

# 2007 October 5–8 Jacob K. Javits Convention Center New York

## 123<sup>rd</sup> AES Convention



A

remarkable array of talent was gathered to create the 123rd Convention, held from October 5–8 at the Javits Center in New York City, under the chairmanship of Jim Anderson. High on the list of the most successful conventions in



recent years, the 123rd attracted 21,000 visitors to its bustling exhibition floor and inspired technical program. Over a year's preparation by a dedicated committee led to an event that was highly praised by industry veterans and newcomers alike...

## Opening Ceremonies and Awards



Roger Furness,  
AES executive director



Wieslaw Woszczyk,  
AES president



Jim Anderson, convention chair



Daniel Levitin,  
keynote speaker,  
gave a masterful  
presentation at  
the opening  
ceremonies.



### OPENING AND AWARDS CEREMONY

At the standing-room-only opening ceremony, Roger Furness, AES executive director, welcomed everyone to New York and introduced Wieslaw Woszczyk, AES president, who spoke of the international expansion of the AES, whose membership is now at its highest level ever. Audio, he said, is more important today than it has ever been, and the AES is the most important global force that shapes the future of audio. Twenty five years ago the compact disc was launched, marking a crucial transition of consumer audio from analog to the digital age. Concluding his opening address, Woszczyk praised the amazing team that had brought together this convention.

Jim Anderson, convention chair, praised the efforts of his committee who had worked tirelessly to deliver the event that the delegates would now experience. It had been his privilege to work with them, he said. A new feature was being introduced in the form of a keynote address every lunchtime, based on the considerable popularity of events

such as the Heyser Lecture and the keynote addresses given at the opening ceremony.

Presenting awards to those who had served their profession or the Society in outstanding ways over the years, Theresa Leonard, chair of the Awards Committee, introduced those individuals being recognized at the 123rd. John Meyer was awarded the Society's Silver Medal. This prestigious award, in honor of audio pioneers Alexander Graham Bell, Emile Berliner, and Thomas Edison, was received graciously by Meyer who commented on the previously unusual idea of using music as a test signal, which he had pioneered. Crediting people such as John Chowning, Julius Smith, Elizabeth Cohen, and Mark McCarthy, as well as his wife, Helen, he said that we have a chance to build completely linear sound systems and that AES has an important role to play in standardization and test signals.

Fellowship Awards were presented to Graham Blyth in recognition of a distinguished career in mixing console design and service to the Society; Bob Ludwig for outstand-



John Meyer, left, receives Silver Medal Award from Wieslaw Woszczyk



Theresa Leonard,  
Awards Committee  
chair



John Strawn receives Board of Governors Award

ing contributions to the art and practice of audio mastering and to the advancement of sound quality in recorded music; Neil Muncy for outstanding contributions in the fields of noise susceptibility and EMC in audio systems; Phil Ramone for outstanding contributions in the fields of audio recording, music productions, and the innovative use of technology; and Josef Zikovsky in recognition of substantial contributions in the field of electroacoustic applications. Citations were awarded to David Bialik in recognition of making broadcast audio an important part of the AES mission and to Francisco Miranda Kirchner in recognition of his dedication to and promotion of the activities of the AES in Mexico. A Board of Governors Award was given to John Strawn in recognition of his chairing the AES ➡

Fellowship Award recipients:  
clockwise from right,  
Graham Blyth, Phil Ramone,  
Josef Zikovsky, Neil Muncy,  
and Bob Ludwig



David Bialik (left) and Francisco Miranda Kirchner receive Citation Awards

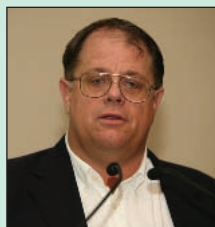
121st Convention in San Francisco.

The keynote speaker at the 123rd Convention was Dan Levitin, professor at McGill University and leader of its Laboratory for Music Perception, Cognition, and Expertise. Levitin's recent book, *This Is Your Brain on Music: The Science of a Human Obsession*, has received considerable critical acclaim for its brave attempt to explain what it is about music that has such a powerful effect on humans. Levitin, who has also been a producer and musician of some note, told the audience about his background and how famous producers such as Sandy Pearlman had taught him all they knew without being paid. This amounted to an amazing "aural education" because what they could hear in tracks was a revelation to him. He wanted to know "why am I getting goose bumps when guitarist Carlos Santana rubs a piece of plastic across these metal strings?" This led him to his current academic pursuit. Although he had initially dropped out of college when "his loudspeakers caught fire," he went back some years later to study psychology, "essentially to study goosebumps," he said. By the age of five, he explained, most children have learned the rules of their culture's music, which hard-wires their brain's built-in "music module." While it is unlikely that there is a music gene, Levitin suggested that a good memory, attention, will power, self-belief, and an appropriate physical configuration (such as Oscar Peterson's large hands), all contribute to musical genius. In a dazzling talk—humor, smooth pacing and delivery, great PowerPoint slides and audio samples, and a timely killer ending—Levitin went on to show a number of things that demonstrated the remarkable capacity of the human brain to respond to music, including some examples of 500-ms snippets of music that the audience immediately identified. "No computer in the world can do that!" he pointed out.

## EXHIBITION

A packed-to-the-rafters exhibition featured close to 450 exhibitors hosting a plethora of novel products and services. Those discussed here are just a few of the notable recent launches in evidence on the exhibits floor.

Of particular note were the partnerships between mixer and workstation manufacturers and the introduction of more sophisticated control surfaces for workstations. Among these was Digidesign's new C|24 mid-format control surface, which is based on the previous Control 24, offering improved user workflow and completely updated analog circuitry. Such control surfaces introduce the possibility of tactile control to audio workstations such as ProTools that otherwise would have to be controlled using a mouse and screen alone. Also in the workstation field, SSL launched ProConvert, an application that tackles the thorny problem of conversion between one workstation format and another. This had been developed by Cui Bono Soft, a company acquired just before the show by SSL. Steinberg and Euphonix were also showing the results of recent work designed to integrate the Nuendo workstation with Euphonix controllers using the EuCon protocol. This involved a complete redesign



At the AES business meeting: clockwise from top left, Roger Furness, executive director; Wieslaw Woszczyk, president; Han Tendeloo, secretary; Chris Freitag, Tellers chair, and Louis Fielder, treasurer.

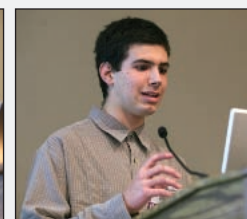
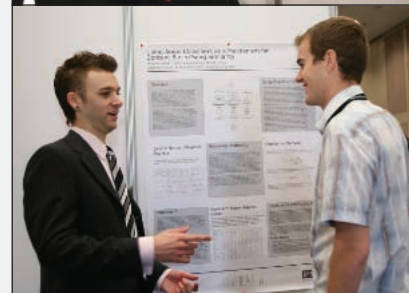
Agnieszka Roginska (left) and Veronique Larcher, papers cochairs, present a certificate to Phippe-Aubert Gauthier, AES 123rd Convention Student Paper Award winner.



Nyasha Chigwamba (top) and Ben Fields were among the many authors who presented papers in poster sessions



Authors presenting papers in lecture sessions included, clockwise from top left, Siegfried Linkwitz, Zhixin Chen, György Fazekas, Adriano Farina, Jean-Marc Jot, and John Vanderkooy





From left, Keith Johnson, Klaus Heyne, and Oliver Archut were among the experts who presented master classes.



Among those who gave workshop or tutorial presentations were, clockwise from top left, Elliot Omiya, Takehiro Moriya, Junich Yoshio, Masaki Shimmachi, Chris Lacinak, Alex Case, and Jeff Levison

of the dynamic automation in Nuendo 4.

In the mixer domain, SSL was showing the largest console it has developed in 15 years, a 96-channel Duality containing analog signal processing and integrated workstation control. Also expanding its capacity was Studer, which showed a 42-fader version of the Vista 5 console incorporating an additional bay of 10 input faders. Elsewhere on the exhibits floor, Roland was demonstrating its digital VMixing system for live sound, incorporating the new RSS M-400 V-Mixer. This interfaces easily with “digital snakes” based on Cat 5 Ethernet cables and remotely-controlled microphone preamps. There is also a partnership with audio software developer Cakewalk, which has developed a means of allowing the mixer to send multiple tracks of audio to its Sonar package using Roland Ethernet Audio Communication (REAC). In the small-format market, Allen & Heath was showing its new range of USB-equipped mixers intended for live-performance recording and production.

The ZED-14 stereo mixer incorporates USB-send and -return for integration with PC or Mac workstations.

A large number of new product introductions were evident in the loudspeaker and amplifier domain. In a joint venture with amplifier manufacturer CAMCO, L-Acoustics was launching its new integrated amplifier and DSP platform in 2U rackmount modules. The LA4 and LA8 units offer integrated digital EQ together with network control and loudspeaker protection. Another amplifier venture to note was Nexo’s NXAmp 4x4 and 4x1 providing an incredible 4x4000W of power, and based on Yamaha’s EEEngine technology. Also at the reproduction end of the signal chain, Klein + Hummel introduced its new O 410 midfield monitor system, which is a tri-amped three-way loudspeaker with a bass response down to 34 Hz and an optional digital input working up to 192-kHz, 24-bit resolution. For sound reinforcement applications, D.A.S Audio launched its new Reference Series of mid-sized loudspeakers, there being six two-way systems and three subwoofers, including new rotatable horns with two different dispersion patterns. Genelec introduced its SE (Small Environment) DSP monitoring system, designed to solve a lot of the acoustic problems of limited space in the reproduction room. The subwoofer contains signal processing to manage the filtering for satellite loudspeakers as well as network connections to a host computer for control purposes. In an attempt to bring back the “shock and awe” of the large-scale coaxial loudspeaker system, in a world of nearfield monitors, the new company Equator Audio introduced its Q10, 12, and 15 biamped reference monitors with sophisticated DSP to compensate for the individual frequency response anomalies of drive units and room.

Wireless microphone systems received a boost with Sennheiser’s new EM 3732 twin receiver, which offers automatic scanning and five frequency ranges, as well as transmitter synchronization using an infrared interface and analog/digital interconnection options. In its RF condenser microphone range, the company also introduced the new MKH8000 series with extended frequency response characteristics. Conventional microphone systems were also enhanced by the introduction of Focusrite’s LIQUID4PRE four-channel microphone preamp, which uses convolution DSP to emulate the sound of 40 vintage and classic microphone amplifiers. For those with USB in mind, MXL was showing its MXL990 USB stereo condenser microphone, ➡



Surround Workshop Playback Session: from left, Everett Porter, Chuck Ainlay, Michael Bishop, Lawrence Manchester, Martha DeFrancisco, and Akira Fukada



Surround 5.1 Mixing DOs and Don'ts: from left, Crispin Murray, Jeff Wolpert, Ronald Prent, Frank Filippetti, and George Massenburg

## We Thank... 123rd Convention Committee

**Jim Anderson**  
chair

**Agnieszka Roginska and  
Veronique Larcher**  
papers cochair

**Alex Kass and  
Michael Leikin**  
facilities assistants

**Alex Case**  
workshops and  
tutorials chair

**Dottie Kreps**  
student/career events  
chair

**Alan Silverman**  
master classes chair

**Yujin Cha**  
student/career events  
assistant

**Henry Cohen and  
John Kilgore**  
live sound events cochair

**Lou Manno**  
technical tours chair

**David Bialik**  
broadcasting sessions  
chair

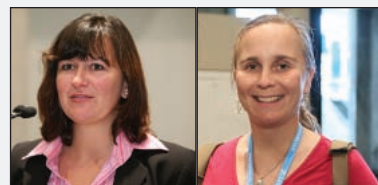
**Harry Hirsch**  
historical events chair

**Michael McCoy**  
facilities chair

**Bob Schulein**  
Technical Council liaison



Jim Anderson,  
convention chair



Agnieszka Roginska (left) and  
Veronique Larcher, papers  
cochair



Alan Silverman, master  
classes chair



Alex Case (right), workshops and  
tutorials chair



Michael McCoy (center),  
facilities chair, Michael  
Leikin (left), and Alex Kass,  
facilities assistants



John Kilgore (left) and Henry  
Cohen, live sound events  
cochair



Dottie Kreps (right),  
student/career events chair, and  
Yujin Cha, assistant

which can connect directly to a computer without needing external mic preamps.

Taking the development of artificial reverberation to new heights, Lexicon was showing its new PCM96 unit as well as its MX500 dual stereo/surround reverb processor. The latter incorporates FireWire-streamed audio to and from workstation packages running on an associated computer and can be controlled from any VST or Audio Units-based system. Soundcraft, in an interesting move, also introduced three new FX mixers with integrated Lexicon effects processing based on the AudioDNA processor used in other Lexicon products such as the MX500.

For those still looking for a source of analog tape, ATR Magnetix was showing its ATR Master Tape, which is now in production. This is the first new analog mastering tape in 10 years, and it is available in two-inch, one-inch, and half-inch widths.

### TECHNICAL PROGRAM

Authors from around the world presented papers in lecture and poster sessions on numerous current topics from per-

ception to audio forensics, in a program carefully chosen from hundreds of submissions by papers cochair Veronique Larcher and Agnieszka Roginska. Three sessions on perception testified to the importance of this topic in today's audio research, with a number of papers leading to a greater understanding of the way in which the brain perceives secondary arrivals of direct sound, which is of importance to the way in which both stereophony and reflections are perceived. Perhaps room reflections are not the demon they are supposed to be, provided that a loudspeaker has a sufficiently flat off-axis response, suggested Siegfried Linkwitz. This would typically only be achieved with dipole or monopole loudspeakers.

Philippe-Aubert Gauthier won the 123rd Convention Student Paper Award for "Adaptive Wave Field Synthesis for Sound Field Reproduction," written with coauthor Alain Berry and presented in the session on signal processing for audio (published in this issue, p. 1107). Gauthier described processes of adaptive compensation that can be used with wavefield synthesis reproduction to minimize reproduction



David Bialik, broadcast sessions chair



Lou Manno, technical tours chair



Harry Hirsch, historical events chair



Bob Schulein, Technical Council liaison

errors in real reflective spaces. Further papers on the topic of signal processing for room correction were presented in a session on the Sunday morning of the convention, chaired by Rhonda Wilson. They including a paper by John Vanderkooy entitled "Multi-Source Room Equalization: Reducing Room Resonances," in which he discusses the possibility of using some loudspeakers in a room as sources and some as sinks for acoustic energy, so that modal peaks and antinodal dips are reduced in level.

In addition to sessions on perception, signal processing, and room correction, a number of alternatives were available including acoustic modeling, audio coding, automotive audio and amplifiers, signal processing applied to music, audio forensics, and applications in audio, ensuring that there was truly something of interest for everyone attending.

Alongside the papers program ran a comprehensive program of workshops and tutorials coordinated by Alex Case. A wealth of knowledge was presented by world-renowned experts from all walks of audio life, dealing with topics pitched from the basic or introductory level to the highly specialized. Among these were popular tutorial sessions on operational aspects of recording and mixing, such as *7.1 Movie Mixes for Blue Ray and HD DVD: Workflow from Mix to Encode*, presented by Ronny Katz and Jeff Levison of DTS, and *Snare Strategies for Stage and Studio*, presented by Alex Case himself. Tackling the science of high-frequency sound perception, Poppy Crum of the John Hopkins University School of Medicine gave an exhaustive 2 1/2-hour review of the evidence for the advantages or otherwise of high resolution audio, using evidence from other species to examine the evolutionary reasons why certain animals might have developed hearing beyond the known limits of frequency and dynamic range. In total, 19 tutorials were offered in addition to 23 workshops, including sessions on multichannel main miking techniques, surround mixing DOs and don'ts, and mastering for new media. Game audio was also featured in a big way with ses-

sions on game audio for mobile phones, adaptive music for games, and audio for games as it relates to dialog recording, workflow, and asset management.

A "conference within the convention" was devoted to broadcast topics, organized by David Bialik, who also received a fellowship during the awards presentation for his dedication to this matter over past years. An amazing total of 17 broadcasting seminars were offered, including some tutorials on building a broadcasting facility, understanding RF from microphones to antennas, and how to work with telecom to get the job done. There were other sessions on such popular topics such as *The Macy's Thanksgiving Day Parade—An Audio Primer*, in which a panel moderated by Joel Spector explained how a team of audio technicians at three locations captures and transmits the excitement of this major event to millions each year.

Six master classes, organized by Alan Silverman, were offered during the course of the four days. These were designed to enable key figures from the industry to deliver a 90-minute exposition on their specialist topic. They included presentations by Henry Ott on dispelling the myths about audio interconnections and by Ken Hahn on advanced ideas and techniques in high definition surround postproduction.

Without the energetic efforts of facilities chair Michael McCoy and his assistants, Alex Kass and Michael Leikin, the 123rd Convention would not have run so smoothly and in such a professional manner.

## LIVE SOUND

On the day prior to the convention a major additional event was held to focus on the live sound domain. *Surround Live V*, chaired by Fred Ampel, the fifth such event to accompany an AES convention, took place at the Broad Street Ballroom in downtown Manhattan. This event used a specially calibrated Klein & Hummel studio monitor system configured for 5.1 playback. Other sponsors included the Sports Video Group, Sennheiser USA, beyerdynamic, Neural Audio, DiGiCo, Dolby, TiMax, and Harris Corporation. It included presentations from a wide range of industry experts, including a panel on surround operational issues moderated by Ken Kerschbaumer of the Sports Video Group.

There were also 14 live sound seminars during the convention, cochaired by Henry Cohen and John Kilgore. These included an exciting range of topics from professionals in various parts of this diverse part of the industry, including *Church and House of Worship Audio and Acoustics* chaired by Tom Young and *Sound System Alignment and Acoustic Measurement* chaired by Sam Berkow. Also included was a tutorial on the important topic of radio frequency interference given by Jim Brown of the Audio Systems Group.

## HISTORICAL PROGRAM

The historical program has become an important feature of recent conventions. Here in New York, Harry Hirsch, historical events chair, assembled a fascinating retrospective of some key elements from audio history, including a celebration of history-making New York studios and legends of Nashville sound. Surround sound has been attempted ➤

## Platinum Events



Platinum Producers: from left, Paul Verna (moderator), Hal Willner, Ed Cherney, Frank Filipetti, and Jack Joseph Puig



Platinum Mastering: from left, moderator Bob Ludwig, Brad Blackwood, Tim Young, Greg Calbi, Gavin Lurssen, and Paul Stubblebine



Platinum Engineers: from left, John Horesco, Nick Sansano, Steve Rosenthal, Ralph Sutton, Tony Maserati, Gimel "Young Guru" Keaton, Paul Verna (moderator), Kevin Killen, and Bob Clearmountain



Platinum Road Warriors: from left, Clive Young (moderator), Robert Scovill, Brian Speiser, Paul "Pappy" Middleton, Tom Young, and Howard Page

before, as attested to during two of the seminars, the first dealing with the beginning of surround from 1925 to 1940, presented by Robert Auld. During this presentation Auld looked into the origins of this field, including early work at Bell Labs, encouragements by conductor Leopold Stokowski, and the production of the film *Fantasia*. A second session, also chaired by Auld, looked at the rise and fall of quadraphony, with some of the veterans of the "quad wars" that took place in the 1970s.

A full listing of the entire program can be found online at <[www.aes.org/events/123/123rdWrapUp.pdf](http://www.aes.org/events/123/123rdWrapUp.pdf)>. An order form with a complete list of the 123rd papers is inserted with this issue. Papers can also be purchased online at <[www.aes.org/publications/preprints](http://www.aes.org/publications/preprints)>. A second insert to this issue is an order form for audio recordings of the events.

## STUDENT PROGRAM

One of the legacies of Roy Pritts, who died earlier this year, is the now vibrant student community that holds a full program of events at the conventions. Student membership of the society has been the fastest growing sector over the past few years, and now matches the other main classes of membership in terms of numbers. The New York program was coordinated by Dottie Kreps and Yujin Cha. There was an opening meeting of the Student Delegate Assembly, chaired by Josh Tidsbury, followed a career workshop chaired by Keith Hatschek and a recording competition for classical and pop music. One-on-one mentoring sessions were available for students, during which they could discuss their future careers with professionals who offered

their services for the event. At the Career/Job Fair, Frunhofer IIS, Rane Corporation, AEA, Røde Microphones, THAT Corporation, Eventide, and Dolby Labs offered students information on job and internship opportunities. A resume review chaired by John Strawn was aimed at job candidates in electrical engineering and computer sciences. The workshop *Studio Slave to Audio Professional* chaired by Gary Gottlieb featured professionals sharing their views on the traits and characteristics most sought after by employers. *Inside the Job Interview*, also chaired by John Strawn, enabled students to hear from employers involved in recruiting and interviewing for jobs in the audio industry. A student design competition, sponsored by Universal Audio, provided a forum for audio projects to be evaluated. Design and recording competition prizes were awarded and new officers elected at the closing Student Delegate Assembly. (For a further information on the 123rd student events see Education News on page 1168.)

## TECHNICAL TOURS

A full program of technical tours taking in the rich opportunities available in the New York area was organized by Lou Manno. Anyone who wanted a break from the convention hall could choose to venture out on visits to recording studios, a dealer of handcrafted pianos, broadcast facilities, and a vinyl pressing company (attesting to the resurgence in demand for vinyl these days). The last technical tour was a fascinating trip to Broadway Sound, founded by Michael Ungar and Ralph Kelsey in association with Sandblast Productions, which is an audio postproduction facility for all



types of media, including dialog recording and original music composition.

## SPECIAL EVENTS

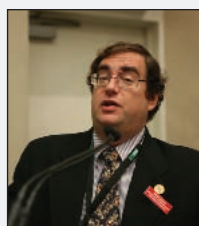
As previously mentioned, every lunchtime there was a keynote address on a topic of broad interest. These included some inspiring experiences presented by Barry Blesser (one of the pioneers of digital audio) and John Chowning (the father of FM synthesis). Among these was the unusual and engaging topic of Beethoven's deafness, presented by Charles Limb and Patrick Donnelly. Limb is a neurotologist and surgeon at John Hopkins Hospital, as well as being a faculty member at the Peabody Conservatory of Music. One of his main interests, aside from his professional work, is the study of possible reasons why Beethoven might have gone deaf. He presented a remarkable collection of evidence including autopsy results, exhumation studies on the body, and analyses of the composer's hair to enable the discounting of some of the more popular myths. He concluded that Beethoven's condition was most likely a progressive form of sensorineural hearing loss that might now be treatable using a cochlear implant, although that would not be much use for music perception. In fact, he was quite glad that Beethoven did not recover his hearing, because we might never have heard the musical results of his struggle.

To mark the 40th anniversary of the release of *Sgt. Pepper's Lonely Hearts Club Band*, Geoff Emerick, the Beatles engineer on the original recording, was commissioned by the BBC to rerecord the entire album on the original vintage equipment using contemporary musicians. This presentation by Emer-

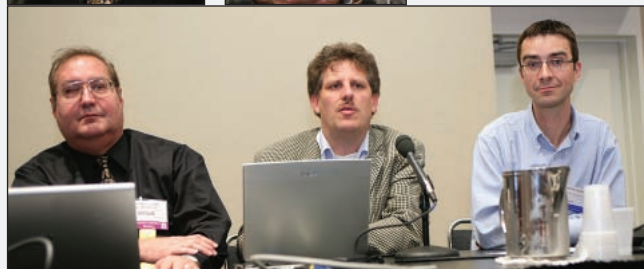
Grammy Soundtable: from left, Jason Corsaro, Tony Bongiovi, Bob Clearmountain, Zoe Thrall, moderator, Neil Dorfman, Nile Rodgers, James Farber, and Maureen Droney, who introduced the panel



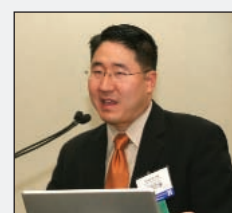
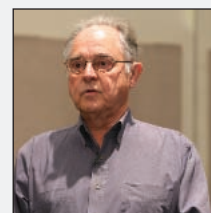
Beatles engineer Geoff Emerick, left, marks the 40th Anniversary of the release of Sgt. Pepper's Lonely Hearts Club Band during 123rd special event with moderator Peter Filleul.



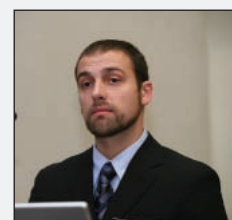
Internet Streaming panel: clockwise from top left, moderator David Bialik, Karlheinz Brandenburg, Brian Carroll, Thomas Sporer, and Thomas Mintner



Heyser Lecturer Leo Beranek (2nd from right) receives certificate from Bob Schulein (right), Technical Council chair, and Jim Kaiser (left) and Jürgen Herre, Technical Council vice chairs.



Lunchtime keynote presenters: clockwise from top left, Barry Blesser, John Chowning, Charles Limb, and Patrick Donnelly



1



2



4



5



3



6



7



8



## AES MEETINGS

1 Regions and Sections: from left, Francis Rumsey, chair, Jose de Oliveira, Andres Mayo, David Murphy, Peter Swarte, Peter Cooke, and Bob Lee

2 Conference Policy Committee: Geoff Martin (right), chair

3 Standards: Mark Yonge (right), standards manager

4 Education Committee: from left, Dottie Kreps, Josh

Tidsbury, and Jason Corey, chair

5 Technical Council: from left, Jim Kaiser and Jürgen Herre, vice chairs, and Bob Schulein, chair

6 Historical Committee: Gene Radzik, vice chair, Harry Hirsch, and Al Grundy

7 Publications Policy Committee: Bozena Kostek and Søren Bech, chair

8 Strategic Advisory Group: from left, Subir Pramanik, Nick Zacharov, chair, Peter Swarte, and Bob Moses



## EDUCATION EVENTS

1. Josh Tidsbury addresses Student Delegate Assembly.
2. Bistra Ivanov, 1st place winner in the Sound for Picture category of the recording competition, receives Sony Sound Forge 9 and certificate from Josh Tidsbury.
3. Dolby Labs was among the companies discussing job opportunities at the Career/Job Fair
4. Ronald Prent (left) and Bob Ludwig were among the audio pros who served as judges for the Student Recording Competition
5. Design competition judges: from left, Rob Maher, Scott Dorsey, and Christopher Struck
6. New England Institute of Art was among the schools offering information to students at the Education Fair



ick was sponsored by the UK Association of Professional Recording Services, which is celebrating its 60th anniversary.

Large crowds attested to the popularity of recording-industry events at the 123rd. The Platinum Producers panel was moderated by Paul Verna and featured Hal Wilner, Ed Cherney, Frank Filipetti, and Jack Joseph Puig. The 19th annual Grammy Recording Soundtable, moderated by Zoe Thrall and presented by members of NARAS, provided a retrospective of New York's Power Station studios, which gave birth to many landmark recordings. Platinum Mastering, moderated by Bob Ludwig, looked at the topic of "level wars" and other mastering issues in the context of the new record-business paradigm. Platinum Engineers and Platinum Road Warriors featured well known engineers and offered insights on how to navigate the challenges of today's recording and live sound industries. The Mix Foundation's TECnology Hall of Fame recognized products and innovations that have made significant contributions to the advancement of audio technology.

Graham Blyth, recipient of a Fellowship Award at this convention, gave his customary organ recital, this time at the Brick Presbyterian Church on 92nd Street, which had recently been blessed with a new organ built by Casavant Frères in close imitation of the great 19th Century French organs built by Cavaillé-Coll. In a program whose first half consisted entirely of British music and finished with the whole of Widor's 5th symphony, Blyth showed off the rich colors of this beautiful instrument to spectacular effect.

Leo Beranek is one of the best known experts in auditorium acoustics in the world, and his books on acoustics are known by most professionals. In the *Richard C. Heyser Memorial Lecture*, Beranek spoke about the factors he had

found to give high grades for concert hall acoustics, building on his many years of experience and mentioning the work of numerous colleagues who had made seminal discoveries. To a large audience he described how halls like the Boston Symphony Hall had been built on the template of previous shoe-box designs that had been found to have good acoustics, but before the days when we had really known why that was. The AES Technical Council sponsored the lecture, followed by a reception with refreshments.

## BEHIND THE SCENES

Behind the scenes at AES conventions, there are a host of professional and committee meetings that are part of the main business of the Society. In New York there was a full program of standards meetings, coordinated by Richard Chalmers, Standards Committee chair, and Mark Yonge, standards manager. A comprehensive agenda of Technical Committee meetings covered the many fields of endeavor that make up audio engineering. Throughout the convention there were many committee meetings, including an open meeting of the Regions and Sections Committee attended by section officers from around the world. The Board of Governors met on the evening of the last day of the convention (see next page), during which the Society's future policies were debated.

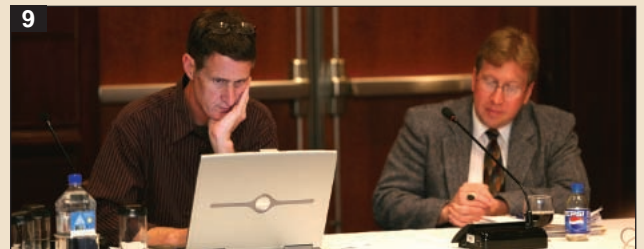
This was a truly remarkable convention, demonstrating the breadth and range of interests that are included under the banner of audio engineering, and attesting to the strength and vitality of this world-class Society. Preparations have begun on the 124th Convention in Amsterdam (May 17–20) and the 125th Convention in San Francisco (October 2–5). See <[www.aes.org](http://www.aes.org)> for the latest news and updates.



## Board of Governors Meets

The AES Board of Governors met on October 8 to hear reports from AES officials and standing committees:

- 1** John Strawn, governor and Convention Policy Committee chair; Jim Anderson, president-elect
- 2** Wieslaw Woszczyk, president
- 3** Neil Gilchrist, past president and Nominations Committee chair
- 4** Theresa Leonard, governor and Awards Committee chair
- 5** Han Tendeloo, secretary
- 6** John Vanderkooy, editor; Jason Corey, Education Committee chair
- 7** Karlheinz Brandenburg, incoming governor
- 8** Christopher Struck, governor; Peter Swarte, Europe Northern Region vice president; Bob Schulein, Technical Council chair
- 9** Jim Kaiser, USA/Canada Central Region vice president, Christopher Feitag, Tellers Committee chair
- 10** José Leonardo Pupo, student representative
- 11** Louis Fielder, treasurer and Finance Committee chair



- 12** Bob Lee, USA/Canada Western Region vice president; Bob Moses, incoming president and Laws and Resolutions Committee chair; Frank Wells, Strategic Advisory Group chair
- 13** Nick Zacharov, Membership Committee chair; Josh Tidsbury, student representative
- 14** Steven Harris, governor; Richard Chalmers, Standards Committee chair;
- 15** Ron Streicher, governor; Bozena Kostek, Europe Central Region vice president
- 16** Suzana Jakovic, student representative
- 17** David Murphy, International Region vice president; Jay Fouts, legal counsel
- 18** Jose de Oliveira, Europe Southern Region vice president
- 19** Roger Furness, executive director; Francis Rumsey, Regions and Sections Committee chair; Kimio Hamasaki, governor
- 20** Dottie Kreps, governor
- 21** Mercedes Onorato, governor
- 22** Andres Mayo, Latin America Region vice president
- 23** Geoff Martin, Conference Policy Committee chair; Peter Cook, USA/Canada Eastern Region vice president; Misato Yamada, student representative; Gene Radzik, Historical Committee cochair

