

# AES 127<sup>th</sup> Convention

A large, crowded convention hall with many people, booths, and a large banner that reads "ADVANCE REGISTRATION". The scene is filled with attendees, some standing and some sitting at tables, engaged in conversations or looking at displays. The lighting is bright, and the atmosphere appears busy and professional.

**MAKE THE RIGHT  
CONNECTIONS**

**October 9–12, 2009**





## Javits Convention Center New York, NY



*Make the Right Connections*, the theme of the 127th Convention held in New York, is the reason many people turn to the AES. As AES President Jim Anderson said in his introduction, looking back to his first convention 31 years ago: "I strongly feel that my professional life in audio began with my attending that first AES convention and that I had just been given the opportunity to join the audio club. At that first convention I made the connections that have lasted a lifetime." Chaired ably and energetically by Agnieszka Roginska, the 127th Convention had one of the most diverse programs ever attempted, including separate tracks dealing with broadcast/media streaming, live sound, and

games audio. "The 127th isn't only about the specific events," Roginska said, "it's about the experience of immersing oneself in all aspects of the latest in audio. It's about connecting with the unbelievably creative, talented, and innovative community of audio professionals in one of the most stimulating cities in the world, New York." This year, for the first time, convention participants were able to download a convention calendar to their iPhones or Blackberrys, giving them easy access to an up-to-date version of the schedule. "Tweets" were also being broadcast throughout the convention for the benefit of Twitter addicts, and Facebook updates showed the up-to-the-minute views of delegates, bringing the AES firmly into the social networking age.



# Opening Ceremonies and Awards



Roger Furness,  
AES executive director



Jim Anderson  
AES president



Agnieszka Roginska  
convention chair



Wieslaw Woszczyk  
awards chair



Ioan Allen, right, receiving Silver Medal Award  
from Jim Anderson



Bill McGlaughlin (center), keynote speaker, flanked by  
Agnieszka Roginska and Jim Anderson



Distinguished Service Medal Award recipients: from left, Irv Joel, Han Tendeloo, and Emil Torick

## OPENING CEREMONIES

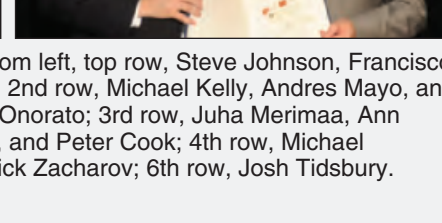
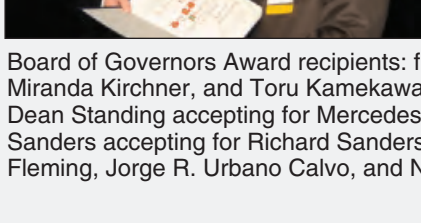
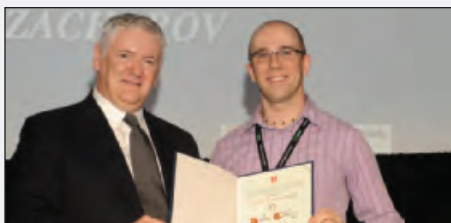
Roger Furness, executive director, welcomed delegates to the 127th Convention, saying that it had got off to a great start. "Let's hope this is one of the little green economic shoots that people are talking about," he said. Jim Anderson said it was his pleasure to welcome everyone. He speculated humorously about the prime number 127, putting it into perspective against other things such as Beethoven's symphonies (only 9), the Mac operating system (up to 10.6) and the number of farewell tours for the Rolling Stones (11). Agnieszka Rogin-

ska noted that the next few days would show the fruits of her committee's hard work. She said, "We hope you enjoy the convention as much as we have enjoyed putting it together," And she thanked Jim "Facebook" Anderson, special events chair and AES president, for spearheading the AES move into the "tweet" electronic age.

Wieslaw Woszczyk, chair of the Awards Committee, introduced the individuals receiving awards. The members of the project group that had contributed long hours to the development of the new website—Peter Cook, Michael Fleming, ➔



Fellowship Award recipients: clockwise, from top left, Jean-Marc Jot, Tim Martyn accepting for Shawn Murphy, Ray Rayburn, Daniel Weiss, and Rudy Van Gelder.



Board of Governors Award recipients: from left, top row, Steve Johnson, Francisco Miranda Kirchner, and Toru Kamekawa; 2nd row, Michael Kelly, Andres Mayo, and Dean Standing accepting for Mercedes Onorato; 3rd row, Juha Merimaa, Ann Sanders accepting for Richard Sanders, and Peter Cook; 4th row, Michael Fleming, Jorge R. Urbano Calvo, and Nick Zacharov; 6th row, Josh Tidsbury.





At the AES business meeting: clockwise from top left, Roger Furness, Jim Anderson, Bob Lee, Chris Freitag, and Louis Fielder

Steve Johnson, Joshua Tidsbury, and Nick Zacharov—were presented with Board of Governors awards. Board of Governors awards were also presented to Jorge Urbano Calver, Toru Kamekawa, Michael Kelly, Francisco Miranda Kirchner, Andres Mayo, Juha Merimaa, Mercedes Onorato, and Richard Sanders, in recognition of their leading roles in recent conferences and conventions. Fellowship Awards were presented to the following individuals: Jean-Marc Jot for his valuable contributions to the development of spatial sound processing, multichannel audio coding, and artificial reverberation; Shawn Murphy for his outstanding contributions to the craft of recording and mixing of film music, and to the advancement of surround sound experience in cinema; Ray Rayburn for his contributions to the art and science of sound system design, digital signal processing and routing, and electromagnetic compatibility; Rudolph Van Gelder for achieving exceptional quality in recorded sound and creating the legendary sound of jazz during five decades of outstanding recording; Daniel Weiss for his valuable contributions to the advancement in engineering practice and applications in the fields of digital audio mastering and signal processing.

Accepting his Silver Medal Award with great pleasure, Ioan Allen said that he had looked at the other recipients over the years and found that very few film sound pioneers had been listed. Now with Sean Murphy and Tom Holman having received awards in recent years, as well as himself, he felt that the balance had been redressed. He was very proud and thanked the Society very much. Irv Joel, recipient of the Distinguished Service Medal, said that he certainly hadn't received it because he "did it all," but partly because of the wonderful crew that had helped out; he was among those who organized the first AES conventions. Han Tendeloo received the same award for his contributions to the management and direction of the society over 30 years. He said that he was really honored to receive the award and apologized

for "pestering his colleagues with all his good ideas" over the years. Emil Torick had completed 25 years as president of the AES Educational Foundation, and thanked the assembled company warmly for his Distinguished Service Medal.

The keynote speaker at the opening ceremonies, Bill McGlaughlin, a Peabody Award winner, was introduced by Agnieszka Roginska. A composer and performer, Bill's works have been performed worldwide. He is widely recognized for his radio broadcasts, including the notable "Saint Paul Sunday" and "Exploring Music with Bill McGlaughlin." His talk, "Talent Doesn't Push Buttons," described a number of memories from his career, including two recordings of the Philadelphia Orchestra, one from the 1930s and another from the 1960s, in the latter of which reverberation from a ballroom above the recording hall had been added to compensate for the surprisingly shortened RT of the hall (it had dropped from 1.8 to 1.3 seconds over those years for a variety of reasons). Comparing the two performances he showed how the portamento present in the 1930s had disappeared by the late 1960s: it had been trained out of the musicians and Stokowski had found it difficult to get players to do it, even for Mahler where it was indicated in the score. Talking about music is somewhat redundant, he suggested, but it doesn't take away the mystery. "If you seek the mystery instead of the answer, you'll always be seeking. The need for mystery is greater than the need for an answer," he concluded.

## EXHIBITION

An active exhibition floor in New York's Javits Center housed more than 350 exhibitors from all segments of the industry, thanks to the careful leadership of deputy director for convention management, Chris Plunkett. Some highlights of the new products introduced are summarized here.

Yamaha's "Rolling Showroom" proved to be a big attraction with its state-of-the-art, 53-foot, double expanding trailer. This mammoth truck, equipped with Cat 6 wiring infrastructure, is designed as a mobile showroom for the company's



Some of the 127th authors: from left, top row, Durand Begault, Juan-Pablo Ramirez, Ambrose Thompson, Edward Dupont, and Nicolas Tsingos; bottom row, Paul Lehrman, Wolfgang Klippel, Christian Uhle, Richard Foss, and Todd Welti.



Many authors presented papers in poster sessions, which drew large crowds throughout the four days of the convention and allowed authors to present desktop demos and to discuss their research with visitors one-to-one in an informal setting.



products, including its live gear such as digital consoles, amplifiers, and stage boxes, as well as a loudspeaker demonstration room. New loudspeakers were also riding high on the Genelec stand, with its exciting 8260A design featuring a novel coaxial mid/high-frequency driver and integrated digital signal processing. Advantages of the new design are said to be excellent stereo imaging and improved sound quality both on and off axis.

There was a clear trend among a number of manufacturers to introduce competitively priced products that complement affordable computer-based production systems. JBL was launching new products in the loudspeaker category with its LSR2300 Series studio monitor system, which includes bi-amplified 8-inch and 5-inch models as well as a 10-inch subwoofer with 180 watts of amplifier power. Taking reproduction still closer to the ears, Shure introduced three new professional headphones intended for the burgeoning demand for professional-quality devices that can serve the studio, home studio, and portable listening markets. The

phones, Pete's Place Audio was showing its latest Blast Pad dual-screen pop shield, designed to minimize the air movement experienced by the microphone, both limiting the potential for microphone damage and controlling plosives. Complementing new microphones at the input to the signal chain could come from THAT Corporation's new digital programmable microphone preamplifier chips, which comprise a paired design involving a low noise differential preamp and a separate high-performance digital preamp controller. By using power supply rails up to  $\pm 17$

volts, much greater flexibility is claimed than with existing single chip designs, with up to 130 dB dynamic range. Addressing the needs of broadcast and live sound customers, Stagetec introduced its new Crescendo digital mixing console, which fits in the market gap between its small Auratus and flagship Aurus consoles. Aiming to offer good ease of use with its direct-access control surface, the new console provides a freely-configurable bus system with up to 128 buses and up to 300 audio channels, yet in a compact form that enables it to be housed in small control rooms or auditoriums. Further offerings on the console front included Soundcraft's new Si2 digital console, smaller brother to the existing Si3, and sporting 48 microphone inputs mapped onto 24 faders. Rotary encoders and OLED screens on each channel make the control surface similar to more conventional designs that engineers are familiar with, and the console is said to make an easy replacement for existing analog systems. SSL's Duality was given an upgrade in the form of the SE model shown here in New York, a key improve- ➔



The 127th tutorials drew large crowds, such as this one give by Andres Mayo on mastering in home studios.

SRH240, 440, and 840 each have a unique sound signature, it is claimed. At the other end of the transducer chain, Audio Technica was showing its first-ever ribbon microphones, the AT4080 and 4081. The first of these is a large-format suspension-cradled design, while the second has a low-profile format intended to maximize placement options. Shure, too, was showing two new ribbon mics that are claimed to use a revolutionary patented ribbon material known as Roswellite, which has high tensile strength at the same time as better shape memory properties than conventional foil ribbons. Suitable for complementing such sensitive ribbon micro-



The workshop panel on audio myths: from left, chair Ethan Winer, Jim Johnston, Poppy Crum, and Jason Bradley.



Among those presenting master classes were, from left, Bill Whitlock, Bob Hodas, David Berners, and Alex Case.



ment being the ability to interface directly to two DAWs over Ethernet, as well as a number of new ergonomic and analog processing features. At the smaller end of the market, Mackie introduced its Onyx-i series of FireWire recording mixers, intended as an analog front-end to any major digital audio workstation.

Bringing quality portable audio recording to the masses at a lower price than previous devices, Sony was showing its new PCM-M10 portable recorder, which not only has 4 Gbytes of internal flash memory but also sports Memory Stick and (unusually) SD micro slots. There's also a built-in loudspeaker, digital limiter, and the possibility of recording directly to MP3, as well as internal condenser mics and the option of connecting external mics or a line input. Further offerings in the digital audio system field included Prism's new SADiE 6 workstation, which for the first time can be run on any Windows computer with ASIO compatible hardware. (Until recently SADiE had been limited by the need to use proprietary hardware, but there had been a strong drive from fans of the system among major broadcast organizations to allow its use on native IT systems that could be supported by their IT departments.) Pushing forward with digital audio coding was Fraunhofer IIS, which introduced MPEG-4 HE-AAC v2, said to be suitable for implementation with multimedia applications such as on Apple's iPhone and other mobile devices, and in particular being used for Internet radio streaming over 3G or WiFi networks.

Appropriately for a convention with the theme *Make the Right Connections*, Neutrik introduced its new XX-HD series of heavy duty XLR cable connectors specifically designed for outdoor use. These connectors are both dust and water protected, with an IP67 rating meaning that they can be immersed in water up to 1 m in depth. The rubber casing also protects against mechanical shock. Simplifying multichannel Cat 5 networking was Wireworks MCAT5 multipin cabling system, which breaks out from a multiway connector and cable into six RJ45 tails.

Representing a network of Danish audio companies, a substantial stand was devoted to the Danish Sound Technology Network, designed to showcase the country's expertise in the field.

### TECHNICAL TOURS

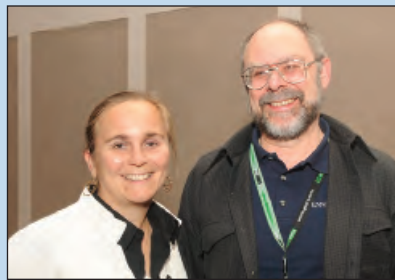
A comprehensive program of technical tours had been organized by Louis Manno to recording, industrial, educational, and concert facilities around New York. Highlights included a trip to New York University's Department of Music and Performing Arts, where a new 7,500-square-foot recording and teaching complex created by the Walters Storyk Design Group was nearing completion. One of the other interesting options was Lincoln Center's Alice Tully Hall, recently given an acoustic transformation by consultant Larry King.



Agnieszka Roginska,  
convention chair



Michael McCoy,  
facilities chair



Veronique Larcher and Steve Garrett,  
papers co-chairs



Alex Case, tutorials,  
workshops, games  
audio chair



David Bialik (center), broadcast sessions chair, flanked by  
Andrew deLivron (left), and R. Clifford Rodgers



Louis Manno,  
technical tours chair



Harry Hirsch (left), historical events  
chair, with Bill Wray

### HISTORICAL PROGRAM

Historical events, organized by Harry Hirsch, proved extremely popular at the 127th Convention, including "History of Live Sound," presented by Toronto-based senior engineer Thomas Shevlin with a panel of pioneers of live touring and Broadway sound. "Mercury Living Presence," moderated by Tom Fine, traced the technical history of one of the world's most highly regarded classical music labels, while Cliff Rogers and panelists reviewed the significant technical contributions of RCA Corporation. Noah Simon moderated "History of Bell Labs" and Robert Auld led "Recording the Jazz Big Bands."

### SPECIAL EVENTS

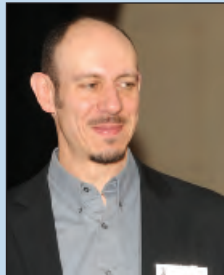
On the day before the main event, Fred Ampel again chaired the well-established Surround Live Symposium, now in its 7th year. Jim Anderson had organized a chart-topping selection of special events for the convention. "Recording the Beatles," was moderated by Kevin Ryan, one of the authors of a book of the same name documenting the techniques and technology used in recording that famous group. "Producing Across Generations" dealt with the tricky topic of making records for next to nothing in the 21st century. The session was chaired by Nicholas Sansano and Jesse Lauter with a



Alan Silverman (left), master classess chair, with Bob Dennis (center), and Bob Olhsson



Mac Kerr (left) and Henry Cohen, live sound events cochairs



Paul Verna, platinum events chair



Jim Anderson (right), special events chair, with Joan Allen



Teri Grossheim, student/career events chair



Bob Schulein, Technical Council liaison



Doron Schächter (standing, 4th from right), volunteers chair, with some of his volunteers.

## We Thank... 127th Convention Committee

**Agnieszka Roginska**  
chair

**Michael McCoy**  
facilities chair

**Steve Garrett and  
Veronique Larcher**  
papers cochairs

**Alex Case**  
tutorials, workshops,  
games audio chair

**Alan Silverman**  
master classes chair

**David Bialik**  
broadcast sessions chair

**Henry Cohen and  
Mac Kerr**  
live sound events cochairs

**Paul Verna**  
platinum events chair

**Louis Manno**  
technical tours chair

**Harry Hirsch**  
historical events  
chair

**Jim Anderson**  
special events chair

**Teri Grossheim**  
student/career events  
chair

**Doron Schächter**  
volunteers chair

**Bob Schulein**  
Technical Council  
liaison

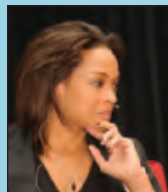
panel of luminaries who addressed a current problem: Budgets are small, retail is dying, studios are closing, yet devoted music professionals continue to make records for a living. How are they doing it? How are they getting paid?

The well-established Platinum series, coordinated by Paul Verna, drew large crowds to hear from some of the best-known artists, producers, and engineers in the industry. The Grammy Recording Soundtable promoted MWA (mixing with attitude) to help people create mixes that stand out from the pack.

Graham Blyth drew an enthusiastic audience to hear his innovative program of organ music at the Church of Saint Mary the Virgin, where the Aeolian Skinner Opus 891 instrument did justice to the music of Bach and Franck in a convincing juxtaposition of the former's Preludes and Fugues and the latter's Three Chorales in complementary keys. This versatile instrument seemed able to do justice equally to the requirements of German baroque and French symphonic organ music, and Graham's recital finished with the deafening final chords of the A minor Chorale, ➡



## Platinum Events



Platinum Artists: from left, moderator Mr. Bonzai, Jonatha Brooke, Bob Clearmountain, Maiysha, Scott Jacoby, Duncan Sheik, and Kevin Killen



Platinum Mastering: from left, moderator Bob Ludwig, Bernie Grundman, and Greg Calbi



Platinum Producers and Engineers: from left, standing, Sylvia Massy, Mike Clink, Dave Reitzas, and moderator Paul Verna; seated, Bruce Swedien and Tony Visconti

demonstrating that one can hear inter-modulation distortion without audio systems getting in the way!

A popular series of three lunchtime keynote talks was continued at the 127th. Of particular interest was Dave Giovannoni's session "Before Edison," in which he continued his exploration of audio recordings made 17 years before Edison's first recordings of the human voice. Kees Immink recounted the interesting technical history of the Compact Disc. And Ashley Kahn presented an exploration of the creation of Miles Davis's classic recording, *Kind of Blue*.



Alexander Brandon and Morla Gorronodona were two of the presenters in the games audio events.



in audio, particularly the need to broaden skills to include video and web-oriented media production. (For more information on student events see Education News, which starts on p. 1094.)

Recording competitions in a variety of genres, both in stereo and surround, were judged by well known engineers and producers. These competitions are extremely popular with the students and result in work of exceptionally high quality on many occasions. Students also found time to relax during a social and

dinner event hosted at the music technology facilities of NYU.

## STUDENT EVENTS AND CAREER DEVELOPMENT

Student members make up around a third of the total membership of the AES, and they were present in force at the 127th Convention to participate in the extensive line-up of student and career development events coordinated by the chair of the Student Delegate Assembly, Teri Grossheim. Among the regular events, such as the Education and Careers Fairs, was a workshop going by the title of "Studio Slave to Audio Professional," which dealt with the challenge of finding work either as an intern or paid employee. Panelists John Krivit, David Bowles, and Gary Gottlieb, discussed their views on the traits and characteristics most sought after by potential employers and shared tips for success at the entry level of the profession. This was neatly complemented by a session on Monday addressing continuing education options

## PAPERS

Steve Garrett and Veronique Larcher, papers cochairs, presented delegates with a program of 139 technical papers in 20 sessions ranging across a plethora of topics from audio perception to digital audio effects. A key theme that received attention here was the effect of body vibration on audio production and perception, with a paper from Durand Begault studying the effect on speech production of the extreme acceleration and vibration experienced by humans during space launch operations in which a 12-Hz thrust oscillation is observed that can impact vocal production. Simon, Olive, and Welti, on the other hand, studied the effect of whole-body vibration on preferred bass equalization of automotive audio systems, finding that in some cases the presence of such vibration can reduce the preferred level of bass EQ by as much as 3 dB. Investigating a modern consumer phe-



127th Heyser lecturer Phil Ramone (2nd from right), is flanked by Bob Schulein (right), Technical Committee chair, and vice chairs Jim Kaiser (left) and Jürgen Herre.



Grammy Soundtable: from left, Chris Lord-Alge, Tony Maserati, Chuck Ainlay, Nile Rodgers, and Maureen Droney.



Innovations in Live Sound: from left, standing, Albert Leccese, Robert Scovil, and John Monitto; seated, Ken Lopez, Bill Hanley, and David Scheirman.

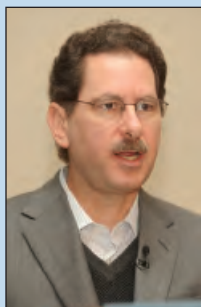


Innovations in Digital Broadcasting: David Wilson, David Layer, Chriss Scherer, Geir Skaaden, Ken Hunold, and chair David Bialik.

nomenon, Paul Lehrman presented technology and case studies of the ubiquitous Wii remote device as a musical instrument, showing its potential uses in conducting and expressive playing of single and multi-user instruments. A substantial session on Monday morning chaired by Richard Foss looked at issues surrounding the performance of audio networks, a topic that is becoming increasingly important as so much audio is now carried over computer data conduits. Papers included one from Matthew O'Donnell, which looked at an acceptance test strategy for audio over IP, considering the effect of protocols used on top of IP and their effect on the user's quality of experience (QoE). (On p. 1116 you can find the list of convention papers with information for ordering. You can purchase a CD-ROM with all the convention papers at [www.aes.org/publications/conventions](http://www.aes.org/publications/conventions), and you can purchase individual papers online at [www.aes.org/e-lib](http://www.aes.org/e-lib).)

## WORKSHOPS, TUTORIALS AND MASTER CLASSES

Workshops, tutorials, and master classes are designed to educate and inform participants about developing areas of audio technology and techniques. Between them, Alex Case and Alan Silverman had assembled a program consisting of 22 workshops, 7 tutorials, and 6 master classes,



Lunchtime keynote presenters: from left, Dave Giovannoni, Kees Immink, and Ashley Kahn.

ensuring that there was more than enough to satisfy everyone. Of particular note was the workshop "Virtual Haydn," chaired by Wiesław Woszczyk, with a demonstration of the results of a project to record four Blu-ray disks containing 14 hours of Haydn's music in a series of nine virtual rooms, ranging from Haydn's own study to the Holywell Music

Rooms in Oxford, UK. Pushing the boundaries of audio searching and description algorithms, a panel chaired by Michael Hlatky considered the subject "Interacting with Semantic Audio—Bridging the Gap Between Humans and Algorithms." They argued that the amount of practical use of this technology does not seem to live up to its potential.

Among the tutorial highlights was a hearing conservation seminar led by Benjamin Kanters, promoting the awareness of hearing loss and conservation, specifically targeted at students and professional in the audio industry. Those with sufficient stamina at the end of the convention could enjoy Robert Bristow-Johnson's "The Manifold Joys, Uses, and Misuses of Polynomial Mapping Functions in Signal Processing."

Presenters of master classes included Jonathan Abel, David Berners, Bob Dennis, Bob Olhsson, Bob Hodas, Kevin Killen, and Bill Whitlock.

An entire stream of seminars—planned by David Bia- ➔



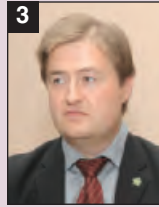
## AES COMMITTEE MEETINGS



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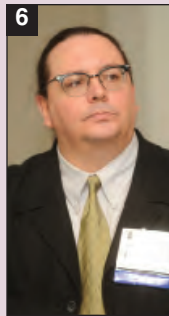
- 1 Membership: Theresa Leonard, chair
- 2 Publications Policy: from left, Søren Bech, cochair, Nick Zacharov cochair, and John Vanderkooy, editor
- 3 Conference Policy: Jan Pedersen, chair
- 4 Regions and Sections: Francis Rumsey, chair
- 5 Historical: from left, Bill Wray, cochair, Harry Hirsch, Michael Fleming, and Steve Johnson
- 6 Education: Alex Case, chair
- 7 Technical Council: from left, Jürgen Herre and Jim Kaiser, vice chairs, and Bob Schulein, chair
- 8 Standards: Richard Chalmers (left), chair, and Mark Yonge, manager



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lik —was devoted to broadcast and media streaming, with the specific intention of incorporating the latest developments in online delivery. Fourteen separate events made up the program, ranging across topics in studio acoustics, digital broadcasting, Internet streaming, and production techniques. Of particular interest in the audio streaming domain was a session on audio processing, discussing the approaches needed to best fit the limitations both of the delivery medium and the devices on which the user listens.

Two further streams of events were devoted to the many facets of live sound and games audio, the live sound stream being chaired by Henry Cohen and Mack Kerr, and the games stream by Alex Case. There were thirteen live sound seminars and ten sessions on games audio, showing the enormous range of work going on in these burgeoning fields of audio endeavor. Hitting an environmental note, John Krivit and a panel of live sound industry representatives considered how to reduce the carbon footprint when touring, showing examples from artists such as Sheryl Crow and the Dave Matthews Band who have embraced green initiatives. Among the games audio themes were topics such as 3D

simulation techniques, presented by Scott Selfon of Microsoft, and “The Art and Business of Game Music,” outlining the key differences between writing for linear media like TV shows and interactive structures such as games.

### TECHNICAL COUNCIL AND STANDARDS MEETINGS

There was a full program of standards meetings at the 127th Convention, coordinated by Richard Chalmers and Mark Yonge, as well as a comprehensive bill of Technical Committee meetings covering the many fields of endeavor that make up audio engineering. The Technical Council, led by Bob Schulein, offers input on the future initiatives of the Society, particularly with respect to forthcoming topics for convention sessions, conferences, and advisory technical documents. The Technical Council also organizes the Heyser Memorial Lecture, given at the 127th by producer Phil Ramone, one of the most respected and prolific in the industry with 33 Grammy nominations, 14 Grammy awards, and a Technical Grammy for his lifetime of innovative contributions to the recording industry. Ramone has



## EDUCATION EVENTS

1. Student Delegate Assembly was a standing-room-only and sitting-on-the-floor affair.
2. Recording Competition: Thomas Geiger (center), was one of the many winners. He receives a 1st place certificate (Classical Surround) from Alex Case (left), and a prize of a Schoeps microphone from Helmut Wittek.
3. The audience for the workshop on internships and jobs was out the door.
4. Career Fair: Richard Wear of Interfacio Ltd. gives his business card to a jobseeking student.
5. Education Fair: The University of Miami was one of the schools offering information about its audio programs.
6. Mentoring Sessions: Bob Katz was one of the audio pros who offered career guidance to interested students.
7. SDA Election: Philip Parenteau (center) of McGill was elected the new SDA vice chair for North and Latin America. He is flanked by, from left, Meiling Loo, incoming SDA Americas chair, Teri Grossheim, outgoing SDA Americas chair, John Krivit, Education Committee vice chair, and Miroslav Jakovljevic, SDA International chair.
8. Education Options: from left, George Massenburg, Konrad Strauss, Terron Darby, Elsa Lankford, and Alex Case.

been a key part of numerous developments, including the pioneering of new technologies such as the compact disc and surround sound. During his talk he concentrated on the creative connection between technology and music, enthraling the audience with video clips from recording sessions made with Frank Sinatra and Tony Bennett.

## AES COMMITTEES

Throughout each convention, much of the business of the Society takes place in committee meetings, where future conferences, publications, and the strategy of the organization are planned. The Business Meeting at the outset of the convention confirmed that AES membership stands at its highest level ever, which is a remarkable achievement in times of economic turmoil and demonstrates the ongoing relevance of the organization to people working in the industry. Recent offerings such as online tutorials and the enhanced website have strengthened the benefits of membership. During the Regions and Sections meeting representatives of AES sections from around the world met with the society's vice presidents to share examples of exciting

local events and membership initiatives. The Board of Governors (see next page) met on the evening of the last day of the convention, during which the society's future policy and direction was debated.

Good technical facilities and assistance are crucial to the success of a convention, and the sterling efforts of Michael McCoy, facilities chair, were appreciated by all of us. A team of volunteers organized by Doron Schächter was also on hand to ensure the smooth running of this complex event, and their efforts are to be commended.

Without a doubt the 127th Convention presented an industry working hard and moving forward in challenging economic conditions, determined to set itself on a firm course for the rest of the 21st century. Volunteer committees of audio professionals are currently working hard planning the 2010 conventions: the 128th in London, May 22–25, and the 129th in San Francisco, November 4–7. See [www.aes.org](http://www.aes.org) for the latest news and updates, and follow AES on Facebook and Twitter. (See p. 1114 for 127th MP3s order form. See [www.aes.org/events/127/127thWrapUp.pdf](http://www.aes.org/events/127/127thWrapUp.pdf) for complete postconvention program.)







## Board of Governors Meets

The AES Board of Governors met on October 12 to hear reports from AES officials and standing committees:

- 1 David Bowles, governor; Sean Olive, USA/Canada Western Region vice president
- 2 Jan Abildgaard Pedersen, Europe Northern Region vice president and Conference Policy Committee chair; Søren Bech, Publications Policy Committee cochair
- 3 Agnieszka Roginska, incoming Governor and incoming Convention Policy Committee cochair
- 4 Frank Wells, incoming USA/Canada Central Region vice president; Jim Kaiser, incoming president-elect and USA/Canada Central Region vice president; Alex Case, Education Committee chair
- 5 Michael Fleming, governor; Richard Chalmers, Standards Committee chair
- 6 Bob Moses, past president, Nominations Committee chair, and incoming Awards Committee chair; Louis Fielder, treasurer and Finance Committee chair; Garry Margolis, treasurer-elect and incoming Finance Committee chair
- 7 Wieslaw Woszczyk, governor, Awards Committee chair, and incoming Laws and Resolutions Committee cochair; Joel Vieira de Brito, incoming Latin American Region vice president
- 8 Roger Furness, executive director; Jay Fouts, legal counsel
- 9 Ron Streicher, governor and Laws & Resolutions Committee cochair; Peter Cook, USA/Canada Eastern Region vice president; Steve Johnson, webmaster
- 10 Kimio Hamasaki, incoming International Region vice president and Membership Committee vice chair; Andres Mayo, Latin American Region vice president
- 11 Diemer de Vries, president-elect and Laws and Resolutions Committee cochair; Bob Lee, secretary; Jim Anderson, president, Convention Policy Committee chair, and incoming Nominations Committee chair
- 12 Bob Schulein, Technical Council chair
- 13 Karlheinz Brandenburg, governor and Conference Policy Committee vice chair
- 14 Bozena Kostek, governor, incoming Europe Central Region vice president, and Membership Committee vice chair; David Murphy, International Region vice president and incoming Governor
- 15 Christopher Freitag, Tellers chair
- 16 Durand Begault, governor; Francis Rumsey, Regions and Section Committee chair; Theresa Leonard, Membership Committee chair
- 17 John Vanderkooy, editor
- 18 Bill Wray, Historical Committee cochair
- 19 Han Tendeloo, Strategic Advisory Group chair; Neil Gilchrist, governor