."

"As an organization, our mission is to lift our industry," noted Bob Moses, Executive Director, Audio Engineering Society. "We do that through education, innovation and building community through events like this one. It breaks my heart when there are people who feel

that they are not invited, that we're not open. It's the furthest thing from the truth. And if there's something that this group can achieve, it's to let everyone know that they are welcome. I don't think we have a higher calling than what the essence of this group is."

"Yes, the AES reflects the industry and whatever imbalances there are, but it's not enough to wait for the industry to gradually change," offered AES President Alex Case. "We have to find the points of being proactive to change that. So I think that this committee is the AES saying, 'we're not just going to passively let the industry evolve. Let's find the places where we can play offense.'"

Leslie Ann Jones—Recording Engineer and Producer, Director of Music Recording and Scoring at Skywalker Sound as well as this year's AES Heyser Lecturer—lauded the actions of fellow panelists as well as the purpose and promise of D&I's efforts thus far. "I think what Karrie [Keyes, Executive Director, SoundGirls.org] and Terri are doing in terms of girls and young women is so important. But I do feel like [inclusion] has to be a very holistic effort. Things have really changed since I started—hearing conversations about people using a genderless name [on job applications] so that they can be treated equally. I chose to use my middle name so people knew that I was a woman ... [but] I think, with a concerted effort from all of us, [greater diversity in audio engineering] will happen, instead of it being so segmented."

In addition to the abovementioned members the first AES Diversity and Inclusion Committee also includes Piper Payne, Owner, Neato Mastering and President of San Francisco's Chapter of the Recording Academy; and Karrie Keyes, Executive Director of SoundGirls.org.

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CONGRESSMAN JEFFRIES COMES TO AES AES and the Recording Academy Producers & Engineers Wing welcomed Congressman Hakeem Jeffries (D-NY) to AES New York 2017's opening day and to a fruitful discussion on legislation benefiting music creators for the Academy's fourth annual District Advocacy Day. The meeting of minds included, from left: Bob Moses, AES Executive Director; Geoff Emerick, engineer; Maureen Droney, P&E Wing Managing Director; Ann Mincieli, engineer and owner Jungle City Studios; Jeffries; Al Schmitt, engineer; Jeff Greenberg owner the Village Studios; and engineer/producer Ed Cherney.

Scheirman | continued from page 1

There has been a tremendous increase in the number of electrical and acoustical engineering graduates in China, India and Pakistan, he says, countries where interest in audio technology is a cornerstone of their education and research institutions. AES membership has doubled over recent years in China, and Scheirman has been invited to address the 2018 International Symposium of Electro-Acoustic Technology at Nanjing University on the benefits of AES membership.

Secondly, "I'm pleased to be coming into the presidency at a time when we are getting a new AES Diversity and Inclusion Committee on our Board of Governors, working with my colleague Leslie Gaston-Bird, AES Western Regional VP for the U.S. and Canada, and co-chaired by Piper Payne," he says. "We're seeing a welcome increase in focused activities—social and educational pan-



David Scheirman

els and workshops—and we're glad to see an increasing number of professionals in organizations like SoundGirls.com."

Thirdly, says Scheirman, the student population has long been a focus of the AES. "We support them as we can, with the student delegate assembly, which has global participation. We fund travel for regional officers of that committee to our international conventions."

In celebration of UNESCO's World Day for Audiovisual Heritage (October 27), he also notes, AES conference chair and past President John Krivit is announcing a new scholarship for student archivists from emerging nations to travel to and participate in the 2018 AES Conference on Audio Archiving, Preservation and Restoration at the US Library of Congress' National Audio-Visual Conservation Center in Culpeper, VA.

"We are increasingly finding ways to connect young men and women graduates entering the field of audio engineering around the world



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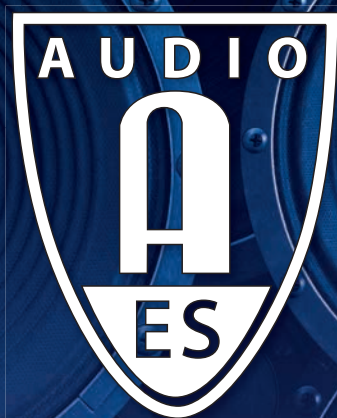
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with career opportunities, to network with and be mentored by working career professionals," says Scheirman. The society is also working to raise awareness among student engineers of the diversity of pro audio job opportunities. "There are many, many career opportunities available outside of the traditional studio recording or sound reinforcement communities—audio for games and virtual reality, forensic audio, automotive audio," he says.

Scheirman, an AES member since 1975, has been involved with PA rental companies, an installed system integrator, an electro-acoustical measurement laboratory, a computer-control system developer, a networking technology R&D firm and leading loudspeaker manufacturers. He has served in a variety of roles with the AES, including three terms on the Board of Governors.

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Thursday 10/19

Yamaha — 11:00 AM, 1:00 PM, 3:00 PM, 5:00 PM
NEXO — 11:30 AM, 1:30 PM, 3:30 PM, 5:30 PM

Friday 10/20

Yamaha — 10:00 AM, 12:00 PM, 2:00 PM, 4:00 PM
NEXO — 10:30 AM, 12:30 PM, 2:30 PM, 4:30 PM

