AES: A Lifetime of Reward for President Nadja Wallaszkovits

By Steve Harvey

In her welcoming remarks during the opening ceremonies of the Audio Engineering Society’s 147th International Pro Audio Convention two days ago, AES President Nadja Wallaszkovits revealed her own professional history to be a perfect example of the relevance of the Society and the impact it can have upon a life and a career.

As a university student in Austria, Wallaszkovits was introduced to the Society by a professor who invited her to participate and join. “It was my first chance to meet the well-respected audio professionals of our country, to listen to their presentations, to discuss current topics with them and to become involved in the audio community,” says Wallaszkovits. The “powerful” experience of her early AES involvement, Wallaszkovits on page 29

AES 2019: More to See, More to Do, More to Learn

By Clive Young

The 147th AES Convention has passed the halfway point, but there’s still lots going on as we head into the tail end of the show. Friday and Saturday have a slew of great programs, panels and workshops on offer, but the exhibitor floor closes today, so make that last mad dash down the aisles to grab literature, trade business cards and check out that piece of gear you’re on the fence about (but which you already know in your heart you’re going to get).

If it feels like there’s more to see on the show floor than in the past, you’re right. “AES New York has 47 new Exhibitors, and in all, 236 exhibitors—all the leading international professional audio brands are here,” noted Graham Kirk, AES Director of Sales and More to See on page 30
Celebrating a Legacy
AT4050 Multi-pattern Condenser Microphone

In a market flooded by cloned or updated microphones, the AT4050 stands out. For 25 years, this “desert island mic,” prized by both studio and live engineers, hasn’t changed. There’s been no need. With its versatility, consistency and durability, the AT4050 maintains its legacy as the mic that captures every nuance. audio-technica.com
FreeSpeak Edge Makes U.S. Debut at Clear-Com

By Katie Makal

This year’s AES convention is showcasing the musical vernacular of hip-hop and R&B with a new educational track, whose focus was celebrated by hip-hop pioneer Grandmaster Flash’s keynote address on the first day of the show.

The Hip-Hop and R&B track kicked off on Thursday morning with “Chopped and Looped: Inside the Art of Sampling for Hip-Hop,” a discussion moderated by Paul “Willie Green” Womack, and featuring Breakbeat Lou (Afrika Bambaataa, Biz Markie), Hank Shocklee (Public Enemy, Mary J. Blige) and Ebonie Smith (Hamilton, Sturgill Simpson). Just Blaze (Jay-Z, Kanye West) was working in the studio and unable to attend in person, though he joined by telephone halfway through the discussion.

Celebrating the art of the audio collage, pan-

Genelec Names Recipient of Martikainen Scholarship

The recipient of the first Genelec Ilpo Martikainen Audio Visionary Scholar is Christian Steinmetz, who will earn an MS in music computing from Universitat Pompeu Fabra, Barcelona. He holds a BS in EE and BA in audio technology from Clemson University. He has a research interest in audio signal processing and machine learning with a focus on intelligent music production systems that aid audio engineers.

The scholarship is offered in association with the Audio Engineering Society Education Foundation to students who have a passion of advancing audio through innovation and technology development. To apply for next year’s scholarship and for more information, visit http://www.aes.org/education/foundation/.

The scholarship honors Dr. Martikainen, Founder of Genelec OY; MD of the company from 1971-1978; and Chairman of the Board from 2006 to 2017. Dr. Martikainen was involved for many years in the Audio Engineering Society, including being presented with the AES Fellowship Award for significant contributions in the field of loudspeaker development in 1993, and in 2015 delivering the Richard C. Heyser Memorial Lecture at the 138th AES International Convention in Warsaw, Poland.

From left: Paul “Willie Green” Womack, Breakbeat Lou and Ebonie Smith
Today’s ‘Mix with the Masters’ Schedule

**BOOTH 270** Since 2010, the Mix with the Masters (MWTM) Program has hosted over 1,000 participants and 100 seminars. The MWTM residential seminars are held at the Studios La Fabrique in Southern France, an ideal setting to both learn and relax. In addition to these seminars, MWTM has now launched an exclusive online community for engineers and producers, offering an incredible array of exclusive online services, enabling its members to discover the approaches of A-list music mixers and producers. Become a member to get an unlimited access to hundreds of videos, and to take advantage of our unique online services. A regular fixture at AES Conventions, the daily presentations here offer an intriguing sample of the breadth and depth of the program.

**Friday’s scheduled guests:**
10 a.m. Rafa Sardina  
11 a.m. Jimmy Douglass  
12 p.m. Young Guru  
1 p.m. Tchad Blake  
2 p.m. David Kahne  
3 p.m. Michael Brauer

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**A-T Unveils 3rd-Gen 5000 Series Wireless System**

**BOOTH 422** Audio-Technica is displaying its third-generation 5000 Series Frequency-agile True Diversity UHF Wireless System. Designed for use on professional tours, in stadiums, concert halls, festivals, houses of worship and other demanding audio environments, the Audio-Technica 5000 Series provides outstanding audio quality and proven, critically acclaimed performance for artists, broadcasters and presenters worldwide.

The third-generation, dual-receiver 5000 Series features dual-compander circuitry that processes high and low frequencies separately and True Diversity operation. But now the receiver features a tuning bandwidth of 144 MHz: DF1 470-608 MHz and 657-663 MHz (duplex gap). And you have the option of selecting a standard receiver (ATW-R5220) with two balanced XLR outputs or a receiver (ATW-R5220DAN) that also includes a Dante output.

Two transmitters are available for use with the 5000 Series: ATW-T5201 body-pack transmitter and ATW-T5202 handheld transmitter. Both transmitters feature rugged, ergonomic metal bodies, highly visible OLED screens (switchable between standard and performance views to highlight key metering), programmable features, soft-touch controls, and are available in two different frequency ranges—DE1 (470-590 MHz) and EF2 (580-608 MHz, 657-663 MHz)—to provide complete coverage of the receiver’s bandwidth.

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**A&H Expands 96 kHz Line with Avantis Mixer**

**BOOTH 740** Allen & Heath is unveiling the third mixer based on its acclaimed 96 kHz XCVI FPGA engine. Avantis puts next-generation technology in a standalone 64-channel/42-configurable bus console, with a super-flexible workflow with Continuity UI, extensive I/O options, add-on stadium class processing from the flagship dLive mixing system, and a rugged full metal chassis. Encased in its alloy shell and tubular frame, the Avantis control surface is centered on the two Full HD touchscreens and their corresponding rotary controls.

While many users will choose to pair Avantis with the 48 in/16 out GX4816 audio expander, Avantis is part of Allen & Heath’s Everything I/O ecosystem, which means whether you’re an owner/operator looking to build a compact system, or a rental company with existing Allen & Heath stock, Avantis allows true flexibility by connecting to a huge range of audio expander hardware. Avantis is also compatible with Allen & Heath’s range of ME Personal Mixers and IP hardware remote controllers.

“In the gap between SQ and dLive, the mixer market is littered with 48 kHz DSP-based ‘old-school’ consoles,” says Nic Beretta, Allen & Heath’s Head of Product. “Avantis brings next-generation performance across the board. Customers in venues, houses of worship, touring and the rental market are going to be seriously impressed by how well this ticks the boxes. It’s a really exciting mixer at a compelling price.”
Point Source Excellence - From Nearfield to Main Monitoring

Genelec, The Ones monitors are revered every day in thousands of studios around the globe for their perceptual qualities, technical brilliance and spectacular design.

Now introducing the new members to The Ones Family, 8351B and 8361, and the Adaptive Woofer System, W371: Unparalleled room-tailoring continued to the lowest octaves, for the most critical listeners and applications. You don’t know how great your room can sound before hearing it with natural direct sound, controlled reflections and pure neutral low frequency response.
By ‘George,’ LSS Chooses DPA 6066 Headset Mics

The discreet design of DPA Microphones’ CORE 6066 Subminiature Headset Microphone, combined with the fact that it is very quick and easy to fit, helped secure an order for 18 units from Australian sound design, equipment hire and production services company LSS Productions.

Based in Melbourne, LSS Productions initially wanted the headsets for a recent production of Stephen Sondheim’s 1984 musical, *Sunday in the Park with George*. However, now that the units are part of the company’s permanent stock, it is already deploying them on other productions, including the Australian Premier of Andrew Lloyd Webber and Ben Elton’s musical *The Beautiful Game*.

Bringing high-quality sound to musical theatre and events is a key reason Marcello Lo Ricco established LSS Productions in 2001. With his background as a performer and musician, plus 20 years’ experience as a sound designer for Broadway-style shows with orchestras and large casts using radio microphones, Lo Ricco immediately understood the advantages DPA’s 6066 Subminiature Headset Microphones offered and placed an order with DPA’s Australian distributor, Amber Technology.

“LSS is using DPA 6066 subminiature headset microphones in several productions, including *Sunday in the Park with George*, as shown here.”

Pliant Updates CrewCom, Enhances SmartBoom

Pliant Technologies is showcasing the latest firmware update for its CrewCom wireless intercom system along with its newly enhanced SmartBoom series of headsets.

The newly released CrewCom firmware update includes numerous system improvements as well as the incorporation of new Oceania 900 MHz models. The recently updated SmartBoom LITE and PRO headsets offer improved audio quality and comfort. The SmartBoom LITE Single Ear Headset (PHS-SB11L) features an updated dynamic noise-canceling microphone with wider frequency response and increased sensitivity. The enhanced speaker reduces distortion and has a wider frequency response. The enhanced SmartBoom headsets also feature an updated foam ear pad for added stability. SmartBoom PRO headsets, offered in both single (PHS-SB110) and dual-ear (PHS-SB210), are available in several terminations and feature a reduced mic housing enclosure and windscreen for maximum wind noise reduction. Both the SmartBoom LITE and SmartBoom PRO Headsets are available in 4-Pin Female, 5-Pin Male, Unterminated and Dual 3.5mm connectors.
Shure Names New VPs

Shure has recently promoted three executives to Vice President roles:

- Dave Cerra has been named VP of Conferencing in the Product Development Division. Cerra joined Shure as an audio engineer in 1995. During his tenure, Cerra was lead audio developer for many of the company’s groundbreaking wireless products and invented its patented Audio Reference Companding (ARC).
- Tom Kundmann has been named VP of Professional Wireless Products in the Product Development Division. Kundmann began his Shure career in 2009 and has demonstrated expertise in the development of RF, digital and DSP subsystems from architectures to final product testing. He has led numerous digital wireless initiatives at Shure.
- Erik Vaveris has been named VP of Global Marketing in the Global Marketing and Sales Division. Since joining Shure in 2001, Vaveris has held several positions in GMS, including Product Specialist, Research Analyst, Portfolio Manager for Entertainment Products, and Wireless Category Manager. He leads the planning and implementation of marketing efforts to ensure consistency with the Shure brand position across Pro Audio, Musician and Consumer Audio, and Integrated Systems.

Being About Close Encounters on the Exhibit Floor (and with Howard Schwartz!)

By Tom Kenny

Thursday morning started off bright and early with a 9 a.m. meeting with the good folks from Celestion, Bjorn Kolbrek and Mark Dodd. They are in town for a couple of presentations, including one today, on “Horn Driver DNA.” Celestion, it turns out, is now 95 years old! And Kolbrek and Thomas Dunker have written a magnificent book entitled High Quality Horn Loudspeaker Systems, now on sale at AES at a discounted price.

It’s hard to describe the breadth of research that went into this 1,000-page tome, complete with turn-of-the-century photography, early horn illustrations, mathematical equations, etc. The authors started the project in 2005, spending extensive time in university libraries across Europe and the States, the AT&T archives, Bell Labs... it’s a must-have for any engineer, student, researcher or lay person with a bent for the science. It’s brilliant.

Meanwhile, back on the floor, I ran by Cranborne Audio, where Sean took me through the company’s USB and ADAT 500 Series chassis, with Camden inside. Figuring out the linear power on these Lunchbox-style cases is not simple. These ones are super-clean and designed for the project studio and traveling pro. Very cool.

Then it was over to Yamaha and Steinberg, where I got the rundown on the highly versatile Nexo P12 monitor, which specs out at a whopping 140dB SPL—not that anyone wants to go that far, but the available headroom is certainly a draw. At the other end, the company was showing the new STAGEPAS 1k, a stick-like sub/speaker combo for music and speech that incorporates ten 1.5-inch compression drivers in a super-slim profile, with power and coverage for everything from corporate events to hotel ballrooms to coffee houses and small theaters. And it packs up quite nicely in a small roll-around bag.

Then I stepped next door to Steinberg, where Marcel took me through Nuage 2.1 and the com-
By Anthony Savona

The challenges in mixing for Virtual (VR), Mixed (MR), and Augmented Reality (AR) are well known—how can you provide the best experience for users when they are the ones in control of how the story progresses? Scott Selfon, audio experiences lead at Facebook Reality Labs (Oculus Research), tackled the topic head on in a packed panel on Wednesday titled “Real-time Mixing and Monitoring Best Practices for Virtual, Mixed, and Augmented Reality.”

To start, Selfon looked to the 100-plus years of linear media mixing for inspiration, and made comparisons between the two. What they have in common, according to Selfon, is that they both focus on “the important versus the other thing.” In film, the director focuses the audience on “the important,” while VR and the like focus on “the important” that is chosen by the user. Other similarities include gathering the best assets and mixing based on the content.

Naturally, differences abound, and Selfon outlined them in five parts:

- Rendering Pipeline—All sounds in VR, AR, and MR are spatialized.
- Actual Mix Process—Other formats don’t have to worry about mixing while wearing a head-mounted display (HMD), nor do they have to mix while moving around.
- Listening Pipeline—Unlike film, where the theater is well calibrated, VR experiences are over earbuds or mobile devices, and extremely unpredictable.
- The Listener(s)—shared or solo experience? Are they participating in location-based VR? Again, many possibilities.
- Mixing with the Real World—Most of the time you will hear sound from the real world during the augmented reality experience. Still, even with all the possibilities and options that VR, MR and AR provide, Selfon was able to offer some best practice guidelines, including:
  - Critical listening/mixing in a high-quality environment
  - Listen and validate on expected consumer’s actual devices (earbuds, phone)
  - Validate the mix in expected actual playback environments (if location-based, note what else is making noise in the environment)
  - Use all of the best practices you’ve learned so far for storytelling
  - Mix relative to well-defined playback levels—compare/balance existing “system” experiences, using ITU-R BS.1770-4 LUFS as a metering benchmark
  - Plan for the real world’s potential impact, including loud or shared playback environments in VR and competing/complimentary sounds of the entire world in AR.
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VISIT US AT AES BOOTH 514
Yamaha Updates Mixing Console Firmware

**BOOTH 624** Yamaha is spotlighting new firmware versions of its RIVAGE, CL and TF series digital mixing consoles.

Live sound flexibility, faster set-up and expanded routing are key in firmware version 3.0 for the Yamaha RIVAGE PM Series of digital audio systems. The new “DaNSe” plug-in automatically achieves effective noise suppression and eliminates complex setup or programming, ideal for use with headset, lav and lectern microphones.

Firmware update V4.0 for Yamaha TF Series Digital Mixers adds enhanced control and versatility through a Selected Channel View providing access to main parameters for selected input channels in a single display, and a scene fade time function for scene management, useful in theatrical applications.

Support for Yamaha DZR-D and DXS-XLF-D Series speakers is added with speaker amp mute control directly from the mixer display. V4.0 expands the selection of QuickPro Presets for microphones, in-ear monitors and speakers and the TF StageMix iPad app now allows control of playback from and recording to a connected USB storage device.

Eventide Hosts a Plug-In Bonanza

**BOOTH 222** Eventide Audio is showcasing its growing family of DSP software solutions at AES NY 2019, with iOS plug-ins also featured at Booth 504C in the Avid Partner Pavilion.

Rotary, an iOS rotating Leslie speaker emulation with a host of additional parameter controls including dual cabinet size options, is being introduced at AES. Rotary is being demonstrated alongside additional recently released iOS plug-ins—the “extraterrestrial” reverb Blackhole, which allows users to create virtual spaces that could never exist in reality (at least the one we inhabit); the unique multi-tap effect UltraTap, capable of rhythmic delays, glitchy reverbs, huge pad-like volume swells and extraordinary modulation (the perfect tool for creating drum fills, vocal choruses, swelling guitar chords and other evolving effects); and the dual-voice pitch shifter MicroPitch.

Desktop computer plug-ins on display in both exhibition hall locations include the Physion sound splitter, which allows users to split a sound into its transient and tonal parts then independently manipulate them using Eventide’s world-class effects and then fuse them back together.

Also on display during AES are faithful plug-in emulations of legacy Eventide hardware processors—the newly updated Omnipressor dynamics processor and the 2020 TEC Award-nominated SP2016 Reverb.

Dynaudio Expands Core Studio Monitor Range

**BOOTH 839** Dynaudio is introducing Core 47, a compact three-way monitor with a seven-inch woofer, a four-inch midrange driver and the new 28mm Esotar Pro tweeter. Core 47 fills the gap between the Core 7 and Core 59 models. Its footprint is comparable to Core 7, but it’s a three-way design with a dedicated midrange driver for the highest degree of detail when reproducing sound in the critical frequency area—where, for instance, vocals are located.

Core 47 has digital inputs (AES3) and supports up to 24-bit/192 kHz signals, and the internal DSP (digital signal processor) operates at the same high level when using the analogue inputs.
FreeSpeak Edge works in the 5GHz bandwidth—beyond what you know about wireless intercom. It extends the entire FreeSpeak™ range, giving you the freedom to think bigger.

AES: Booth #828
**Submarine Surfaces at Waves Audio**

**BOOTH 640** Waves is offering Submarine, a two-octave subharmonic generator plug-in. Sub frequencies are the backbone of modern music production. Powered by Waves’ Organic ReSynthesis technology, Submarine’s two subharmonic generators deliver well-balanced subsonic results on any large sound system.

Its two sub generators process your source—kicks, bass, even full busy mixdowns—and cleanly add new subharmonic frequencies up to a full two octaves below the precise frequency range you’ve selected. The plug-in’s innovative Organic ReSynthesis engine strips the original signal down to its core elements—carrier, pitch, formant, and envelope—processes them individually, and then reconstructs the audio to create brand new sub frequencies, which retain the exact pitch and time of the original signal. The result is deep subharmonic content that is clean and musical and naturally blends with your source.

**On Location, Vandelay ‘Always Comes Back’ to Lectrosonics**

**BOOTH 944** With offices in Dallas and Atlanta, Vandelay Sound Exports has climbed the short list of go-to location sound companies specializing in reality television. As anyone who’s watched such shows knows, they can involve a lot of cast members and therefore a lot of wireless audio channels. Proprietors Tyler Faison and Jack Cline’s choice for rising to this challenge is Lectrosonics Digital Hybrid Wireless gear, including SMV and SMQV compact transmitters, SSM micro transmitters, the WM watertight transmitter, SRC and UCR411a receivers, and especially the new SMWB and SMDWB wideband transmitters.

At the end of the day, Vandelay’s loyalty to Lectrosonics comes down to audio quality, durability, and ease of use. “I’ve dealt with unfortunate demands of using other gear in the past,” says Faison. “Fortunately, we’ve built a reputation to the point where we can refuse to do so now. We’ve sold a lot of our non-Lectrosonics gear, and since we’re also equipment dealers, we recommend it at our shop, Dependable Expendables. The user interface is so intuitive, and for durability, we’ve had certain pieces in rotation for over ten years and they’re still going strong.”

Adds Cline: “I think we’ve used pretty much every other wireless brand there is. One thing I’ll point out is that if I get a new Lectrosonics product I’ve never used before, there’s no learning curve. I take it out of the box, put a battery in it, put it on the talent, and roll. It’s literally that quick. For ruggedness, sound quality, and overall usability, we’ve always come back to Lectro. You just can’t beat it.”
Telefunken Unveils Alchemy Series Mics

Telefunken Elektroakustik is introducing the new Alchemy Series at AES for the first time. Designed, hand-built, and tested to strict quality standards in Connecticut, the Alchemy Series is Telefunken’s next generation of large diaphragm tube condensers. These new models feature unique sonic profiles developed from the ground up and will begin shipping this spring. The voicings of the new Alchemy Series are the TF29 Copperhead, TF39 Copperhead Deluxe, TF47 and TF51.

Telefunken has implemented numerous improvements sonically and mechanically to the Alchemy Series, tailored all the way down to the accessories. Boasting newly designed custom head grilles for transparency and openness, hand-plugged circuit boards, and selected American and European vacuum tubes and transformers, no detail was left unaddressed. All systems ship in a sleek, compact, protective case for easy transport and storage. Included are two modern mount options, microphone dust cover, high-flex seven-meter cable and an American-assembled power supply.

TC Zhou Debuts WSDG Design For Studio 21A

A multi-talented studio engineer, TC Zhou has enjoyed continued success since designing his original recording studio in Foshan, Guangdong Province, China in 2003. As his career flourished, Zhou expanded and updated his original facility. Moving to Beijing in 2007 underscored his needs for an even more sophisticated studio. Intrigued by WSDG’s reputation for designing world-class studios Zhou initiated a deep collaboration with WSDG’s global creative team.

TC Zhou’s previous experience in personally designing his original studios proved excellent preparation for his creative alliance with WSDG Director of Design Renato Cipriano, Art Director Silvia Molho and Project Manager Alan Machado. “TC was deeply involved in the development process,” Cipriano reports. “His design preferences were spot on, and he provided us with excellent drawings, and helpful insights into the building itself. His suggestion to install functional isolation windows, enabled us to provide fresh air for the Live, CR and Mastering rooms.”

The WSDG-designed Studio 21A in Beijing, China

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DiGiCo Immerses with KLANG: technologies

DiGiCo is adding KLANG:technologies to the Audiotonix family that already includes leading audio brands Allen & Heath, Calrec, DiGiGrid, Solid State Logic and DiGiCo. The deal further brings together some of the most influential and innovative brands within the professional audio industry.

“Combining the control of the KLANG system into the DiGiCo worksurface will allow I-IEM (Immersive In-Ear Monitoring) and 3D personal monitoring to be a part of an engineer’s natural work flow, and that’s just the beginning for us and the KLANG team,” says DiGiCo General Manager Austin Freshwater. “We are keen to meet all their existing supporters and help more potential users understand the difference a KLANG system can make.”

“This is a fantastic opportunity for the team at KLANG,” adds KLANG CEO Roman Scharrer. “Being part of the Audiotronix family will allow our R&D team to bring more of our ideas to life.”

P&E Wing Establishes ‘Behind the Record’ Campaign

On October 25, Recording Academy members and artists across all music genres will champion professional music creators by ensuring recognition and visibility for all the people behind the tracks, records, and albums loved by music fans across the globe with the social media-based Behind The Record campaign.

Created by the Recording Academy and supported by the organization’s Producers & Engineers Wing(r), Behind the Record is a global initiative that brings the names of producers, mixers, engineers, songwriters, composers, and other collaborators who are behind the record, to the front. Behind the Record aims to inspire and educate music fans while recognizing all the creators who work tirelessly behind the scenes. To launch the campaign, the Recording Academy is creating a film featuring artists’ most compelling thank-you speeches that acknowledge all professionals who contributed to the music-creation process.

Artists can participate in by:
• Creating a custom Behind the Record Credit Cover on the Recording Academy’s campaign webpage: www.grammy.com/creditcovers.
• Posting your Credit Cover across social media channels and tagging those who worked on your project. Use hashtags #GiveCredit #WeAreMusic #BehindTheRecord
• Joining the Recording Academy & Behind the Record to help promote and share recognition for all creators. Sign up at www.grammy.com/behindtherecord to receive an alert when the Credit Cover generator is released.

For more information, email givecredit@recordingacademy.com

A-T Presents Complete Studio Headphone Line Showcase

Audio-Technica is displaying its entire range of studio headphone solutions, including the complete acclaimed M-Series and ATH-R70x Professional Open-Back Reference Headphones.

Audio-Technica’s M-Series consists of the following models: ATH-M70x, ATH-M60x, ATH-M50x, ATH-M40x, ATH-M30x and ATH-M20x Professional Monitor Headphones. Critically acclaimed M-Series professional monitor headphones deliver accurate audio and outstanding comfort, perfect for long sessions in the studio and on the go. Contoured earcups seal tight for excellent sound isolation, with minimal bleed. And the pro-grade materials are durable, yet comfortable.

The ATH-R70x is Audio-Technica’s first pair of open-back reference professional headphones. Together with the ATH-M70x, they stand as a flagship model in A-T’s lineup of professional studio headphones. Featuring specially designed drivers and acoustically transparent housings fashioned from aluminum honeycomb mesh, these headphones provide an accurate and natural open-back sound.

DAD Spotlights New Monitor Control Package

Digital Audio Denmark (DAD) is showcasing its AX32 converter, audio router and monitor controller in combination with the MOM—Monitor Operating Module. Besides providing the legendary DAD sound quality, the AX32 makes it possible to create virtually any monitor setup, from several stereo pairs for reference listening on speakers of different sizes to surround and even immersive sound setups such as Dolby Atmos. The AX32 also features a modular I/O structure covering virtually all professional audio interfaces such as Dante, MADI, AES, SDI and analog.

The MOM acts as the hands-on remote control with easy access to critical parameters. Besides being used with the AX32, the MOM can also be used with the Avid MTRX. Multiple MOMs can also be used on the same system giving multiple users direct access to the monitor controller.
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Dugan Automixing Makes the 2nd Democratic Debate

As the 2020 election cycle ramps up, automixing technology from Dan Dugan Sound Design is already playing a key role. The second Democratic debate, held this past summer, included Dugan automixing for the FOH, broadcast and monitor mixes.

Dugan automixers connect to the insert points of an existing audio console, giving sound engineers the ability to use familiar equipment for these fast-paced events while removing one of the most stressful parts—trying to maintain appropriate fader levels for several people who all want to talk at once.

Since his invention of the automatic microphone mixer, Dan Dugan has been recognized numerous times for his technologies, which provide the best possible mix of live microphones. Fast, transparent crossfades are achieved without upcutting, choppy sound or shifts in background noise, and transitions between talkers are smooth and consistent, no matter how many mics are open.

L-Acoustics Unveils Install-Specific A Series

Broadening the successful launch of the new A Series of ultra-scalable, medium throw line source arrays earlier this year at Prolight+Sound, L-Acoustics is launching install-specific versions of the full A Series. The new install range delivers the same acclaimed L-Acoustics concert performance as the touring versions, in a discrete, economical design, and accompanied by install-specific rigging accessories for ultimate flexibility.

Notes L-Acoustics Product Manager Germain Simon: “Extending the range to include enclosures and rigging accessories conceived especially for the installation market makes perfect sense. The power and flexibility of the A Series will elevate the standard of integration possibilities.”

A Series offers adjustable coverage options, with the A15i Focus achieving an impressive throw of up to 45 meters, and maximum output of 144dB. A15i and A10i feature Panflex, adapting to any audience geometry in an approachable, easy to use package that offers the same sonic signature and power of larger line source systems.

Shure Offers RF Certification Program

Based on the success of Shure’s Integrated Systems Certification Program last year, the company is offering an RF Certification Program through the Shure Audio Institute. To help audio profession-
BOOTH 632

Fellowship Church Knoxville, a four-campus church in east Tennessee and an early adopter of AoIP technology, has upgraded its main campus system by adding components from Focusrite’s RedNet range of Dante-networked audio converters and interfaces, including seven RedNet MP8R eight-channel mic pre and A/D converters and two RedNet D64R 64-channel MADI bridges.

“We used the RedNet MP8R and D64R to completely rebuild the front end of the church’s audio system,” explains Phil Bledsoe, Integration Manager for The Production Source, the Knoxville-based AV integration firm that did the installation. “This church is incredibly savvy when it comes to technology—they did all of their own research when it came to choosing what to upgrade their audio network with—and they decided that RedNet was the way to go.”

Robert Allen (the church’s Head of Audio, who along with Scott Bradford, Fellowship Church Knoxville’s Tech Director, selected the Dante-enabled RedNet devices) notes that with the new hardware, he can place inputs anywhere on stage or even in a different part of the building. “The CAT-5 infrastructure was already in place, but having RedNet on it really streamlines and supercharges it,” he says.

Yamaha Enhances Subs, Loudspeakers

BOOTH 624

Yamaha is highlighting its lines of powered (DZR/DXS-XLF) and passive (CZR/CXS-XLF) loudspeakers and subwoofers.

The DZR line of powered speakers, along with the DXS-XLF powered subwoofers, use high-performance components and the latest DSP to provide superior audio quality. The digital processing in all powered models is all done at 96kHz.

The DZR and DXS series are also available with Dante integration. These “D” models incorporate smart system integration with Yamaha consoles and other Dante devices via a 2in/2out I/O configuration.

The CZR series of passive speakers are ideal for those installations where power amplifiers are used remotely. Adding their companion CXS-XLF subwoofers will extend a sound system’s bottom end dramatically (down to 29Hz) for more bass-heavy applications, and like their powered counterparts, the CZR and CXS-XLF feature best-in-class SPL performance.

Yamaha

Enhances Subs, Loudspeakers

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BOOTH 530

Focusrite Gear Brings Flexibility to Knoxville Church

Focusrite’s RedNet range of Dante-networked audio converters and interfaces.

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Telefunken Features New Tube Condenser Mic

**BOOTH 231** Telefunken Elektroakustik is introducing the new TF51 large diaphragm multi-pattern tube microphone.

The TF51 is a fresh take on the “Austrian” microphone sound associated with the Telefunken ELA M 251E and C12. The TF51 continues this sonic legacy, exhibiting a smooth midrange and airy top end, capturing subtle nuances in exacting detail.

The lifelike fidelity is created with high quality components based on classic inspirations. The 6072A vacuum tube, also found in Telefunken’s ELA M 251E and C12, is mated with an edge-terminated style capsule similar to the historic CK12. The output transformer is a custom German-made Haufe transformer, the original manufacturer for Telefunken. This attention to detail gives the TF51 a beautifully open and smooth sonic profile.

Daking Launches Large-Format MKII Console

**BOOTH 225** For over 25 years, Geoff Daking has been designing and building high-end outboard analog preamplifiers and signal processors in the USA that embody all of the characteristics that make recordings that are full of life and dimension. With a wealth of real-world engineering experience on modern DAWs and workflows, Daking and veteran pro audio electronics engineer David Thibodeau joined forces to design the fully-analog signal path, fully-digital workflow of the Daking MKII Recording Console. It delivers incredibly musical sound quality and all of the tools engineers need to create phenomenal recordings: class-A transformer-coupled mic pres, compressor/limiter on every channel, four-band inductive EQ, high and low pass filters, six aux pre/post aux sends, eight mix busses, one-touch record and mix routing.

Behind The Record

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OCT 25

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Championing professional music creators by ensuring recognition, credit and visibility of the people behind the tracks, records and albums we love.
Terry Audio Wound Up For CEQ

Terry Audio’s CEQ is a fully hand-built, inductor-based discrete equalizer using true “Western Electric” era inductor design, expanded and adapted Pultec passive resonant shelves and boosts along with a novel tailored active midrange cut circuit that adjusts not only frequencies but also the reactivity of sound in a big and gentle way.

All inductors are custom wound using “powder core” toroids, and aren’t available anywhere else, according to the company.

The selectable output transformer is sourced from a legendary “rogue” winder from the 1960s (in Chicago), who makes these uniquely for the CEQ.

The CEQ approaches equalization in a unique “exploded” way while still using classic tried and true filter design topologies used in traditional ‘50s outboard equalizers and ‘60s and ‘70s mastering filters.

LynTec Showcases XPC Series Power Control

The XPC standalone controller features LynTec’s trusted RPC control solution that previously was only available in LynTec’s RPC series motorized circuit breaker panel, RPCM mobile distro, RPCR wall-mounted relay panel, or NPAC rack-mounted relay panel in a standalone 1RU rack-mounted enclosure. This eliminates the costs of purchasing preconfigured controllable circuit breakers or relays while providing customers with a way to operate one or more remotely placed relay modules spread out over an extended area or venue.

Easy to set up, operate and maintain, the controller can control AVL systems across multiple control zones and protocols, and offers customizable step rates and delay settings for sequencing, load shedding at the circuit level for emergency off, auto-on for egress lighting, a built-in timer for automated control and more. In addition to onboard control options, the XPC controller can interface with any third-party control system that communicates with Telnet, HTTP, DMX512, sACN or contact closure signals.
Once a rough-and-tumble cog in Pittsburgh’s steel and coal industries, McKees Rocks has become a pleasant suburb with an interesting past and a bright future thanks to several major projects sparking the renewals of its downtown. The jewel of these is the restoration and renaissance of the 90-year-old, 1,400-seat Roxian Theatre, which reopened in May with a new L-Acoustics Kara(i) loudspeaker system designed and installed by Hollowood Music & Sound.

Venue owner and managing partner John Pergal is impressed with the performance of Kara(i), both as a club impresario and as a musician. “I’ve personally played through many line arrays,” he says, “and I go out to lots of different venues all the time to hear music, and this system sounds as good or better than any I’ve listened to—including the monitors, which most club owners will never hear! For me, the whole idea of restoring the Roxian was about the live music. I want it to be a great experience for everyone who comes here, and with our L-Acoustics system, it absolutely is.”

DiGiCo is exhibiting a number of innovative new DMI (DiGiCo Multichannel Interface) options at AES, including the expansion of the DMI-AMM (Automatic Mic Mixing) card onto DMI-enabled SD-Range consoles. The DMI-AMM permits up to 64 channels of automatic mic mixing on both DiGiCo’s flagship SD7 Quantum and the SD12 console. Designed in direct response to requests from the corporate market, the DMI-AMM will benefit any production where complex vocal mic setups are in use.

Insertable on any input channel, be it local or rack I/O, the DMI-AMM is designed to assist engineers with multiple spoken voices. It is seamlessly incorporated into the console’s user interface, allowing a continuous workflow that does not hinder the operation of the console.

In both the SD7 Quantum and SD12 consoles, the DMI-AMM offers 64 channels of processing, which can be used in any console input channel. There are two independent AMMs implemented by the DMI-AMM, known as AMM-A and AMM-B, with channels assigned to either A or B, or neither.

VisLM offers a uniquely comprehensive user interface design that is focused on the world’s standard loudness parameters, such as the updated max LRA for Netflix productions. Using this solution, editors can have access to detailed historical information that enables them to hit the target every time. Additional loudness logging and time-code functions allow for analysis and proof of compliance.

VisLM supports up to 10 channels of audio, making it the first loudness meter to accommodate loudness management for 7.1.2 surround sound—the default format for the increasingly popular Dolby Atmos bed tracks.
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Charis Bible College Chooses KLANG Monitoring

Charis Bible College is the main Woodland Park campus of a Christian school that has more than 70 extension and satellite locations around the globe. The college’s latest major development is the completion of The Auditorium, a new 3,200-seat worship, performance, and teaching space that now serves as the heart of the campus and recently hosted Charis’ 25th anniversary festivities in late September.

For the design and installation of the 150,000-square-foot Auditorium’s ALV systems, Charis once again turned to Franktown, Colorado-based HOW systems integrator AcousTech, which installed three KLANG:vier immersive IEM mixing systems as part of the massive project.

“With the new KLANG:vier units, we have now given each vocalist and music controller of their own individual mixes, which has made everyone happy,” shares Nate Carter, Charis’ AVL engineer. “The ‘positional panning’ available in the KLANG system is a big hit as it allows them to get a great deal more clarity in their mix, and the proportional volume function—turning other channels down when a channel is at max volume—is very useful to them as well.”

Accusonus Spotlights New ERA 4 Bundles

Accusonus is bringing its multi-patented, single-knob audio cleaning and noise reduction technology to its newest family of plug-ins for video editors, audio engineers and podcasters: the ERA 4 Bundles.

The ERA 4 Bundles (Enhancement and Repair of Audio) are a collection of single knob audio cleaning plug-ins specifically designed to reduce the complexity of the sound design and audio workflow without compromising sound quality or fidelity. They are available today in two collections: The Standard Bundle and the Pro Bundle.

The ERA 4 Standard Bundle is a collection of single knob audio cleaning plug-ins, that are designed for speed and fidelity with minimal effort. The ERA Bundle delivers professional sound design, even to beginners. The bundle includes: Noise Remover, Reverb Remover, De-Esser, Plosive Remover, Voice Leveler and De-Clipper.

The ERA Bundle Pro 4 is a multi-patented bundle of audio repair tools that offer both speed, and high-quality, high fidelity processing without compromise. Ideally suited for professional editors, audio engineers and podcasters in advanced post and music production environments, Accusonus’ intelligent tools help save significant studio time by automating typically time-consuming workflows and simplifying workflows with single-knob adjustments.

Pliant Technologies Adds New Accessories to Product Line

Pliant Technologies continues to expand its product offerings with new accessories including the new Drop-in Charger, Fiber Hub and FleXLR gender adapter, which are on display at AES NY 2019.

Pliant’s new FleXLR series of gender adaptors are designed to be a very low-profile solution to the problem of XLR adaptor “dongles,” as the FleXLR adds only 10mm to the pack when inserted. There are two versions of FleXLR to solve just about any headset adaptation scenario. The PAC-FLX-44 is a two sided 4-Pin Female to 4-Pin Female adaptor that allows 4-Pin Male headsets to be used where a common 4-Pin Female headset is used. The PAC-FLX-45 is a two sided 4-Pin Female to 5-Pin Female adaptor for applications where a 5-Pin Male headset is preferred. The new Drop-in Charger (PBT-RC-66) allows six Radio Packs (RPs) plus six additional batteries to charge in the same device for more effective battery management on location. The CrewCom Fiber Hub (CHB-8F) expands system capabilities for a more efficient system deployment by allowing up to eight fiber connections using standard SFP-based connectivity supplied with single mode fiber ports along with a single RJ-45 copper port to interface to existing CrewNet connections.
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**Student Recording Competition Finalists Announced**

AES New York 2019 Student Recording Competition finalists have been announced in advance of tomorrow’s awards presentation. The finalists are:

**CATEGORY 1: AUDIO**

**Sub-Category 1 (Traditional Acoustic):**
- Peng Huang - Peabody Institute of the Johns Hopkins University
- John Konopka - Eastern Region
- David Sexton - Peabody Institute of the Johns Hopkins Univ
- Hyunjoung Yang - McGill University

**Sub-Category 2 (Traditional Studio):**
- Svenn Kvelstad - Westerdals, Hysøkolen Kristiania
- Russell L. Scarborough - Belmont University
- Yuxin Wang - Berklee College of Music

**Sub-Category 3 (Modern Studio):**
- David Peterson - Michigan Tech University
- Abram A Lembono - Berklee College of Music
- Antoine Gallois - McGill University

**CATEGORY 2: SOUND FOR VISUAL MEDIA**

- Karolina Szczepanowska - Polish Central Region
- Bo Pang - Los Angeles / Western Region
- Jared Richardson - Brigham Young University

**CATEGORY 3: REMIX**

- Alex Dobson - McGill University
- Elliot Lowe - Ithaca College

**CATEGORY 4: IMMERSIVE**

- Evan Berg - Indiana University
- Katarzyna Sochaczewska - Krakow Section
- Hyunjoung Yang - McGill University

**WSDG Creates Hogarth WW Mexico Studio**

WSDG Walters-Storyk Design Group has created a recording studio complex for leading international advertising/marketing/communication company Hogarth WW’s new Mexico City offices.

Victor Machado, audio lead for Hogarth WW remarked, “I worked in a WSDG-designed studio ten years ago, and I knew then that when we had the opportunity to commission a new studio that they would be our designers of choice.” Hogarth’s new recording facility is designed for VO recording and sound design for advertising, and is linked in real time to the firm’s sister companies in London, NYC, Singapore, etc., via the Dante System.

“Our Mexico office works with global brands and we are a mainstay in Hogarth’s international broadcast production process,” Machado emphasized. “It was critical that our new studios provide extremely high-end connectivity between our global offices and creative teams. Our choice of Avid MTRX represents an invaluable element to our integration with the Dante protocol network output.”

**Steve’s Picks**

By Steve Harvey

It’s Friday, and that means it’s hip-hop day. The new hip-hop and R&B track, programmed by chair Paul “Willie Green” Womack, runs from 2:30 p.m. through 5:30 p.m. in Room 1E12. The program includes “The Soul of an R&B Mix” (2:30 p.m.), “Studio Design for Hip-Hop and R&B” (3:30 p.m.) and “Engineering for The Abstract: Recording Q-Tip and A Tribe Called Quest” (4:30 p.m.).

But first, “African Americans in Audio” (Rm 1E15+16, 9:30 a.m.), moderated by Leslie Gaston-Bird, the first African American to sit on the AES Board of Governors, features a panel of award-winning engineers and producers discussing the technology of hip-hop and dispelling the stereotype that African American engineers only work in “black music” genres.

Another early panel, “Recording and Realizing Immersive Classical Music For, and With, Dolby Atmos” (Rm 1E17, 9 a.m.), will examine translation from microphones to immersive playback environments, including binaural Dolby Atmos playback, with an international panel of engineers and producers.

“For the Record: Engineering Prince” (Rm 1E21, 11 a.m.) is a special presentation by Women’s Audio Mission (WAM) featuring some of the engineers who worked closely with the artist formerly and forever known as Prince. Skywalker Sound’s Leslie Ann Jones will moderate.

What will record production look like five decades from now? WSDG—Walters Storyk Design Group’s John Storyk and guests from the engineering, production and studio design worlds will make their best guesses during “Studio Design for 2070—50 Years from Now—Dare We Look?” (Rm 1E08, 1 p.m.).

Former AES president Andres A. Mayo will present a select group of Grammy Award-winning producers and engineers for the annual Platinum Latin Engineers & Producers panel (Rm 1E15+16, 2:45 p.m.), once again turning a spotlight on the Latin music recording industry.
Antelope Features Orion32+ | Gen 3 Interface

**BOOTH 639** Ready? Set? Get rocking! Antelope Audio’s Orion32+ | Gen 3 includes six premier essential audio effects from the Antelope library, which run in real-time on an ultra-fast FPGA platform. Covering a wide variety of tracking and mixing uses, each effect boasts mastering grade precision and clarity—from the Clear Q linear EQ to the spacious and advanced AuraVerb. These six tools alone cover all your essential mixing and mastering needs.

Connects seamlessly with any DAW on PC or MAC. Orion32+ | Gen 3 features low-latency recording and playback of up to 64 simultaneous 24/192 audio channels via Thunderbolt and up to 32 channels over USB. The sleek single rack space unit features 8x DB25 connectors for Analog I/O. Digital connections are 1x MADI, 2x ADAT and 1x S/PDIF.

**Austrian Audio Spotlights OC818 Mic**

**BOOTH 234** Handmade in Vienna, Austrian Audio’s OC818 is a multi-pattern dual-output condenser microphone equipped with optional wireless control. Its unique design and outstanding sonics, combined with new wireless control technologies offering highly optimized workflows, has garnered the OC818 five-star reviews from all over the world in its first three months on the market.

The OC818 also features a second output that allows the recordist, engineer, musician and forward-thinking artist to record the rear-facing capsule independently of the forward-facing capsule. If both capsules are recorded to a stereo or dual-mono track, a free and Open Source PolarDesigner plug-in (Mac/Win: VST, AU and AAX) allows unprecedented control and tailoring of polar patterns between one and five bands with selectable crossover points.

At the heart of the OC818 is the patent-pending, handmade CKR12 ceramic capsule, made to the same critical dimensions as the best legacy CK12 capsules but with far more stability which means every OC818 is inherently paired with any other OC818, or even the OC18, its smaller and more affordable sibling.

Austrian audio products are distributed in the U.S. through Momentum Audio Sales: John@MomentumAudioSales.com Cell: 805-420-8211, Office: 805-233-7831.
BY CLIVE YOUNG

We’re on to the back nine of the AES Convention, with Days 3 and 4 ahead, but today is the last for the Live Production Stage on the exhibition floor. As a result, make sure you get over there to learn everything you can. The day kicks off with Lectrosonics’ Karl Winkler pulling a double-header of programs, presenting “RF Spectrum Update” at 11 a.m., followed by “The 7 Most Common Wireless Mic Mistakes (and What You Can Do about Them)” at noon. In both cases, you’ll get in-depth insights into making the most of your wireless rig and the swaths of spectrum that it can still use.

Everybody loves Sesame Street, so you’ll want to be at the Live Production Stage at 2 p.m. to catch the Yamaha-sponsored “Monitor Mixing for Sesame Street,” hosted by Emmy winner Chris Prinzivalli, production mixer of Sesame Street. Stick around afterwards, because at 3 p.m., a session on large-scale festival sound systems will be presented. Are you more interested in tour audio? Get there at 1 p.m. for Meyer Sound’s discussion on live touring systems.

The best system in the world won’t do you much good if it’s not properly set up for its surroundings. In “Panel Discussion on Sound System Optimization” (1:15 p.m., 1E21), a panel of pros cover the latest techniques in analysis technology and discuss equalization, phase alignment, time alignment, speaker aiming, beam steering and more.

At the “AC Power, Grounding, and Shielding Super Session” (9 a.m., 1E12), you’ll find top power pros Bruce Olson and Bill Whitlock sharing their knowledge and insights on how to provide AC power safely at events without noise issues. They’ll look at how best to handle a variety of potential events and venues, from a small PPA in a bar to multiple stages in ballrooms and more.

Sure to be of interest to anyone who tackles live sound in the great outdoors, “Your Noise Isn’t My Noise: Improving Sound Exposure and Noise Pollution Management at Outdoor Events” (4:15 p.m.; 1E13) will bring together a panel of experts to explore the issue of outdoor event sound/noise and the current views and practices surrounding each.

On Saturday, the exhibit floor will be closed, but there’ll be lots of live sound offerings that you can’t miss! The Live Concert Sound panel at 11:15 a.m. (1E21) will bring together a trio of women who’ve mixed countless big names, from Janet Jackson and Gwen Stefani to Christian McBride and Ron Carter. They’ll share their hard-won knowledge on everything from getting the most out of your system to taming a challenging room’s acoustics.

Elsewhere that day, “Improving Education and Knowledge Transfer in Sound Reinforcement” (11:30 a.m.; 1E12) will explore the challenges in finding common ground among the many different disciplines that work within the live sound field and look at how they can all best communicate with each other. And if you want some parting thoughts to consider as you head home, the last presentation of AES will give you plenty as Josh Loar discusses “Seven Steps to a Successful Sound System Design” (3:30 p.m.; 1E12), presenting a systematic, seven step process for designing any sound system.

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Wallaszkovits | continued from page 1

she declares, “profoundly impacted my professional life.”

Wallaszkovits delivered her first AES Convention presentation while a student, beginning a familiar pattern where the combined knowledge from her formal education, her growing experience and the continuation of her education through AES resources allowed her to then herself begin to give back.

The AES became a platform for Wallaszkovits to develop relationships with student peers that would go on to become professional peers and colleagues. As she became a leading expert in her chosen specialty—Wallaszkovits is Chief Audio Engineer at Phonogrammarchiv, Austrian Academy of Sciences—she became a mentor to a new generation of audio students and young professionals.

“AES offers a unique, collegial community,” she says. “Helping that community grow is deeply satisfying. Student membership is steadily growing; AES currently has an impressive 138 student sections worldwide. Students are our flagship, our future potential and the best place to reflect integrative thinking.”

With her history a personification of what the AES can bring to an individual’s professional growth, Wallaszkovits was the ideal AES president to work with AES Executive Director Colleen Harper as they assumed their leadership roles this past January. Harper’s deep experience in association management and member service dovetailed neatly with Wallaszkovits’ experiences as an AES Student Member, then Member, then a leader playing numerous roles within the Society’s committee structure and its Board of Governors. Harper brings a fresh, intelligent perspective to the Society, unencumbered by preconception. Wallaszkovits provides industry knowledge and insights along with historical continuity based on her Society experience.

That Wallaszkovits was embraced by the AES as a student and a professional, and within successive leadership roles culminating in her election as president, is a testimony to the Society’s increasingly open door for women. This is further exemplified by Harper’s appointment as ED, by the steady presence of second-term AES Secretary Valerie Tyler, and by the election of Agnieszka Roginska as AES President-Elect. Wallaszkovits, Tyler and Roginska currently comprise three-fifths of the AES governing body, the Board of Directors.

“We are working diligently towards expanding the membership of the AES and the participation within the Society of individuals from all geographic regions, ethnicities and gender identifications. This convention, as an example, offers a broadened base of contributors and an expanded focus on additional music genres and production specialties.

“That work will continue in the coming year,” Wallaszkovits pronounces, “with the leadership of Agnieszka, supported by myself and the rest of the Board of Directors, by the Board of Governors and by the Society’s growing and increasingly diverse membership. I am delighted to see that the benefits that AES provided to my own personal and professional growth will be even more accessible to an ever-broadening base of current and future audio professionals.”

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More to See | continued from page 1

Marketing. “The Exhibition is covering the largest footprint with the most exhibitors we’ve had in any of the last three years. The AES Exhibition Hall is an unparalleled experience for audio professionals of today and tomorrow, and the convention is the flagship of our growing roster of events worldwide.”

While you’re on the show floor, make sure to sit in on a few sessions at the Inspiration Stages, which have hosted more than 130 sessions throughout the Convention between the new Electronic Dance Music Stage, the Recording Stage, the Live Production Stage and The AES Mix with The Masters stage, along with the AV-over-IP Theater and the Software@AES Theater.

There’s been plenty to enjoy and learn about outside the exhibition floor, too. Grammy- and Emmy winning winner, producer and musical director Steve Jordan gave Thursday’s Keynote Address, “The Love of Recording,” discussing his entrance into the industry, what he learned from others and how a desire for his drum sound to be accurately captured on record led to a second career as a producer—one that’s found him working with everyone from Keith Richards to Sheryl Crow to John Mayer. Elsewhere, an AES Historical Session became a Hysterical Session on Thursday with the retrospective “Spike Jones: Preposterous Precision,” where panelists Mike Wislak, Arlen Card, Emily Taggart and Grammy-winning producer, engineer and director of music recording and scoring at Skywalker Sound, Leslie Ann Jones (yes, Spike’s daughter) looked back at his career and continuing influence.

Hip-Hop | continued from page 3

elists discussed the production technique that launched a genre, illuminating some significant waypoints on the journey to the way hip-hop sounds today.

Womack asked the panelists, all of whom are DJs or have been at some point in their career, how they know what will make a good sample. The answer for Shocklee is whether people respond to it. “When I was DJing, I would find records that nobody could find, and then I would figure out a way to weave them into the party and make [the people] keep moving. You start to experiment, and it starts to open you up and you start to see how people respond to different frequencies, different ways something is being pro-

Hank Shocklee

There’s still plenty to do Friday and Saturday around the convention, however. Today features such must-see events as the new R&B and Hip-Hop track, featuring great sessions like “Engineering for The Abstract: Recording Q-Tip and A Tribe Called Quest” at 4:30 p.m. in 1E12. Live sound pros will want to check out the RF Spectrum Update on the Live Production Stage at 11 a.m., while recordists should catch super producer Sylvia Massey discussing the secret ingredients to a great session on the Recording Stage at 1 p.m.; and everyone should do themselves a favor and hit the AC Power, Grounding and Shielding Super Session (1E12, 9 a.m.).

Saturday will serve up fascinating sessions like “Archiving the 90s” (1E21; 9 a.m.); “Producing High-Quality 360/3D VR Concert Videos with 3D Immersive Audio” (1E08; 9 a.m.); and the sure to be eye-opening “Emergency Preparedness and Safety for Broadcasters” panel (1E07; 1:30 p.m.). And once the show’s over, if you’re still aching for more audio insights, exhibits and awesomeness, fear not—the AES Convention will return to the Javits Center next fall, October 21-24.

behind you. Shocklee believes hip-hop is even more political today than it was back then. “You have to understand that when we were doing this, we were trying to break into an industry that wasn’t allowing any of us in. So we had to be loud, we had to be aggressive, we had to talk about things that were going on in our community. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now: Gotta get that skrilla. That to me is the most political. We had to almost turn you off to turn you on. But today, everything’s about one thing now:
The m908 24 Channel Monitor Controller
(and why we don’t have any friends)

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