

day 1
friday
edition

the AES DAILY

SERVING THE 131ST AES CONVENTION • october 20-23, 2011 jacob k. javits convention center new york, ny

Tutorials Top Thursday Fare

By Strother Bullins

Demonstrating the broad range of tutorial topics at the 131st AES Convention, two Thursday tutorials provocatively stirred emotions amongst early attendees. Michael D. Griffin of Essential Sound Products (ESP) presented "After-Market Power Cords: 'Snake Oil' or Legitimate Audio Accessory?" followed by Schuyler Quackenbush of Audio Research Labs and Thomas Sporer of Fraunhofer with "MP3 Can Sound Good."

Griffin began his tutorial by stating after-market IEC cables do comprise a category of "controversial products" in the audio industry, but went on to present audio examples to support the use of his own ESP Music Cord in audio production environments. Two ver-
tutorials on page 37

Dr. Limb Delivers Stirring Keynote

By Steve Harvey

This year's Keynote address by Dr. Charles Limb, a hearing specialist and a musician, not only offered insight into the workings of the ear and the brain but also a plea to audio engineers to help rehabilitate patients with cochlear implants.

Hearing is the only sense that can be at least partially restored, observed Limb, noting that 200,000 people worldwide have undergone surgery for cochlear implants. Yet the operation is only part of the process; without training, patients are unlikely to truly perceive music in the same way as speech.

People with implants can recover their language skills, but musical pitch perception can be off by as much as two octaves, for example. "A C.I. patient can't tell the difference between a trumpet and a violin," he also noted.

Limb's research—which he detailed in his presentation—currently focuses on brain activity in improvising musicians and freestyle rappers in an attempt to find a way to help restore music comprehension among
limb on page 37



Attendees listen intently to the Keynote Address delivered by Dr. Charles Limb (inset).

Many Things To Many People

By Clive Young

The AES Convention is always many things to many people, presenting everything current and cutting-edge in the world of pro audio to the thousands of attendees who will walk through the doors of the Jacob Javits Convention Center this weekend.

For exhibitors, it's the time to present both their latest creations and stalwart industry standards. For students, it's the place to get a handle on the

ever-changing industry that they're starting to enter. For longtime audio pros, it's a chance to find out about the latest trends and technological advances, and catch up with industry friends. And for presenters at the workshops, panels and papers, it's the opportunity to share crucial insights and hard-won discoveries.

While the exhibition floor opens today, the workshops, papers and more started yesterday, bringing with

them a flood of fascinating experiences. The opening ceremonies saw a full 22 awards presented to people who've made outstanding contributions to the AES, followed by Dr. Charles Limb's keynote speech, "Sound, Hearing and Music: A Journey from the Ears to the Brain." That was followed directly by a dialogue between super producer Phil Ramone and engineer/co-producer Dae Bennett, discussing the creation of Tony Bennett's new album, *Duets II*.

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Clockwise from upper left: New Shure microphone models Beta 181, Beta 98AD/C, Beta 91A, Beta 98AMP

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New Pro ToolsHDX, Pro Tools 10 S'ware From Avid

Avid (Booth 321) is launching the all-new Pro Tools|HDX digital audio workstation and Pro Tools 10 software, delivering greater performance, higher sound quality and innovative new capabilities. Both are designed to provide the most capable, highest quality, scalable solutions to meet the evolving needs of the industry, and deliver better performance, faster workflows, and

easier collaboration than ever for professional users.

The Pro Tools|HDX system enables customers to mix bigger, more complex productions, with the rock-solid performance and stability that Pro Tools|HD customers have come to expect. This new system represents a milestone in Avid's development of DSP-accelerated hardware, delivering up to 5x more DSP per card, over a thousand dB of additional headroom, and up to 4x the track counts and 2x the I/O compared to its Pro Tools|HD Accel predecessor. And as customers' needs grow, the system can be scaled to increase track counts, power and I/O, using up to three Pro Tools|HDX cards and multiple Pro Tools HD Series interfaces.



Avid's Pro ToolsHDX card

With this addition to the Pro Tools|HD family, there are now two system choices. Customers can choose the Pro Tools|HD Native system if they need the advanced workflows and sound quality of Pro Tools HD, and want to leverage their host computer to get the best performance and lowest latency. Or customers can choose the new flagship DSP-accelerated Pro Tools|HDX system if they require consistent peak performance and near-zero latency to handle extremely large and complex productions.

ShowBriefs

AES Kicks Off With Ben Folds

The 131st AES Convention is hosting a rare one-on-one interview with international recording star Ben Folds today from 2:30-4:30 p.m. at the Jacob Javits Center. The wide-ranging dialogue will cover Folds' career, creative influences, collaborations and, his perspective on today's music business. Folds will also discuss (and play cuts from) his new 3-CD career retrospective, *Best Imitation of Myself*.

Errol Kolosine, assistant arts professor, NYU Clive Davis Institute of Recorded Music, will conduct the interview.

Lunchtime Keynotes

Lunchtime Keynote addresses are set for 1:15-2:15 p.m. at the Javits Center

FRIDAY, OCT. 21—KARL-HEINZ BRANDENBURG, THE MP3 STORY:

One of the original developers of mp3, Brandenburg has been researching digital audio compression since 1977. The Internet's evolution from text-based medium to major carrier for sound heralded dramatic payload changes and, new dangers for audio quality. It also rocked business models for music sales and the foundations of the music industry.

SATURDAY, OCT. 22—RON CARTER, JAZZ INNOVATOR:

A revealing conversation with celebrated bassist and cellist Ron Carter conducted by music journalist and author Ashley Kahn.

SUNDAY, OCT. 23—SKIP PIZZI, THE FUTURE OF BROADCASTING IN A CONNECTED WORLD:

Have rumors of broadcasting's demise been greatly exaggerated?



Audio-Technica (Booth 721) is exhibiting the AT4080 and AT4081 ribbon microphones, two offerings from the company's expanding 40 Series. Its R&D team in Japan engineered and manufactured the AT4080 and AT4081 from the ground up. Shown from left: Gary Boss, A-T marketing director; and Jeff Simcox, A-T marketing communications director.

Shure Features New Personal Monitor System

Shure Incorporated (Booth 521) is unveiling the new PSM1000 Personal Monitor System—a dual-channel, networkable, professional monitoring system—is now shipping.

Says Matt Engstrom, category director for monitoring products at Shure: "With best-in-class audio and RF performance, networking connectivity, and a diversity bodypack receiver, PSM 1000 delivers on the demanding requirements of sound professionals."

The PSM 1000 system builds on the stellar audio and RF performance of Shure's PSM900 Personal Monitor System, while adding numerous advanced features, including: PSM 1000 System—ultra-wide 72 megahertz tuning bandwidth allows up to nine systems to operate in one TV channel, and up to 39 systems



Shure's PSM1000 personal monitor system

in one frequency band, backward-compatible with PSM 900 components; and a P10R Diversity Receiver; full bandwidth scan finds clear, compatible frequencies and provides a graphic spectrum plot viewable from the screen; and optional rechargeable Lithium-ion batteries provide up to eight hours of operation and recharge fully in just three hours.

Today's Events At PMC Masters of Audio

All events in Demo Room 1E06

9:30-10:30 a.m.

STUDENT RECORDING CRITIQUES

Following the success of this event at AES San Francisco and London, PMC is enabling students to present their own recordings for evaluation on a high resolution monitoring system.

10:45-11: 45 a.m.

LEIF MASES/MASELEC: FROM A (ABBA) TO Z (LED ZEPPELIN)

Producer/engineer Leif Mases will be giving the inside story of engineering and producing albums for Led Zeppelin, Jeff Beck and Black Sabbath. In latter years Leif has turned his experience and skills to designing and manufacturing a critically acclaimed line of high-end audio tools (compressors, EQs, de-essers, peak limiters etc.) for the most discerning engineers, whether it is for mastering, recording or mixing.

Noon-1 p.m.

DAVID MILES HUBER: INTELLIGENT DANCE MUSIC IN 5.1

DMH is a two-time Grammy-nominated (Colabs, Parallax Eden) producer and musician in the electronic IDM, dance and surround-sound genres, whose music has sold over one million copies. David will take the audience on a musical journey and present his latest Grammy nominated project, "Chamberland."

1-2 p.m.

DARIUS 'DEEZLE' HARRISON: HOW LOW CAN YOU GO?

Deezle will present on the importance of "true" low end, either from an 808, acoustic bass or kick drum and how it determines the sound of the music. Deezle is a quadruple ASCAP Rhythm and Soul Award and a B.E.T Award winner. He is best known for his work with Lil Wayne, which ultimately garnered him two Grammy Awards.

2-3 p.m.

RONALD PRENT: IF YOU HAVE THEM, USE THEM PROPERLY!

With the aid of what he calls "a choreography for six speakers," the multi-award-winning surround sound engineer Ronald Prent shows how music in surround can be a source of great emotion. Building a mix from scratch, Ronald will deliver insight into the creative skill set required to make a great surround mix.

3:30-4:30 p.m.

MORTEN LINDBERG: BREAKING THE RULES; SURROUND SOUND RECORDING, PART 1

Learn how to record in surround from a true master. Morten Lindberg is a nine-time Grammy nominated/winning balance engineer and producer with vocals, choirs and strings as his core area of expertise.

5-6 p.m.

DAVID MILES HUBER: INTELLIGENT DANCE MUSIC LIVE PERFORMANCE IN 5.1

Atkinson Set For Heyser Lecture Tonight

Stereophile magazine editor and distinguished musician, recording engineer and audiophile John Atkinson will present this year's Richard C. Heyser Lecture. Titled, "Where Did The Negative Frequencies Go?" the lecture will be presented tonight, 7-9 p.m., at the Javits Center.

The title of Atkinson's lecture is a metaphor: All real numbers have two roots, yet we routinely discard the negative root on the grounds that it has no significance in reality. When it comes to understanding the perception of music, perhaps some of the things we discard as audio engineers merit further examination. This lecture will cover both audio recording and playback technologies; while it might not offer definitive answers, perhaps it will raise some interesting questions.

Sonnox, Avid Pro Tools HDX Now Compatible

Over the past four years, software developer Sonnox (Booth 657) has consistently produced innovative plug-ins to meet the needs of music producers, engineers, TV/radio broadcast and feature film soundmixers. This year, the Sonnox Fraunhofer Pro-Codec (developed in collaboration with the original mp3 inventor) was introduced. Designed to provide real-time auditioning of audio codecs within a DAW environment, the Pro-Codec is considered by many engineers to be a truly game-changing plug-in.

Now Sonnox is unveiling yet another important advance—compatibility of Oxford plug-ins with Avid's new Pro Tools|HDX system being launched at AES. In making the announcement, Sonnox managing director Rod Densham remarks, "We're extremely pleased to be an early adopter of the Pro Tools|HDX platform. The new AAX format will undoubtedly become an established plug-in standard, just as TDM has been. In recent months we have doubled the size of our development team to meet increased demand, and we are working overtime to complete the transition to AAX as soon as possible."

Avid's new AAX (Avid Audio eXtension) advanced plug-in format offers improved workflows and sound parity when sharing sessions between DSP-accelerated and native-based Pro Tools systems.



Focusrite (Booth 339) is moving 16 audio channels over Ethernet between Focusrite and GC Pro's booth (#839) via Focusrite's Professional Audio Networking System, RedNet. Shown, from left: Phil Wagner, president, Focusrite Novation; and Rick Plushner, vice president, GC Pro.

DiGiCo Expands Console Range With SD10-24

In certain situations size really does matter. But even when it is of paramount importance, do you really want to compromise on the features available on your digital console? If the answer is no, then the DiGiCo (Booth 530) SD10-24 is for you. The SD10-24, like the original SD Ten launched at ProLight+Sound earlier this year, is a console that boasts features and benefits that instantly distinguish it from the others in the SD Series and every other digital console on the market, just in a more compact package.

Standard input channel processing includes channel delay; single and multichannel presets; HPF and LPF with an 24 dB per octave; four bands of parametric EQ with band curve selection; compressor and gate; dual



DiGiCo's SD10-24 digital console

insert points and access to all bussing.

Standard output channel processing includes output delay; eight bands of parametric EQ (previously only seen on the SD7); compressor and gate; dual insert points; groups with bus-to bus routing, plus Auxes that have direct talk to output with dim control.

SSL Demos Hybrid Audio Production Workflow

Solid State Logic is exhibiting its extensive range of industry leading audio production tools at Booth 623. Featured at the company's booth will be the entire range of hybrid analogue console/DAW controllers including Duality, AWS 948/924 and Matrix consoles as well as the Nucleus DAW Controller/audio interface. The complete range of SSL Audio Converters, I/O and modular SuperAnalogue outboard processing

will also be present along with the SSL software range including Duende Native plug-ins. The C10 HD Compact Broadcast Console will be used to demonstrate SSL's award winning approach to broadcast audio production with particular focus on new software features including C-Play, the integrated audio ployt system. SSL's team of product experts will be available to offer advice and to conduct one-to-one product demonstrations.



SSL's AWS 948 console

GC Pro Shows Sterling Audio-Ocean Way Allen Sides Signature Studio Mic

Guitar Center Professional (GC Pro, Booth 839) is previewing the result of a new Sterling Audio and Ocean Way Recording partnership—a specially designed signature edition condenser microphone. Voiced by legendary engineer/producer and multiple GRAMMY recipient Allen Sides, the ST6050 was inspired by Ocean Way's expansive collection of microphones. By combining classic capsule and FET design with modern manufacturing, the ST6050 yields stunning clarity with a rich, warm, open sound and a silky top end that exquisitely captures vocals and acoustic instruments.

"Sterling and Ocean Way Recording have partnered to develop a microphone with a larger-than-life sound in an affordable and repeatable way," says Sides, owner of Ocean Way Recording in Hollywood.

The capsule on the ST6050 is one inch in diameter, eight microns thick and gold-sputtered, built with traditional machining and exceptionally tight manufacturing tolerances. Select modernization of traditional FET design results in exceptional consistency and



GC Pro's Sterling ST6050 Class-A FET studio mic

extremely tight component tolerances. Optimized PCB ground planes increase RFI/EMI rejection. The ST6050 has a robust transformer design with side-by-side windings that yield an even low-frequency response while maintaining openness and top-end air. Featuring a heavy-duty chrome plated brass chassis, the ST6050 comes with a SM-7 shock mount and windscreen.

Today's Tech Tours

Technical Tours are available on a first come, first served basis. Tickets can be purchased during normal registration hours at the convention center.

9 A.M.-12 NOON: DIMENNA CENTER FOR CLASSICAL MUSIC

This recently completed \$36 million showcase complex provides an exemplary home for the Orchestra of St. Luke's. Constructed over the past year, the Center shares a West 37th building with the celebrated Baryshnikov Arts Center. The complex was created to serve a multiplicity of music rehearsal, recording, broadcast, teleconferencing, educational and streaming purposes

9 A.M.-12 NOON: KAS MUSIC & SOUND

Built in 1921 as New York's "Hollywood East Back Lot," the Kaufman Astoria Film/TV production complex has hosted stars ranging from Charlie Chaplin to Bill Cosby and the Muppets. The KAS 2,400 square foot Studio A live room, offers two large iso chambers and 550 square feet LEDE control room able to comfortably house a 70-piece orchestra, a 120-voice chorus, or solo performers. The 450 square foot Studio B is utilized for movies, TV ADR, pre-records, voice-overs, and smaller music projects. Since opening in 1984, KAS has produced thousands of diverse recording sessions.

1 P.M.-4 P.M. BROOKLYNPHONO

Dedicated to extending the life of vinyl in the Digital Age, this Sunset Park-based facility recycles old LPs with a large shredder, then feeds the used vinyl into a press to create brand new albums. Opened by Thomas Bernich in 2003, the plant has grown from pressing 2000 LPs a month to over 10,000 today. It caters primarily to indie-rock labels.

1 P.M.-4 P.M. NEW JERSEY PERFORMING ARTS CENTER

Since its debut in 1997, this iconic venue has served as a model for programming, audience diversity, education initiatives, and plays a pivotal role in returning nightlife and economic activity to Newark, NJ's largest urban community. The sixth largest performing arts center in the U.S., NJPAC has welcomed such world renowned artists as: Yo-Yo Ma; Bob Dylan; Lauryn Hill; Alvin Ailey the Berlin State Opera Orchestra; the Royal Danish Ballet; the Vienna Boys Choir; Sting and Les Ballets Trockadero de Monte Carlo.



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Dugan-MY16 Card In Yamaha Showcase

The Dugan-MY16 card for current model Yamaha digital mixers and processors including Yamaha 01V96, DM1000, 02R96, DM2000, M7CL, LS9, DSP5D, PM5D, and DME24/64N will make its AES debut in the Yamaha Rolling Showroom located at Booth T2. Yamaha Commercial Audio Systems is the sole distributor for the card, which will be available to customers within North America.

Dan Dugan Sound Design automatic mic mixing products eliminate cueing errors, reduce feedback and ambient noise pickup, allow for smooth transitions between talkers, provide consistent system gain no matter how many mics are open, have the ability of handling up to 64 live microphones, and can be remotely controlled.

Multiple Dugan-MY16 cards can be linked for use in larger system situations.



The Dugan-MY16 Card for current model Yamaha digital mixers and processors

Platinum Mastering Panel Breaks New Ground

Scheduled tonight from 4:30-6:30 p.m., Gateway Mastering founder **Bob Ludwig's** 131st AES Convention Platinum Mastering Panel will break new ground with its premise "You have questions, we have answers." Panelist include: Adam Ayan, Gateway Mastering Studios; Chris Gehringer, Sterling Sound, NYC; Scott Hull, Masterdisk, NYC; Darcy Proper, Wisseloord Studios, The Netherlands; and Barak Moffitt, EVP EMI Label Group, who will provide the record label perspective on today's mastering process. The panel will address the latest trends and techniques in mastering; the state of the record industry; the de-evolution of the opportunity for learning through apprenticeship and most importantly, take a lot of questions from the audience.

Special Event: Half Century Of FM Stereo

Tonight from 7:30 to 9 p.m., a panel of legendary FM radio engineers will gather at the Clear Channel Studios in the PC Richards & Sons Theater at 32 Avenue of the Americas in lower Manhattan to celebrate a half century of FM stereo.

Developed by the New York Section of the AES and by Convention Broadcast/Streaming Events Co-Chair David Bialik, the panel will be co-chaired by Bialik and Scott Fybush of Fybush.com/Inside Radio. Participants represent a gathering of iconic broadcast figures including: Richard Burden,

an original member of the FM Stereo Committee; Frank Foti, Omnia Audio; Richard Mertz, Cavell and Mertz; Arno Meyer, Belar; Robert Orban, Orban; Skip Pizzi, NAB; Bill Sacks, Orban; Eric Small, Modulation Sciences; Jeff Smith, Clear Channel; and former WQXR Radio chief engineer, Herb Squire.

Topics to be addressed include: FM stereo's birth; the merits of the competing systems that sought FCC approval; the initial technical challenges faced by the new medium; the development of high-density FM audio processing; and

the future of analog FM stereo in an increasingly digital world.

AES thanks Clear Channel Communications for providing the theater for this event. For live streaming of this event, please visit: www.ustream.tv/channel/aesny.

Attendance is limited to 150 convention attendees. Transportation will be provided from the convention. Purchase \$10 bus ticket/event registration at the AES tour desk. Bus ticket is the event ticket. Meet and greet at 7 p.m.; presentation is at 7:30 p.m.

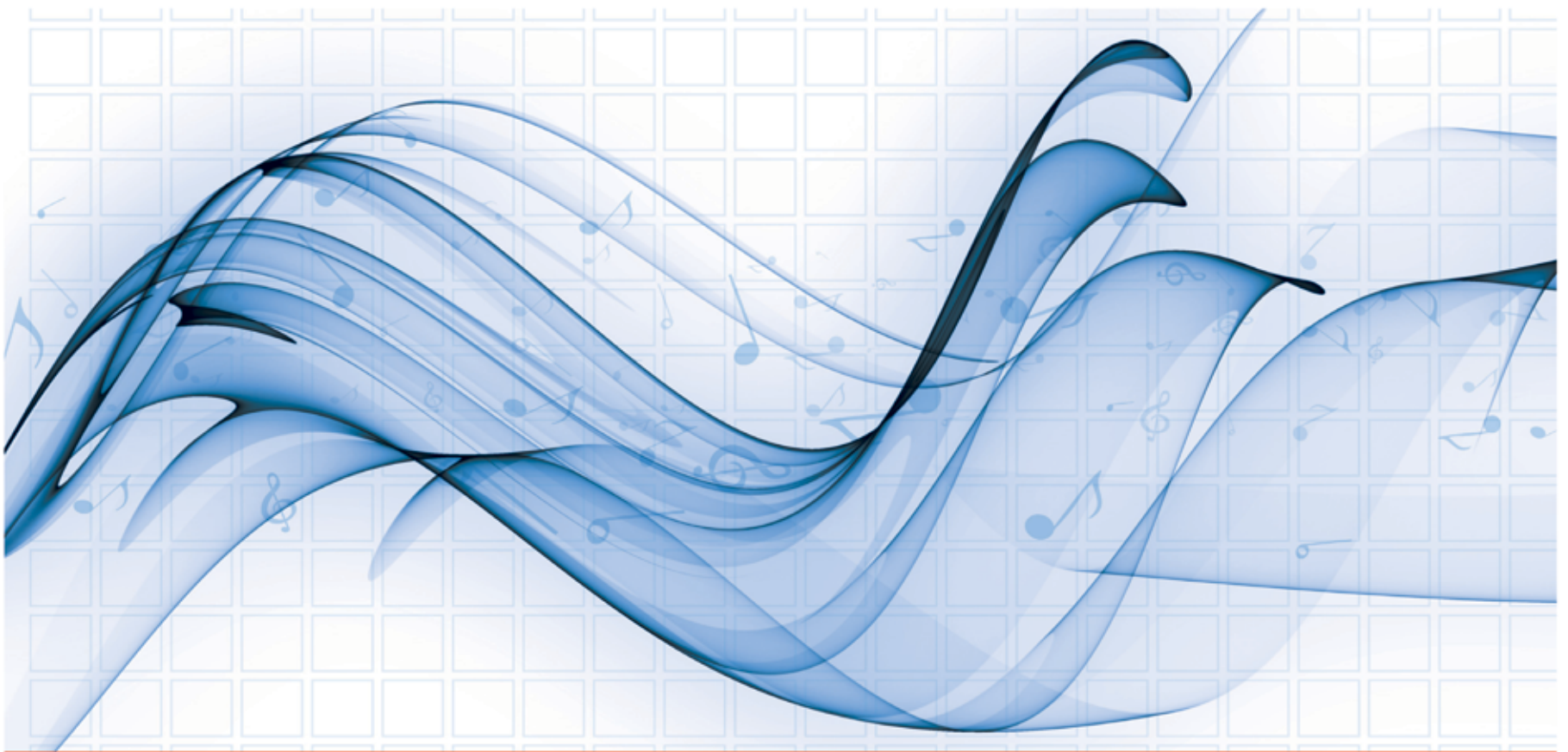
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Booth #847**

Featured Poster Session: October 22, 9:30 am
Challenges in 2.4 GHz Wireless Audio Streaming

- Providing high-quality, uninterrupted audio streaming in the 2.4 GHz ISM band

TI Tool Swap:

- Exchange non-TI DSP hardware tools for the latest C5000™ ultra-low-power DSP USB-based audio development kits

In the TI booth:

Pro audio in a box reference design

- 120-dB SNR D/A Hi-Fidelity headphone amplifier: Complete audio signal chain features TI's highest end DACs, USB streaming controller, headphone amp, digital volume control, MCU and DIT+ Mux devices.

USB audio class

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- Featuring TI's CC2560 (PAN 1315 module) and C5515 ultra-low-power DSPs

MP3 Player

- Demonstrates audio framework for MP3 recorder/player featuring the C5515

PurePath™ Wireless audio PC setup

- Streaming uncompressed CD-quality audio via a PC's USB interface to a wireless headset & L/R wireless speakers

Studer Enhances Vista 5 M2 Console Range

HARMAN's Studer (Booth T1) is extending its popular Vista 5 M2 range of digital broadcast and production consoles to include a 22-fader option, realizing the lowest cost Vista ever to be made available and accompanying it with a new low-cost, Compact Stagebox.



Studer's Vista 5 M2 22-fader console

Like its bigger brothers the 32 and 42 fader versions, the new model is optionally equipped with new TFT metering, capable of displaying signal levels from mono through to 5.1 channels on each input, with a configurable lower area which can be used to display bus assignments, surround images or the unique "History Mode," where a scrolling audio waveform displays signal anomalies and highlights them for up to 50 seconds to allow the engineer to identify where the event occurred. Metering for "layer 2" signals can also be viewed, while the Control Bay screen can be used to provide configurable user pages with up to 40 meters. When the TFT meter bridge is fitted, the external GC screen becomes an integral part of the chassis.

The Vista 5 family has found its home in all kinds of broadcast and theatre production facilities around

the world. Existing Vista 5 owners will be pleased to learn that their console may be easily upgraded to the M2 version to be ready for the optional meter bridge, which is a simple add-on to the console chassis.

To provide a cost-effective package with the 22-fader console, Studer is also introducing the optional Compact Stagebox, which offers a high density of I/O connections in only 4U of rack space. The modular unit is fully configurable but is offered with a standard configuration of 32 mic/line inputs and 16 line outputs. Optionally, the Compact Stagebox can be equipped with an additional 16 mic/line input module instead of the output module, then providing 48 inputs. Alternatively, up to three output modules resulting in 48 outputs may be fitted.

Educational Events Connect With Audio Students

AES Education Committee chair John Krivit has fashioned one of the conventions' most eclectic and colorful programs. "From a one-on-one conversation with recording star Ben Folds to highly anticipated Alex Case Tutorials on Delay and Comb Filters, this year's Education Events will cover issues totally connected to today's generation of college level audio students," Anderson says.

AES Education Events include:

FRIDAY, OCT. 21

Exhibition Hall Opens: Perhaps the largest "candy store" of audio equipment a pro audio student will ever encounter. Student engineers will discover new products and, learn which companies are pioneering the most meaningful technology.

Career and Education Fair: An abundance of colleges and pro audio educators gathered for the express purpose of providing potential students with detailed information about their audio programs. A sterling opportunity to discuss career goals and educational options with the very teachers they may be studying with.

Mentoring "Speed Dating" Workshop: SPARS-sponsored

lunchtime event designed to provide students with quality time to engage professionals in every aspect of pro audio.

Student Recording Competition: Finalists in Sound for Visual Media and Traditional Acoustic Recording categories will be presented to the judges.

Also scheduled for Friday are: A presentation by Karlheinz Brandenburg, the father of the mp3; and, a one-on-one dialogue with recording artist Ben Folds.

SATURDAY, OCT. 22

Education Forum: An open dialogue among educators regarding curriculum, facilities and pedagogy and a chance to hear about a proposed Summer 2013 AES Education Conference.

AES Student Recording Competition: Focused on traditional and non-traditional Multi-track Recording categories.

SUNDAY, OCT. 23

Alex Case Untangles the Comb Filter: Describing, defining, visualizing and quantifying this ever-present, always important audio element.

A Career in Game Audio: An overview of the skills required to matriculate into the game audio industry.

Second Meeting of the Student Delegate Assembly: Winners of the AES Student Recording Competition will be announced. Election for a new SDA officer.

Grace Design Launches New Optical Compressors

Grace Design is at Booth 355 introducing its new m102 and m502 optical compressors to the industry. Designed for audio professionals in the music

recording, broadcast and fixed installation markets, both units offer the sonic performance characteristics from the compressor section of their well-regard-

ed m103 channel strip. Both pieces are based on an optical attenuator; the purest, high fidelity gain control mechanism available, and provides gentle limiting to fairly aggressive compression while remaining neutral and transparent.

Housed in a 1U, half-rack enclosure, the single channel m102 sports a familiar and elegant industrial design that was derived from the m101 pre-amp. Front panel controls include +/- 10 dB of input and output level on rotary pots that allows for fine tuning of gain settings. Four additional pots allow the user to control Threshold, Attack, Release and Ratio settings. A three-position switch selects Normal operation and the added ability to Link two m102 units for stereo compression or to select a Sidechain input for frequency dependent compression. A 10-segment LED array displays gain reduction levels, and a bi-color LED is provided for signal presence and peak detection.

The m502 employs the same compression circuit topology as the m102 but is housed in a chassis for installation in the popular 500 series racks.



Grace Design's m102 optical compressor

Learn Audio Recording From The Professionals

The college's four state-of-the-art recording studios provide students with a highly focused learning environment for both assigned and extra-curricular recording projects.

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Audio Recording Theory, Audio Recording Technique, Recording Studio Operations, Advanced Audio Production, MIDI Applications, Nonlinear Recording, Audio/Video Post-Production, Advanced Mixing Procedures, and Audio Recording for Video.

Open Houses
Saturday, November 12
Saturday, December 10

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305 N. Service Road Dix Hills, New York 11746

the AES **DAILY**
day1 | friday edition

October 2011

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Published by NewBay Media L.L.C.
28 East 28th Street, New York, NY 10016

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AT4080
Bidirectional Ribbon
Microphone



AT4081
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Microphone

METAlliance
CERTIFIED

"These are gorgeous mics."

DownBeat March 2010

"From the recording perspective, [the AT4080] may well be one of the top mics I've ever heard. If you need an amazing large ribbon mic for your studio, look no further than the AT4080. If you're after a ribbon mic that will make your guitars scream onstage, get yourself an AT4081."

FOH Magazine June 2010

EXPERIENCE MORE .: INSPIRED SOUND .:

"The 4080 is a marvelous microphone."

MIX August 2010

"I'm loving the AT4080 and AT4081 – enough so that I purchased the review units."

Tape Op July/August 2010

"This is the first really new kind of microphone I have seen in a long time . . . It's neutral and clean but yet mellow, and that's a very useful tool to have in your mic locker."

Recording January 2011

"These ribbons aren't sissies! These ribbons will rock and take sonic abuse, opening up a new world of appropriate ribbon mic applications."

Pro Audio Review July 2010

"[With] smoother-than-life high end, the [AT4080] sound comes over as very natural, with plenty of depth and mid-range detail."

Sound On Sound August 2010

"The prices seem to define them as mid-level ribbons, but their performances clearly have them nipping at the heels of all the top-shelf ribbons."

Pro Sound News August 2010

"Remarkable ribbons ... Highly recommended."

Electronic Musician June 2010



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Genelec Features New Tri-Amp DSP Monitoring System

Genelec is displaying its 1238CF tri-amplified DSP monitoring system at Booth 729. The 1238CF is a compact three-way DSP monitoring loudspeaker including a slim speaker enclosure, two eight-inch (210-mm) long-throw bass drivers, a five-inch (130-mm) proprietary Genelec midrange driver and a one-inch (25-mm) metal dome tweeter, multiple power amplifiers, digital signal processing (DSP) circuitry and active, low-level crossovers. Designed for medium-sized control rooms, this system is ideal for music recording studios, project studios, film and video postproduction and broadcast monitoring. The 1238CF is compatible with proprietary Genelec Loudspeaker Manager (GLM) control software, Version 1.4.0, and can be combined with Genelec 8200/7200 Series products in the same control network.

Like Genelec's popular 1038CF, the 1238CF was developed as a response to market feedback and customer requests for Mid/High-frequency Genelec performance in a more compact package. The Genelec 1038B model is an impressive full-range monitor with great low-end



Genelec's 1238CF tri-amplified DSP monitoring system

response; it has been consistently praised for its even dispersion characteristics in the Mid/High spectrum. However, today's audio production rooms are often small, and most multichannel environments use a subwoofer combined with bass management to handle most of the LF content as well as the LFE channel signal, settings in which use of the larger 1038B enclosure would not be optimal. Genelec has engineered the 1238CF specifically with these needs in mind.

The 1238CF features a bass response down to 57 Hz, as the focus is on Mid/High directivity characteristics. The system can optionally be used in combination with a subwoofer in either stereo or multichannel applications. The 1238CF's very compact, sealed enclosure measures a mere 24 inches (610 mm) H x 18.5 inches (470 mm) W x 10.125 inches (257 mm) D, making it highly suitable for on-wall, free-standing or flush-mounted applications. The system has a built-in tri-amplifier unit, delivering a total of 390 watts into the long-throw bass drivers, midrange driver and metal dome tweeter.

Sound Channel Technology In WAM Spotlight

At Booth 131, Women's Audio Mission (WAM) is showcasing Sound Channel (www.soundchannel.org), a unique spin on audio production training that provides the first gender balanced, college-tested online training materials, created by award-winning industry experts. Sound Channel brings WAM's successful audio curriculum to individuals (men and women alike) without the financial or geographic means to access audio education programs. Sound Channel's interactive, self-paced training materials are available entirely online through an ever-growing e-library of videos and modules.

"Sound Channel's online library of training modules thoroughly demonstrate audio production and recording concepts with audio comparisons, video and animated visual examples that make them perfect for both at home and in-classroom use," says Terri Winston, WAM founder and chief engineer. "We're looking forward to connecting with potential Sound Channel users at AES, as well as other educators and

engineers at the convention this year. Their feedback is an invaluable resource that helps WAM continually expand and improve Sound Channel."

Sound Channel is now available to individuals for a small monthly subscription (ranging from \$25 per month to \$90 total for six months), with discounted group licensing packages available to schools. Students need only an Internet connection, browser and set of speakers or headphones to participate. No special equipment is required and the materials are available 24 hours a day, seven days a week.

Since its initial launch last November, Sound Channel has reached over 5,600 students in 92 countries and colleges nationwide have begun incorporating the program into their curriculum.

Women's Audio Mission is now scheduling one-on-one demos of Sound Channel during AES and will hold media demonstrations throughout the four-day convention. For more details, or to schedule a demo, contact Meghan@OffCentralPR.com.

DPA Unveils New d:fine Headset Mic

DPA (Booth 733) is launching a new headworn mic range. The new d:fine headsets join the classic DPA 4066 and 4088 headworn models, which are loved the world over and widely used by the international theater, broadcast and

conference markets. Like their counterparts, the new mics offer consistent audio performance at all SPLs from a whisper to a shout, impressive gain before feedback and stable construction.

Available in omnidirectional and directional versions, the new d:fine headsets have been named to reflect their accurate audio definition and natural sonic characteristics. They also define a new standard in single earpiece headsets, which DPA has launched in response to market demand. The earpieces are made from a sprung material used to manufacture hearing aids, making them extremely comfortable to wear and exploiting DPA's experience of manufacturing hearing aid components. The very fine spring automatically adjusts the headset to each wearer, ensuring that the earpiece stays in place by applying consistent pressure regardless of ear size. It can easily be taken on and off by the wearer, returning to its original shape each time.

The mics themselves use the same 5mm miniature capsules as the 4066 and 4088s but are now even smaller thanks to a new housing that fits the capsule exactly. The reduction in capsule size also allows smaller windshields to be used. "We didn't want to compromise on sound quality by reducing the size of our proven capsule," says DPA CEO Christian Poulsen. "With the new design we've managed to keep the incredible sound and lower the wind pop and handling sensitivity. The only change we've made to the capsule is to square off the edges slightly, which allow it to be better concealed."

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Oakland Facility Opens For Business With API Vision

Producer and engineer Dave Lichtenstein “has always known about API” and its “legendary” reputation. So, when he decided to open his own recording facility, 25TH Street Recording, he turned to API (Booth 821) and its Vision analog console.

“It was at AES in San Francisco that I first saw the API Vision,” said Lichtenstein. There, he learned about the Vision’s all-discrete analog circuitry—a characteristic that the modern console shares with its predecessors and something that greatly appealed to him.

“I evaluated a lot of consoles in my exhaustive search for my studio’s centerpiece,” said Lichtenstein. “I love the sound of vintage analog consoles and was considering going that route, but I was wary of the inevitable maintenance and downtime that would be involved.

The fact that the Vision is entirely discrete and has great modern features, such as extensive surround capabilities, along with powerful automation and recall, made choosing the console an easy call.”

Lichtenstein, former frontman for the early ‘80s band Cowboy Mouth and drummer for musician John Cale, decided that the San Francisco area needed another top-notch studio after writing and recording some tracks of his own at Fantasy Studios in 2000. When the time came for mixing, Fantasy had closed for restructuring, which left him with few options.

After searching for more than a year, Lichtenstein found a 4,500 square-foot, 80-year-old, solid, brick building with a high ceiling that was previously a foreign car repair shop. He



The newly opened 25th Street Recording in Oakland, CA, features an API Vision analog console

turned to old friend and studio designer Francis Manzella and building contractor Dennis Stearns (who worked on Skywalker Sound’s recording space) to turn the former shop into a full-fledged recording studio.

The group began construction on 25th Street Recording in 2009 and will finish by its official opening this fall though the facility is already functional. In fact, Lichtenstein has already recorded the band Let Fall the Sparrow in the studio’s 1,400 square-foot tracking room with, of course, the API Vision.

Dallas Opera House Is Alive With Renkus-Heinz Sound

More than a quarter century in the making, Dallas’ AT&T Performing Arts Center is a cultural nexus in the city’s revitalized downtown arts district. The area is home to a number of different entertainment venues, from the Dallas Symphony’s Meyerson Auditorium and the intimate Wylie Theatre to the Winspear Opera House and the open-air Annette Strauss Square, making it a busy hub of activity on any given evening.

The 2,200-seat Margot and Bill Winspear Opera House, created by architect Foster & Partners, with theater design by Theater Projects Consultants and acoustician Sound Space Design, is home to the Dallas Opera, and an anchor in the new arts district. The Winspear’s sound system, designed by Martin Van Dijk of Toronto-based Engineering Harmonics, is centered on left/right arrays of 12 Renkus-Heinz (Booth 527) STLA/9R RHAON empowered loudspeakers that retract into the ceiling when not in use. Low frequency reinforcement is provided by four Renkus-Heinz DR18-1 subwoofers on rolling dollies.

Renkus-Heinz PowerNet PN-Series loudspeakers provide additional coverage, with eight PN82/9 systems for over-balcony fill, and two PN151/4 systems flown from the venue’s soaring 60-foot high ceiling. A separate speech system was also installed, utilizing 10 Iconyx IC8-R and two IC16-R systems.

The outdoor venue’s system, also designed by Martin Van Dijk, employs left and right arrays of ten STLA/9R boxes per side, along with six DR18-2 dual 18-inch subwoofers for low frequency power. A ring of SG42 two-way powered speakers acts as a delay fill. “We use the delay fill so we don’t have to drive the main PA quite as hard, which helps to keep the energy off the Meyerson,” says Stephens.

By all accounts, the PAC’s opening season has been an unmitigated success. “Thus far we’ve had several concerts and a dance festival, and the Square is becoming a very popular movie screening venue as well,” Stephens reports.”

TI Launches JFET-Input Op Amp Line

Extending TI’s Burr-Brown Audio line, Texas Instruments Incorporated (TI, Booth 847) is introducing a family of JFET-input op amps featuring ultra-low noise and distortion to maximize audio system quality and performance. With a quiescent current of 1.8 mA per channel, the OPA1641, OPA1642 and OPA1644 feature 40 percent lower power than the competition. The op amps support the multiple channels pro audio applications require, without increasing power consumption in high-perfor-

mance audio circuits, such as broadcast studio equipment, analog and digital mixing consoles, and high-end A/V receivers. To view a video, visit: www.ti.com/opa1641-pr.

Key features and benefits include: FET inputs deliver 40 percent lower input bias current (two pA) than competitive devices, making the OPA1641, OPA1642 and OPA1644 better alternatives for applications requiring high source impedance; 15 percent lower noise (five nV/√Hz) and distortion (0.00005 percent at 1 kHz) than the

competition maintain excellent signal-to-noise ratio (SNR), even with high gain levels; wide supply voltage range of +2.5 V to +18 V and rail-to-rail output swing allow for increased headroom, which is critical for audio analog-to-digital converter (ADC) front ends and digital-to-analog converter (DAC) post filters, including TI’s PCM42xx and PCM17xx devices; 40 percent lower quiescent current (1.8 mA/channel) supports multiple channels without significant power consumption.

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Joe Chiccarelli - Tape Op Magazine

Community Unveils New Loudspeaker Processor

Community Professional Loudspeakers (Booth 534) is launching its groundbreaking loudspeaker processor, the dSPEC226.

More than just another DSP, dSPEC heralds an all-new approach to configuring, controlling and commissioning sound system installations,

from very small to very large. Employing both a high-speed SHARC DSP and a Xilinx Spartan FPGA, dSPEC offers a host of capabilities—and a method of engineered workflow—not available anywhere else.

Community is the first company to employ CONEQ Acoustic Power

corrective algorithms, Real Sound Lab's automated loudspeaker equalization technology. CONEQ provides 1024 bands of low latency FIR equalization that flatten the Acoustic



Community's dSPEC226 loudspeaker processor

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Other advanced capabilities include a unique Amplifier Calibration Port that measures the output characteristics of each amplifier in the system to precisely calibrate dSPEC's three discreet stages of limiters (peak, program & long term) for highly accurate driver protection.

All dSPEC models feature a 4 Input x 6 Output fixed-chain DSP architecture that includes 2 x 6 native analog I/Os. Various expansion cards are available to provide two additional analog inputs, two AES3 dual-channel digital inputs, or eight CobraNet Inputs and Outputs.

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Sontronics, PAD In Distrib Deal

U.K.-based Sontronics Microphones is appointing Professional Audio Design (Booth 352) as its exclusive distributor for North America. PAD has been growing its brands of distributed products, which includes Cartec Audio, JLab Studio Electronics and PAD's Augspurger Monitors.

"We are very excited to be working with Dave Malekpour and the team at PAD in order to grow Sontronics here in the States," says Lisa Coley, marketing director of Sontronics. "Sontronics is a truly British brand, with all our microphones, accessories and preamps designed and developed in the U.K. by founder and MD Trevor Coley. We have always had a loyal, solid following in the U.S., our mics have had some great reviews in the American press, and we're proud to have plenty of top U.S. artists in our ever-growing list of famous users. We shall be working closely with PAD to build on this foundation and spread the Sontronics message further and wider than ever!"

Says PAD president Dave Malekpour: "We feel the product offers exceptional performance and value in both studio and live applications. We are excited to bring these great mics to the U.S. market."

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AES Booth #821

Turner Studios Adds Another Lawo mc²90 To Arsenal

Turner Studios, the broadcast production division of Turner Entertainment Group that provides turnkey services for film, video, and audio production for all of the Turner Entertainment Networks, has taken delivery of a second Lawo (Booth 553) mc²90 production console. Combined with the facility's expanded Lawo Nova 73

HD router for rights-management of shared router I/O resources with the company's original mc²90 that resides in Audio Control Room 22 (ACR22), the new console and enhanced infrastructure are expected to dramatically improve Turner Studios' operating efficiencies.

The mc²90 is Lawo's flagship large

format production console. This new, second console resides in ACR21. The new desk is configured with 48 channel faders, 16 central faders, 256 channels of AES I/O, 48 analog inputs, and 64 analog outputs. There are 7 DSP cards onboard that are capable of 448 fully processed channels. The console's core is tied to a Nova 73 HD MADI Router



Turner Studios' Erinn Thorpe (left; senior production engineer) and Rick Perry (studio audio manager) with the facility's new mc²90 production console

with 192 channels of MADI I/O using fail-over redundant connections.

Rick Perry, studio audio manager at Turner Studios, reports the new console will be used for live sports studio shows and sports integration, including NBA, MLB, NCAA, NASCAR, PGA, and broadband programming. Perry notes, "Among the numerous shows we'll be producing here, the new system will be used in the production of *NBA Gametime Live*, which is the flagship program of NBA TV. Additionally, the new system will be used for musical performance programs, talk shows, and as part of our video production facility's live and post operations."

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- Metal Enclosure
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Partnerships & Party Define Vintage King AES Agenda

Vintage King Audio is showcasing 13 of its premium product partnerships along with new product debuts from Inward Connections and Neve Classic Series at Booth 228. The company also is hosting its third annual afterglow industry after-party on Saturday, October 22, at the legendary Electric Lady Studios in New York City. Special guest DJs will perform and the studio's expansive roster of gear will be viewable, including the Vintage Neve 8078 console that Vintage King refurbished and installed for Electric Lady earlier this year.

Additionally, Vintage King Audio will exclusively host gear from Shadow Hills, Retro Instruments, Neve, ACME, Helios, Proac, Sterling, Weiss, Electrodyne, Lisson Groove, Apogee, ADR Complex, LaChapell, Manley and Dangerous along with the product launches from Neve Classic Series and Inward Connections.

"Vintage King Audio is proud of the relationships we've developed with the world's foremost gear manufacturers," says Mike Nehra, Vintage King co-owner and director of sales. "You can feel the excitement on the AES Convention floor when gear from the classic to the incredibly esoteric can all be seen and heard in one place."



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From left to right: LSR4326P, LSR6328P, LSR2325P, MSC1 Monitor System Controller

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Game Audio Track Events Go For The High Score

Firmly established as a linchpin of today's pro audio industry, video games continue to set new standards for advanced technology and revenue-generating products. In keeping with this stature, the Game Audio Track has become a magnet for designers, producers and engineers compelled to maintain "top of their game" standards in a community in which longevity is measured in nanoseconds.

Game Audio Track events include:

EMERGING TRENDS IN AUDIO FOR GAMES: Michael Kelly (SCEE) and Steve Martz (THX, Ltd.), Co-Chairs, AES Technical Committee on Audio for Games, will survey the current state of technology requirements for audio in game applications. Emerging trends and the technical requirements imposed by those trends will be reviewed.

HISTORY OF AUDIO IMPLEMENTATION TOOLSETS: Damian Kastbauer, (Bay Area Sound). Extensive audio/visual examples and a pictorial overview will illustrate this history of standard, and proprietary audio middleware toolsets.

EDUCATION: PREREQUISITES FOR A CAREER IN GAME AUDIO: Stephen Harwood Jr. (IASIG; Dynamic Systems Music). This panel will feature an overview of a comprehensive game audio curriculum, published this year by the IASIG, presented in the context of a discussion of the specialized knowl-

edge and skill sets needed to work and excel in the video game industry today.

CAREERS IN GAME AUDIO: Stephen Harwood Jr. (IASIG; Dynamic Systems Music). A panel of accomplished industry veterans shares their experience and perspectives on a broad range of professional topics, with a focus on how to begin and develop a successful career in game audio.

AUDIO FOR MOTION CONTROLLERS: Scott Selfon, (Microsoft) will chair a panel from the console manufacturers' point of view on techniques for delivering audio specifically designed to support games that use motion controllers and visual inputs.

GAME AUDIO PROGRAMMING FOR ANDROID: FMOD VS JAVA: Peter Drescher (Twittering Machine). Using a silent, open source pinball game as a starting point to create audio files based on '80s synth tech, Drescher compares and contrasts sound implemented using FMOD audio middleware to Java methods built into the operating system.

AUDIO SHORTS: Included in the full program of Workshops and Panels, the Game Audio Program will offer three 20-minute crash courses on specific designer "preferences." Scheduled "Shorty" presentations include: #1—Distortionation (sic); #2—Occlusion, Obstruction, and other Obstacles and #3—My Favorite Plug-in

New Pricing On Cloud JRS-34

Cloud Microphones (Booth 253) is offering its JRS-34 active mic at an even more attractive price point. Designed in conjunction with Stephen Sank, son of the late Jon R. Sank, the driving force behind the creation of the BK-11 and other venerable RCA microphones, the JRS-34 will now sell for \$1499 (MAP).

Along with the new price, every JRS-34 now also features a brand new, sturdy, easy-to-adjust mount that provides 180 degrees range of rotation and allows maximum placement flexibility.

Assembled entirely at Cloud's head-



Cloud's JRS-34 active mic

quarters and manufacturing facility in Tucson, AZ, the JRS-34 line of ribbon mics is fabricated using parts and materials supplied exclusively by US companies, many operating on a local level. Combining the best attributes of vintage and modern technologies to create a line of high-quality, handcrafted ribbon microphones ideal-

ly suited for music and vocalists, the Cloud JRS-34 ribbon microphones are offered in active and passive configurations with a choice of finishes, and are fully RoHS compliant.

Recording Academy P&E Wing Sets GRAMMY SoundTables

The GRAMMY SoundTables at this year's 131st AES Convention will be presented on Saturday, Oct. 22, from 2:30-4:30 p.m. at Room 1E 15 and 16 at the Jacob K. Javits Convention Center. Back by popular demand, the P&E Wing will present a second iteration of "Sonic Imprints: Songs that Changed My Life" that will explore the sounds that have inspired and shaped careers of influencers in the field. Moderated by GRAMMY-winning engineer Chris Lord-Alge, the panel will feature a New York-centric, diverse group of panelists including GRAMMY-winning engineers Steve Lillywhite, Ann Mincieli and Al



Chris Lord-Alge

Schmitt, with more to be announced shortly.

Lord-Alge is one of the preeminent engineers in modern music. A mix specialist who has received five GRAMMY Awards, his eclectic discography consists of a diverse roster of artists including Black Eyed Peas, Collective Soul, Dave Matthews Band, Fastball, Faith Hill, Hole, Jewel, My Chemical Romance, Stevie Nicks, No Doubt, Katy Perry, Pink, P.O.D., Stone Temple Pilots and Tina Turner.

Steve Lillywhite is a five-time GRAMMY Award winner who helmed landmark albums for Big Country, Dave Matthews Band, Peter Dinklage, Morrissey, the Pogues, Simple Minds, U2 and XTC. Lillywhite has consistently made adventurous choices in his career.

Ann Mincieli is a GRAMMY Award winner best known as being the long-time engineer, mixer, programmer and coordinator for Alicia Keys, and has also worked with Bon Jovi, Mariah Carey, Drake, Hole, Jay-Z, Angie Stone and Ruben Studdard, among many others. She is the owner of the newly opened, multi-room Jungle City Studios in New York.

Al Schmitt is a 17-time GRAMMY Award winner who has produced, engineered and/or mixed more than 150 gold and platinum records for a diverse range of artists. He continues to produce recordings of the highest quality, inspiring generations of producers, engineers and artists.

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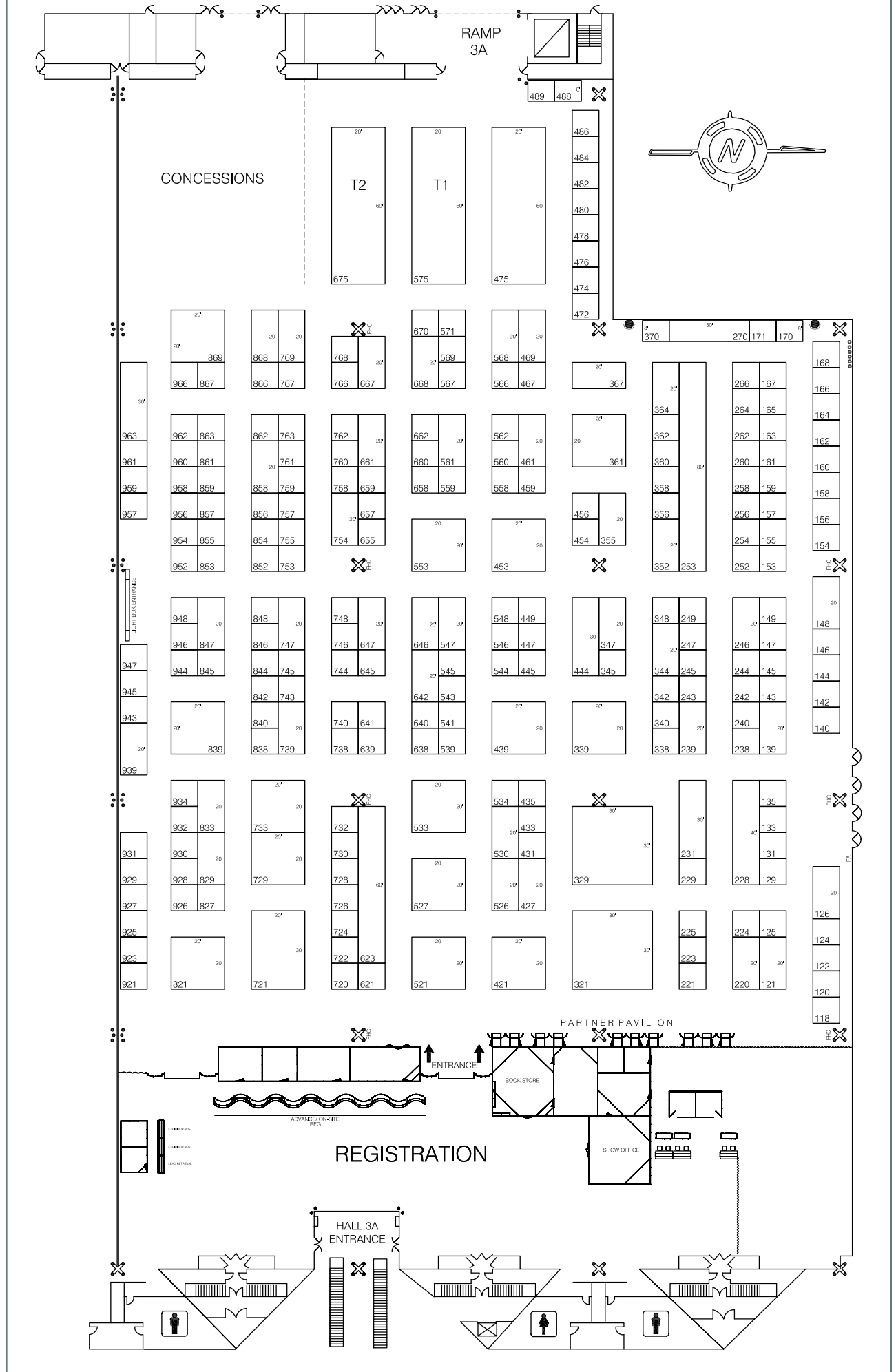
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Fairview Health Services Upgrades With A-T SpectraPulse

Fairview Health Services, a network of hospitals and clinics located throughout Minnesota, recently upgraded to an Audio-Technica (Booth 721) SpectraPulse Ultra Wideband (UWB) Wireless Microphone System in the Heritage

Room boardroom at its downtown Minneapolis headquarters. Edina, Minnesota-based systems integrator Alpha Video installed the system, which was selected for SpectraPulse's immunity to RF spectrum congestion

and, because of the personal and sensitive nature of the medical information being discussed, the high level of security that it also offers.

Alpha Video installed a system comprising 14 Audio-Technica mtu101



Shown is boardroom at the downtown Minneapolis headquarters of Fairview Health Services, featuring 14 Audio-Technica mtu101 boundary microphone/transmitters as part of an Audio-Technica SpectraPulse Ultra Wideband (UWB) Wireless Microphone System. Photo by Alpha Video.

boundary microphone/transmitters together with a drm141 wireless digital receiver and two cei007 microphone charging stations as part of a teleconferencing set-up in the boardroom. The wireless SpectraPulse system also met the client's requirements: to be quickly and easily reconfigured whenever the boardroom furniture is rearranged; to not interfere with the historic character of the room, which is in an early 20th century building; and to offer future upgrade potential.

SpectraPulse avoids densely congested RF spectrum by operating outside the traditional UHF frequencies occupied by wireless professional audio equipment and consumer white space devices, as well as television, medical telemetry and emergency services.

 **D-fend**[™]
DIGITALLY FACTORED ENERGY DAMPING

Introducing the industry's **first** all-digital, programmable loudspeaker protection and attenuation circuit.



Designed to solve the age-old problems associated with protecting loudspeakers from excessive power conditions, **D-fend**[™] has eliminated the headaches for speaker engineers - no more hassling with polyswitches, blown lamp filaments, lossy resistors, or slow relays.

To license this technology for Professional Audio and Musical Instrument applications worldwide, please contact Eminence Speaker LLC. D-fend[™] is a patented technology of Evenstar[™].

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Oct. 21-23
Booth 769


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Watch the video demonstrations on our YouTube channel at www.youtube.com/emincespeaker

RND Makes The Sale

One of New York's foremost mastering facilities, Masterdisk, will take delivery of the first two Rupert Neve Designs (Booth 231) Portico II Master Buss Processor (MBP) units when they go into production at the beginning of October. The two units are destined for installation in the mastering consoles operated by Masterdisk owner Scott Hull and mastering engineer Randy Merrill.

Hull purchased the two MBP units after evaluating a prototype sent to him by Craig "Hutch" Hutchison, senior design engineer at Rupert Neve Designs. "When Hutch calls and tells me, 'You gotta hear this,' I know it's going to be interesting," comments Hull. "So I was not surprised with my reaction when I first heard the Master Buss Processor. I had a few short days to demo the prototype and felt that this box has a LOT of potential. New colors, new wrinkles on old themes, and so far I haven't put anything through it that didn't sound better. I can't wait to get my hands on the production unit!"



Small footprint, Big studio sound

The Focusrite Control 2802 with Dual Layer Control – combining a superb analog console with powerful digital workstation control and fader automation, for the very best of both worlds.

Eight Class A mic pres and ultra-wide-bandwidth signal path for superb performance. A fully-featured master section. Latency-free monitoring and up to 32 mix inputs. 100mm long-throw motorised faders.



ANALOG DUAL LAYER TECHNOLOGY

Sound and control at your fingertips.

Focusrite's Control 2802 is both a small-format analog recording/mixing console and a DAW control surface in one. Eight smooth Class A mic preamps and an ultra-low-distortion extended-bandwidth audio path deliver the very best performance. Eight long-throw motorised faders, 24 mix channels and up to 32 mix bus inputs deliver maximum flexibility for tracking or mixing. There's a stereo bus compressor featuring parallel compression, a fully-featured master section and unrivalled routing capabilities.

At the same time, Control 2802's fully-featured Ethernet-based DAW control surface handles plug-ins, auxes, automation and more. The faders function in both analog and digital layers. Clear DAW feedback lets you manage channels without leaving the console: ten meters read channel input, output or DAW returns.

The best hybrid analog console in its class, Focusrite's Control 2802 brings you both the flexibility of a fully-specified analog studio console, plus a powerful, versatile DAW control surface – in a single desktop package.

Small footprint. Big studio sound

Ethernet-based DAW control surface. Full transport controls. Instant flip between mix and control modes. Your favourite music software is always at your fingertips – without leaving the console.



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INCLUDES Focusrite's classic EQ and Compression plug-in suites MIDNIGHT & FORTÉ worth over \$500

Come and see the Control 2802 at AES Booth 339
www.focusrite.com/control2802

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CONTROL 2802

Five Towns College Matriculates To AES

Five Towns College (Booth 340) in Dix Hills, NY, is a private, non-sectarian, coeducational institution, fully accredited by the Middle States Association, the NY State Board of Regents and the National Council for Accreditation of Teacher Education. The college offers a wide and exciting variety of programs including a Bachelor of Music (Mus.B.) jazz/commercial music program and Bachelor of Professional Studies (BPS) in Business Management. Concentrations in these degree programs include Audio Recording Technology, Music Business, Music Education, Music Performance and Composition/Songwriting. A Bachelor of Fine Arts (BFA) offers concentrations in Musical Theater (which includes acting, sing-

ing, dancing and theater tech) and Film & Video. A Bachelor of Science (BS) degree offers concentrations in Childhood (formerly Elementary) Education and Mass Communication, which includes Broadcasting and Journalism. Associate degree programs are available also.

Special programs include internships, HEOP program and MORE program for students with learning disabilities. Summer programs are available for high school and college students. Undergraduate enrollment is 1,150 students. On and off campus housing. Rolling admissions, many scholarships are available. Tuition: \$19,200. Room and Board: \$12,460. Fees: varies. admissions@ftc.edu or www.ftc.edu or (631) 656-2110.

CP Turns To Stagetec On Upgrade Project

Scrambling at the last minute after the NFL and players reached an agreement, CP was able to supply NEP's SS25C with a digital console upgrade and a new audio fiber network. CP turned to Stagetec (Booth 344) technologies to make this complex upgrade a reality in such a short time period. The upgrade happened the last week of August at NEP's headquarters in Pittsburgh, PA, and the system has already been used for three NFL games in Miami, New York and Dallas.

The upgrade includes an AURUS console for audio submixing of all field, crowd and camera mics and a NEXUS system to transport all audio and control signals including the intercom control data (RS485) and 4-wire from the truck bay to the booth and field. The

NEXUS also connects the trucks via fiber and MADI. Connections between the mobiles, booth and field devices are via single strand single-mode fiber.

There are a total of seven NEXUS Base devices and one NEXUS Star in the system along with a 32-fader AURUS console installed in the submix trailer all with plenty of room for growth. Control stations running the NEXUS GUI for routing, monitoring and metering purposes sit in the main production truck, the submix truck and at the announcer booth. Besides sonic quality, the main reason for the upgrade is the flexibility that the AURUS and NEXUS package offers. The NEXUS not only acts as the I/O for the AURUS but in addition, it functions as a true digital router, which enables any source or output to be routed to whomever needs it.

"We've been concentrating on the remote sports market for a few years together with CP and it's great to see such a highly rated sports broadcast put their trust into our systems," says Rusty Waite, president of Stagetec USA.

Eminence Licenses D-fend To Pro Audio, MI Markets

Eminence Speaker LLC (Booth 769) has struck up an exclusive license agreement with Evenstar, a wholly owned subsidiary of SLS Audio, to use and sub-license its new D-fend technology within the professional audio and musical instrument markets.

D-fend is an all-digital, programmable loudspeaker protection and attenuation circuit designed to solve the age-old problems associated with protecting loudspeakers from excessive power conditions. D-fend has eliminated the headaches for speaker

engineers—no more hassling with polyswitches, blown lamp filaments, lossy resistors, or slow relays. Incorporating such features as digital signal processing with on-board digital filtering, customizable microprocessor and MOSFET construction, the D-fend protection circuit enables a designer to use this technology prior to passive filtration and allows different sensitivity settings in specific frequency bands, such as woofer over-excursion bands or high frequency peak damage regions.



D-fend is an all-digital, programmable loudspeaker protection and attenuation circuit

"Think of the D-fend circuit as a high power, speaker-level compressor/limiter that will allow an audio designer to guarantee unmatched levels of protection for multiple components in their unpowered loudspeakers," states Evenstar's chief engineer, Joel Butler.

TASCAM Spotlights DR-40 4-Track

TASCAM's (Booth 421) DR-40 packs adjustable condenser microphones, four track recording, XLR mic inputs and extended battery life into a portable recorder your can take anywhere. It captures up to four tracks from built-in condenser microphones, XLR mic or line inputs. The high-quality internal microphones are adjustable from XY to AB position, helping you to tailor your recording to the sound of the room. A pair of great-sounding TASCAM microphone preamps welcome condenser microphones with phantom power, recording at up to 96kHz/24-bit resolution. It accommodates balanced XLR or 1/4-inch line inputs using locking Neutrik Combo jacks. The DR-40 accepts SD or SDHC cards up to 32GB, and a 2GB card is included.

Once recorded, play back your takes with EQ and the optional Level Align feature to avoid volume jumps. A stereo reverb effect is also built-in, as well as a speaker and chromatic tuner. Transfer recordings to computer using the USB 2.0 jack. Other features include overdub mode, variable speed playback, limiting and low cut filter, and much more—all with TASCAM's simple-to-use interface. No other recorder makes home or live recording as simple as the TASCAM DR-40. "I believe our new feature rich DR-40 4-track portable recorder may be considered our new flagship product," says Paul Jenkins, senior vice president for TEAC America.

The New Analogue Standard
With high-voltage rails, discrete, class-A topologies, and an unparalleled array of features, Portico II Series modules take sonic performance and flexibility to an entirely new level.

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Pony Bar Brews Better Sound With Genelec

It's to be expected that a bar might be serious about the drinks that it serves, but The Pony Bar, located at 10th Avenue and 45th Street in Manhattan's famed Hell's Kitchen neighborhood, takes the quality of its sound system no less seriously. The Pony Bar, which offers some of America's finest craft brews, also provides beer aficionados with a nightly music soundtrack from artists such as Neil Young, Grateful Dead, Phish and Wilco played back through six Genelec (Booth 729) 8030A bi-amplified monitor speakers and a 7050A active subwoofer.

Dan McLaughlin, who opened The Pony Bar with a business partner in mid-April 2009, first experienced Genelec speakers while working at another bar for six years. "It was the best sound I'd ever heard anywhere, just incredible clarity," he enthuses. But after the first installed sound system at The Pony Bar failed to live up to those expectations," he says, "I said to my business partner, we've got to get Genelecs in here; we've got to figure out a way to get them."

A friend of a friend put McLaughlin in touch with Tim Mitchell, a former recording engineer at the now-defunct Clinton Recording Studios, who rec-

ommended six Genelec active monitors and a subwoofer and agreed to install and commission the setup. "We close at four in the morning, so Tim would work from four to noon. He spent the first couple of nights just running cable and then he installed the first speaker—and it was amazing. The sound quality coming from that one little studio mon-

itor blew away the other five old speakers combined. The clarity was staggering," comments McLaughlin.

A Genelec 8030A bi-amplified monitor—one of six such speakers forming the sound system at New York City's Pony Bar.



TC Electronic Showcases LM6 Radar

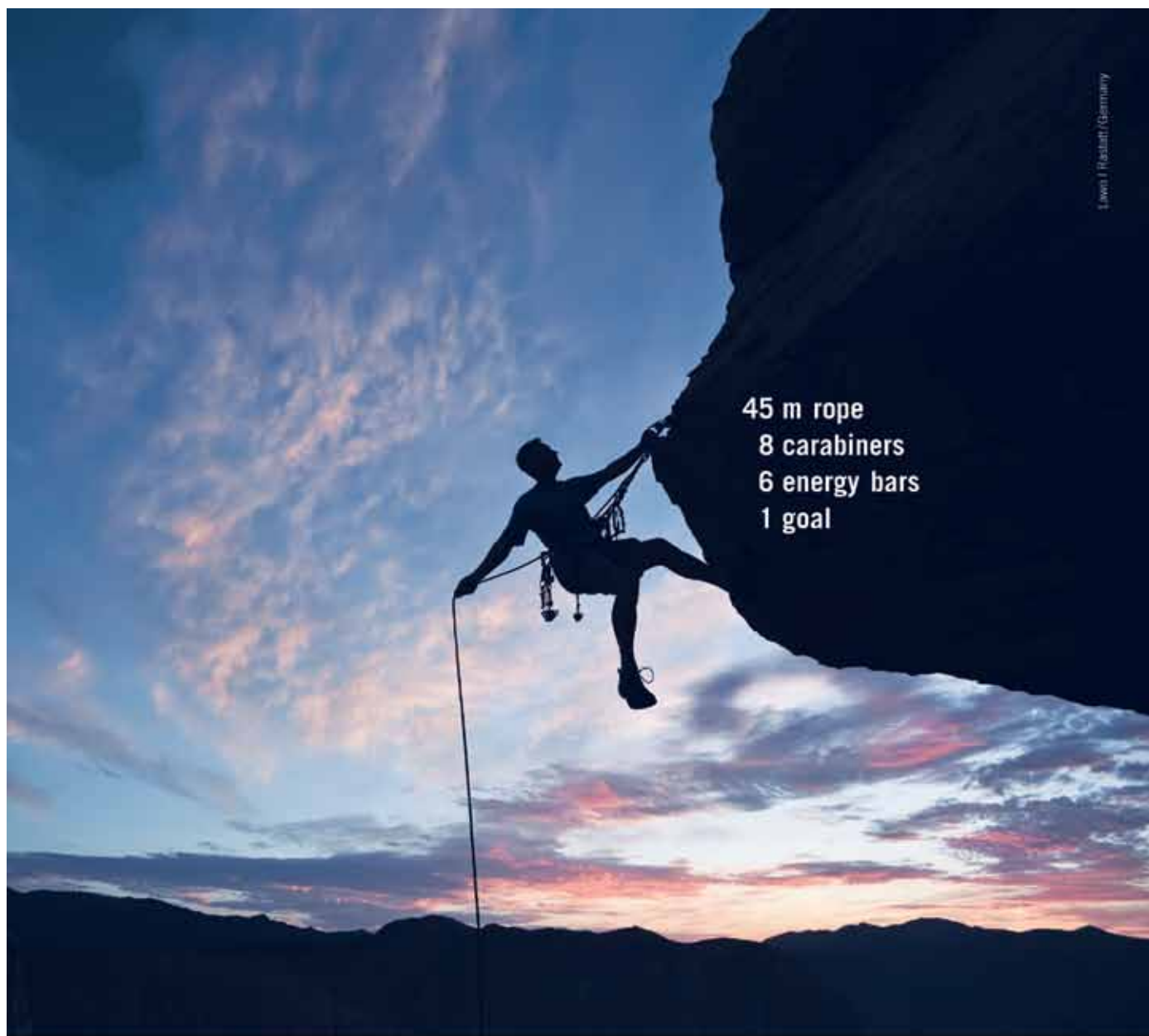
TC Electronic is launching its new LM6 Radar Loudness Meter plug-in meter at Booth 541.

TC Electronic's acclaimed radar display has proven to be a fast solution to upgrade audio production for broadcast, film and music, from unsatisfactory peak level indicators to loudness based metering. Now, the new LM6 plug-in makes this highly efficient radar available for DAW platforms supporting Audio Units, RTAS or VST plug-in formats.

The new LM6 plug-in features TC Electronic's patented Radar Loudness Display, showing loudness history in a single, easy-to-read radar-like view. Loudness history can be set from one minute to 24 hours, and in addition to being shown on the radar display, loudness history and other key information can be logged as a standard formatted text file that can be easily imported into a spreadsheet.



TC Electronic's LM6 Radar Loudness Meter plug-in



Focus on functionality — the mc²66 MKII.

Inspired by your needs. Once again, proven efficiency and outstanding functionality is the tradition of Lawo's mc²series. Made in Rastatt, Germany, the mc²66 MKII is a benchmark of world-class German engineering. One of the best consoles available is now even better. System benefits include the latest touch screen displays, a revised layout, and control computer redundancy you can count on during mission critical projects. Only one thing has not changed: The console's outstanding audio quality and intuitive operation, which continues to inspire audio engineers in OB trucks, studios, and theatres throughout the world. For more information, visit www.lawo.de



Visit Lawo at the AES 2011

New York, October 21 – 23, Booth #553, Level 3, Hall 3a

Networking Audio Systems



Studies In Excellence Define Master Class Program

“Designed to provide authoritative insights into significant technical issues, the Master Class Program represents a high point of every AES Convention,” says 131st chair Jim Anderson. “Back for a return engagement as AES Convention Master Class Chair, Alan Silverman has once again developed a compelling group of extraordinarily accomplished audio industry icons.”

The Master Class Program includes:
Friday, October 21, 11 a.m.-1 p.m., HUMAN HEARING 101—HOW IT WORKS (The Short Version): Jim Johnston, chief scientist, DTS, Inc. Based on almost 30 years experience with signal processing, hearing, vision, and acoustic research, this Master Class will address issues ranging from Head

Related Transfer Functions to the actual filters implemented in the human cochlea; loudness vs. intensity; the law of the first wave front; localization; auditory masking and, the effects of attention and inter-sensory interaction.

Saturday, October 22, 4:30 p.m.-6:30 p.m., THE HYBRID EDIT/MIX APPROACH TO POST-PRODUCTION SOUND: Skip Lievesay: With numerous Academy, Golden Reel, and Cinema Audio Society awards and nominations, Skip Lievesay has worked on the sound-design and mixing of such blockbuster films as *True Grit*, *No Country For Old Men*, *The Big Lebowski*, *Goodfellas*, *I Am Legend*, *O Brother, Where Art Thou?* and *Men In Black*. Lievesay will engage a Pro Tools workstation to illustrate his unique “Hybrid Edit/Mix” approach to post production sound.



Master Class chair Alan Silverman

Sunday, October 23, 2:30 p.m.-4:40 p.m., SUPERSTAR SESSIONS: Tony Visconti, platinum producer/engineer: This Master Class will present techniques and experiences culled from a lifetime of collaboration with some of the world’s most celebrated artists as well as Tony’s on-going work with new releases from artists such as The Kaiser Chops.

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BOOTH NUMBER 129

AKG Spotlights New In-Ear Monitoring Package

Building the company’s global reputation for leading wireless sound monitoring systems, Harman’s AKG (Booth T1) is introducing the IVM 4500 IEM in-ear monitoring package, providing higher level audio quality without compromising reference capability. Ideal for tour and installed sound, IVM 4500 caters to all needs of engineers with leading edge reference audio technology.



AKG’s IVM 4500 IEM in-ear monitoring package

IVM 4500 IEM offers a highly diversified system, which includes high-end radio electronic signals and a manual radio signal attenuator for more RF dynamic; enhanced frequency setup to show the number of free channels and supported TV channels

and quick frequency change functions to support monitors, all within a rugged housing and offerings of new bands: 1, 3, 4 and 9. Battery life for the IVM receivers has been tested up to 10 hours.

The SLARMSolution™ Noise Mitigation Monitor



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- Construction Sites ■ Community/Environmental

■ Standalone or w/PC

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■ Text-SMS-eMail Alarm Alerts

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539**

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ACOustics Begins With ACO™

Clear-Com Showcases New Intercom System

Clear-Com is spotlighting its new HME DX210 intercom system at Booth 431. The 2.4-GHz-band wireless intercom system delivers exceptional sound clarity and reliable, interference-free connection to audio professionals that need to communicate with their production team. With two communication channels, improved wired system connections and simple-to-use operations, the

HME DX210 provides great flexibility and tremendous value for fixed installations and tour productions.

The HME DX210 is a robust wireless system with a rugged-yet-lightweight design. With two channels of communication, it provides users with the option of a single- or dual-channel intercom system. In single-channel mode, up to four IRU base stations can be linked together to support 16 full-duplex and 44 half-duplex beltpacks and/or wireless headsets. Moreover, the HME DX210 is paired with the rugged BP210 beltpacks and All-in-One WH210 Wireless Headset COMMUNICATORS, which have two intercom buttons (IC1/IC2) with ISO. The advanced wireless system is also backwards compatible with the HME DX200 beltpacks, protecting the value of prior investments.



Clear-Com’s HME DX210 intercom system

Dan Dugan Unveils New Auto Mixing Controller

Dan Dugan Sound Design (Booth 641) is introducing the Dugan Model E-3 Automatic Mixing Controller. The Model E-3 replaces the Model D-3 as Dugan's top-of-the-line eight-channel automatic mixing controller with AES digital I/O. Through its interface with Dugan's Model CP-2 control panel, the Model E-3 provides all the functions of the Model D-3 including the Dugan Speech System, the Dugan Music System, Dugan Gain Limiting and three automixing groups in a smaller and more economical box.

"The Model D-3 was our most versatile controller, but in the past few

years advances in technology have made it possible to deliver lower latency, a smaller size and a lower price for the same capabilities," says Dan Dugan. "We are passing these improvements on to our customers."

AES3 Audio connections are made through a DB-25 connector; readily available cable squids can be used where XLR connectors are desired. I/O may also be switched to ADAT optical connectors, as in Dugan's other E-series controllers. The E-3 can be operated from the Dugan Control Panel for Java (included in the purchase price), the Model CP-2 physical



Dan Dugan Sound Design's Dugan Model E-3 automatic mixing controller

control panel (optional; two rack unit height) or the mute and bypass buttons on the E-3's front panel. To make larger systems, the Model E-3 links with all other digital Dugans, including the Models D-2, D-3, E, E-1 and Dugan-MY16. Rack mounting accessories are included to mount a single unit, and two units may be mounted side by side in a single rack space.

Platinum Panels Focus On Innovative Concepts In Recording Arts

Eagerly anticipated, AES Convention Platinum Panels always attract top-tier producer and engineer participants and, substantial audiences seeking knowledge and inspiration. For the 131st AES Convention, SonicScoop co-founders Janice Brown and David Weiss have developed unique events focused on innovative concepts and featuring participants who have achieved the dual pinnacles of creative and popular success.

"We are fortunate to have tapped into the insights and connectivity of these accomplished chroniclers of today's audio industry," Convention chair Jim Anderson says. "They are totally plugged-in to the creative community, and we are confident their journalistic acumen will bring an unconventional perspective to their panels."

THE PRODUCER'S PORTFOLIO, Friday, Oct. 21, 11 a.m.-1 p.m: Moderator David Weiss (co-founder SonicScoop); Panelists: Gabe Roth (Founder, Daptone Records, Amy Winehouse, Sharon Jones and the Dap-Kings), David Kahne (Sublime, Regina Spektor, Paul McCartney), additional panelists TBA. Everyone agrees the artist hires the producer to serve the band



SonicScoop co-founders Janice Brown (left) and David Weiss have developed and will moderate the 131st AES Convention Platinum Panels

or singer/songwriter and their music. This panel, however, will address the producer's personal artistic visions, and the growing bodies of work their creative philosophies pilot into reality. Considered a creative artistic force in their own right, each of these producers collaborates fully with their clients both in pre-production and the studio. Participants will explore the artistic sensibilities they've nurtured, how they've expressed themselves in their work, and how that self-assurance and unique perspective has enabled their careers to flourish.

CREATIVE ENGINEERING—

THE STUDIO AS AN INSTRUMENT, Saturday, Oct. 22, 11 a.m.-1 p.m.:

Co-moderators, engineer/producer/journalist Justin Colletti and SonicScoop co-founder Janice Brown; platinum engineer/producer panelists: Dave Fridmann (The Flaming Lips, MGMT, Neon Indian); Peter Katis (The National, Jüsi, Interpol); Chris Shaw (Bob Dylan, Public Enemy, Weezer) and Damian Taylor (Bjork, The Prodigy). Engineers of a particularly creative breed, these multi-faceted audio gurus reflect a singular studio fluency which has inspired and produced some of today's most sonically expressive, adventurous and influential recordings. Typically recording, mixing and co-producing entire albums, these craftsmen often collaborate with artists whose distinct POVs come across not only in the songwriting and playing, but also in the sound of their records. Though they may program, play and/or produce on their projects, these panelists are engineers first, with the skill set to truly play the studio as an instrument. Participants will discuss the creative recording and mixing techniques they've developed, and how they've led to great success.

ADAM Audio Features New A77X Monitor

ADAM Audio is launching the new A77X monitor for the U.S. market at Booth 367. The A77X features the company's critically acclaimed X-ART tweeter, new woofers and amplifiers, and completely redesigned speaker cabinets.

ADAM's award-winning AX-Series already includes four high performance systems ranging from the ultra-compact and fully professional A3X to the high performance A5X, A7X and A8X systems.



ADAM Audio's A77X monitor

All models feature the new X-ART tweeter in addition to woofers and amplifiers that have been completely reengineered with larger voice-coils and more powerful amplifiers for greater linear excursion and more output. A five-year warranty is provided for all models.

The new A77X is equipped with the same advanced technologies as its popular counterpart the A7X, but produces much higher, compression-free maximum sound pressure levels and dynamics. Due to its power and radiation characteristics, it is ideally suited for near- and mid-field monitoring.

Like all AX Series models, the A77X features ADAM's proprietary X-ART tweeter. The "X" stands for "eXtended frequency response" and the Accelerating Ribbon Technology has been drastically improved in terms of frequency response that now extends all the way up to 50kHz. The X-ART tweeter also has higher efficiency and higher maximum sound pressure levels.

The A77X's two seven-inch woofers feature 1.5-inch large voice coils and powerful amplifiers.

More than DSP



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AES Booth 534

A-Designs Features New Preamp/EQ Unit

Equally ideal for both studio recording and live sound use, the JM-3001 from A-Designs Audio (Booth 224) is a versatile preamplifier, equalizer and instrument input housed in a single-rack-space frame.

Hand-built in the U.S., the new A-Designs device features three inputs—microphone, instrument and EQ/insert—which may be used together or independently. The product is also equipped with a highly musical three-band parametric EQ and high/low filters, as well as two independent transformer balanced outputs (microphone and EQ).

The heart of the JM-3001 is its C12X discrete transistor operational amplifier designed by Carl Johnson that operates on ± 30 VDC rails. The C12X is a high-gain, fast-slew, stable audio block with virtually no DC offset over the audio spectrum and is capable of driving a 50 ohm load at 50 Hz with very little current draw. It is used in the microphone preamp, instrument input amp and main output/EQ output stages of the product.

“The JM-3001’s preamp is an original design with depth and detail for miles, while the EQ is a full parametric with its own transformer, so you can use it with or without the pre,” notes A-Designs’ Peter Montessi. “The freq settings are highly reminiscent of classic console filters and musically complement



A-Designs' JM-3001 Preamp/EQ

any source you run through them. The instrument input is totally separate from

the pre and EQ and sounds amazing on its own as well. Needless to say, the

JM-3001 is a very welcomed addition to our lineup here at A-Designs Audio.”



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BOOTH
228



CHECK OUT THE NEW CUSTOM SERIES 75 CONSOLE!

Stop by booth #228 to watch a demo of the Custom Series 75 Console!
Friday & Saturday at 11 am, 2 pm & 4 pm. Sunday at 11 am & 2 pm.
Each demo will run around 15-20 mins.

Metric Halo Launches ChannelStrip V3 For Pro Tools

Metric Halo (Booth 321, with AVID) is introducing ChannelStrip version 3 for Pro Tools. ChannelStrip v3 includes a dramatic reimagining of the venerable signal processor’s user interface. According to Allen Rowand of Metric Halo, “We’re really excited to release the new version of ChannelStrip. It’s still going strong after being introduced thirteen years ago, and the feedback we get from our customers is that it’s an integral part of their workflow. Our goal for version 3 was to improve on the highly praised audio quality, include even more flexibility, and update the user interface to accommodate today’s higher resolution screens.”

ChannelStrip v3 includes a license that covers the Native and DSP accelerated versions.

Metric Halo products are available from dealers or directly from <http://mhlabs.com>. New ChannelStrip licenses are available for an MSRP of \$199 each. Owners of any previous version of ChannelStrip for Pro Tools (RTAS or TDM) can upgrade to version 3 for \$75.

Yamaha StageMix 2.0 iPad App Now Available

After more than 45,000 downloads of the initial StageMix iPad App for Yamaha M7CL and LS9 digital consoles, Yamaha Commercial Audio Systems is showing StageMix 2.0 at Booth T2.

Available via free download from the Apple iTunes store, StageMix 2.0 provides end users with even greater console management and includes significant upgrades including control of Head Amp gain for each Input Channel and Scene Memory Management (Store, Recall, Scene Titles, and Comments). Version 2.0 is for use with M7CL firmware v3.5 or higher. StageMix 2.0 for the Yamaha LS9 includes control of Head Amp gain for each Input Channel and Scene Memory Management (Store, Recall, Scene



Yamaha's StageMix 2.0 iPad App

Titles, and Comments). Version 1.18 LS9 firmware or later is recommended.

A number of additional functions complement the existing array of controls.

Aerosmith Sizzles With Endless Analog CLASP

Aerosmith's decision to again collaborate with producer Jack Douglas, who helmed sessions for the band's classic 1970s LPs *Get Your Wings*, *Toys in the Attic* and *Rocks*, indicates that the band is trying to capture an old-school, classic vibe on its 14th studio album, set for May 2012 release. Helping Douglas, engineer Warren Huart and the band achieve the right sound is Endless Analog's (Booth 228) CLASP (Closed Loop Analog Signal Processor) system, which uniquely integrates analog tape into the digital audio workstation environment. Together, they have all become huge CLASP devotees, and in fact they are using four CLASP units on the sessions.

Douglas, who, aside from his tenure with Aerosmith, is noted for his work with John Lennon, the New York Dolls, The Who and other classic acts, stated, "CLASP is revolutionary. We're sticklers for big, fat analog sound, so this CLASP system was just perfect



Aerosmith producer Jack Douglas (left) and engineer Warren Huart, with Endless Analog's CLASP.

for us. And we're so happy that Chris [Estes, CLASP inventor] came along and was able to hook us up with the stuff, and we really love it. The album's gonna sound amazing. It has that rich, fat sound of analog and we have the convenience of being able to edit in Pro Tools, so we really love CLASP and what it lets us do."

Gefen Spotlights Extra Long Range Extenders

Digital connectivity solutions provider Gefen (Booth 338) is showing new ELR (Extra Long Range) extenders, enabling high resolution DVI to travel farther than ever before over one CAT-5 cable. This streamlines the amount of cables needed while increasing the distance hi-res video can safely travel with a perfect signal delivery.



Gefen's DVI KVM Extra Long Range Extenders

The DVI Extra Long Range Extender delivers high resolution DVI video up to 330 feet (100m) over a single CAT-5 cable, supporting uncompressed video resolutions to 1920x1200. A wall-mountable enclosure makes installation easy. The DVI ELR Extender comes the local and pass-through EDID options, locking power supplies to prevent potential disconnects and is EnergyStar compliant.

The DVI KVM Extra Long Range Extender extends high resolution DVI video with USB 2.0 keyboard/mouse, RS-232 control and 100BaseT Ethernet up to 330 feet (100m) over two CAT-5 cables.

Critical Issues Define B'cast/Streaming Program

Broadcast & Streaming Sessions Chair David Bialik has developed a wide-ranging program of must-attend events at this year's 131st AES Convention, including:

AUDIO PROCESSING FOR RADIO: Moderator—Steve Flucker, Cox Radio; Panel: Bob Orban, Orban; Frank Foti, Omnia Audio; TBA: Acknowledging radio's digital/analog environment, the discussion will include do's and don'ts for processing radio in the digital realm. Friday, Oct. 21, 11 a.m.-1 p.m.

STREAMING & ENCODING: Moderator—David Bialik, Panel: Jeff Reidmiller/Steve Lyman, Dolby Labs; Todd Baker, SRS; Jan Nordmann, Fraunhofer USA; Greg Ogonowski, Orban: No issue affects the broadcast/streaming industry and audience more intimately than the multitude of methods available for streaming and encoding media. Various options, and the need for a universal solution will be addressed. Friday, Oct. 21, 2-3:30 p.m.

TELEVISION LOUDNESS AND METADATA: Moderator—Skip Pizzi, NAB; Panel: Robert Seidel, CBS; Jeff Reidmiller or Steve Lyman, Dolby; Andrew Mason, BBC: This workshop will address likely scenarios for standards promulgation over the next few years. Friday, Oct. 21, 3:30-5 p.m.

AUDIO ENGINEERING—SUPPORTING PEOPLE WITH DISABILITIES: Moderator—Eric Small, Modulation Sciences, Panel: Alison Greenwald Neplokh, Chief Engineer, FCC Media Bureau; Joel Snyder, Audio Description Project, American Council of the Blind. This workshop will explore CVAA from the POV of an engineer/regulator who helped write the law and of a creator of content, which implements a key aspect of the law. Friday, Oct. 21, 7:30-9 p.m.

FM STEREO BROADCAST'S 50th ANNIVERSARY: David Bialik and the AES NY Section: An all-star assembly of on-air personalities, and broadcasting execs. will gather at the famed P.C. Richards Theater in TriBeCa to discuss the evolution and impact of Stereo Broadcasting and celebrate its 50th anniversary. Saturday, Oct. 22, 9-10:30 a.m.

SOUND EFFECTS FOR THE WITCHES OF LUBLIN: Sue Zizza, Director/ Producer; David Shinn, Master Engineer and SFX artists: Butch D'Ambrosio, Sylvaana Pinto and Mark Wiener collaborated on this ambitious, tightly budgeted, and widely acclaimed Public Radio presentation. This unique panel will recap the complex project in three interlaced segments: (a) Recording live effects—how the team created and captured program elements late at night in their home studio; (b) recording a large cast in a single session while maintaining isolation for



Broadcast & Streaming Sessions chair David Bialik

intercuts and post editing; (c) Recording fully isolated live music in a non-studio environment. Saturday, Oct. 22, 11-12:30 p.m.

LIP SYNC ISSUE: Moderator—Jon Abrams, Nutmeg Post; Panel: Steve Lyman, Dolby Labs others TBA: Lip sync remains a complex problem, with several causes and few solutions. From production through transmission and reception, there are many points where lip sync can either be properly corrected or further compromised. Saturday, Oct. 22, 3:30-5 p.m.

WORKING WITH CONTENT DELIVERY NETWORKS: Moderator—Ray Archie, CBS; Panel TBA: This critical panel will address: Licensing, error-correction; quality vs. compression; consumer-adoption; and the future of scalable/reliable digital distribution. Saturday, Oct. 22, 5-6:30 p.m.

IMPROVING THE STREAMING AUDIENCE EXPERIENCE: Moderator—Bill Sacks, Dolby Labs. Panel: Rusty Hodge, SomaFM; Michael Daskalopoulos, Dolby; Markell Lanbright, CBS Radio; Greg Ogonowski, Orban: Options for improving the audience experience will be explored. Sunday, Oct. 23, 9-10:30 a.m.

CONSIDERATIONS FOR FACILITY DESIGN: Moderator Bice Wilson, Meridian Designs: This panel will consider a "best of all worlds" theoretical facility design project. Sunday, Oct. 23, 11 a.m.-12:30 p.m.

NEW INITIATIVES IN DIGITAL AUDIO PLAYBACK AND AUTOMATION FOR RADIO: Moderator—Paul McLane, *Radio World*, editor in chief; Panel: Don Backus, Enco; Jim Hammond, Wide Orbit; Hari Samrat, *Broadcast Electronics*. Sunday, Oct. 23, 2:30-4 p.m.

MEDIA FILES MANAGEMENT: STORAGE, BACKUP & RETRIEVAL OF YOUR ASSETS: Moderator—David Prentice, Dale Pro Audio: Attendees will acquire an understanding of the multiple solutions available for protecting their digital assets. Sunday, Oct. 23, 2-5 p.m.

SOCIETY OF BROADCAST ENGINEERS CERTIFICATION EXAMS: Time and location, and walk-up registration details TBA.

Crown Spotlights ComTech DriveCore Amps

Underscoring the transformative capabilities of Harman Crown's (Booth T1) chip-based technology, the company is placing a central emphasis on its ComTech DriveCore Series amplifiers at AES 2011. The technology enables performance grade amplifiers to provide a smaller foot print for enhanced power in a range of fixed installations including executive boardrooms, education facilities, and luxury suites in hotels and stadiums.

The line, which consists of four models, offering up to eight channels at 150 watts per channel, are all one rack, convection cooled and ultra-energy efficient. DriveCore chip technology offers greater than 90 percent efficiency with no compromise in performance, boasting a signal-to-noise ratio of 110dB. DriveCore also has patented feedback and protection circuits integrated into the silicon for fast and accurate response.

"Never before has there been



Crown's ComTech DriveCore Series amplifiers

an amplifier that systems integration professionals could look to as being specifically designed for smaller fixed installation environments," says Marc Kellom, director of marketing for Crown. "We not only forever changed the way amplifiers will be engineered with our DriveCore chip technology but we also answered the call of our customers to design an amplifier that would meet the specific needs of projects that are a major aspect of their business."

The DriveCore chip, which was co-developed with Texas Instruments, combines the amplifier drive stage into the power output stage (along with additional audio-signal functions)—circuits that are typically much larger in size and power requirements. As a result, power consumption is dramatically reduced, and the amplifiers are much more energy-efficient.

Because of their greater efficiency and Class D design, ComTech DriveCore series amplifiers also produce less heat, a by-product of inefficient amplifier operation.

GC Pro Celebrates 10th Anniversary

Throughout 2011, Guitar Center Professional (GC Pro, Booth 839), the outside sales division of Guitar Center that focuses on the needs of professional users, has been commemorating 10 years of operation, during which the company has changed the way audio professionals can access equipment sales and service. It has been a decade where the requirements for sound were vastly increased and broadened, as venues such as houses of worship and schools that previously hadn't paid critical attention to their audio needs began to address issues ranging from P.A. intelligibility to large-space acoustics. The music industry has exploded into a universe of personal and project recording

studios that range from large conventional facilities to laptop-based home spaces. The ability to make music, edit audio and take quality live sound into spaces that had never benefited from it became a national phenomenon that needed a comprehensive and consistent solution when it came to technology sales, service and advice. GC Pro was there to provide that solution.

"Ten years ago, Guitar Center made the decision to create a division that could address the business-to-business aspects of the audio industry primarily," explains GC Pro director Rick Plushner. "The division is organized to reach out to communities and address various markets such as recording stu-



GC Pro director Rick Plushner at Los Angeles' Record One Studios

dios, post-production facilities, house-of-worship accounts, live sound venues, schools for the teaching of the recording arts, and other business-to-business entities, [including] restaurants, clubs and other things like that."

Plushner points out that before GC Pro became a reality, the then-highly localized pro audio retail sector was moving towards an online paradigm, which offered wider access to more equipment to more users, but left them disconnected from the personalized service necessary when purchasing, using and integrating expensive and complex technology. "In the age of the Internet, you can go to a website, buy a product and have it shipped to you. GC Pro utilizes all the resources of Guitar Center including web based purchasing but that's where our services begin—we also provide the ability to have a local person in your area that you can visit, converse with and come out to your facility providing onsite consultation. We can bring you demo gear to try out, providing services only done in person. We're a boutique style operation networked across the country, utilizing the full power of Guitar Center's infrastructure and reach."

Sanken Shows New Head Worn Microphone

Sanken Microphones is at Booth 544 with the AES introduction of its new head worn COS-11D HWM, utilizing the same miniature mic used extensively as a lavalier in feature films and TV. This ultra-miniature new generation microphone was designed for hi-resolution audio and is now available for live stage productions, broadcast, and houses of worship.

This new compact Sanken mic is ideal for major talent, stage singers, high-profile commentators, on-camera journalists, musical actors, and a wide variety of live performers. The new COS-11D HWM is especially valuable when there is rigorous head movement, while the close proximity of the mic to the vocal source provides consistently



Sanken's COS-11D HWM

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Legends Dot Live Sound Events Lineup

Perennial crowd pleasers, AES Convention Live Sound events are always distinguished by FOH “household name” participants; spot on technical panels and invaluable production tips. Returning for a command performance as Live Sound co-chairs for the 131st AES Convention, Henry Cohen, a leading RF expert, and top FOH pro Mac Kerr have once again pulled out all the stops. “Henry and Mac’s depth of hands-on experience and technical know-how have been invaluable assets in their ability to build worthwhile events and panels,” says Convention Chair Jim Anderson. “As touring continues to play a pivotal role in the pro audio world’s economic story, the program they have developed is certain to provide a wealth of real-world advice and irreplaceable networking opportunities.”

AES Live Sound Events include:

ROBERT SCOVIL INTERVIEWS DAVE NATALE: This once in a lifetime dialogue will explore the ultimate live mixing experience. From technology idiosyncrasies, happy and not so happy accidents, and unforgettable performances, these two pros have seen, heard and mixed it all.

DSP ALGORITHMS: Rich Frembes, Fulcrum Acoustics; Panel to include Dave Gunness and other industry experts: This expert panel will discuss methods of compensating for DSP filter shape variability, by creating a precise set of crossover and equalization filters.

DATA NETWORKS AS A DIGITAL AUDIO TRANSPORT MECHANISM: Josh Evans, Lab Gruppen: How can audio and control data be shared, and how can we facilitate audio routing over a network? Several current audio network protocols and proprietary topologies will be reviewed.

SUBWOOFER ARRAYS AND BEAM STEERING: Jim Risgin, On Stage Audio Low frequency energy control via array design is an increasingly hot topic. The problem of excess low frequency energy will be addressed with regard to subwoofer and array design, placement and DSP control. Methods of improving coverage for the audience, and eliminating bass build up on and off stage will be explored.

10 THINGS TO GET RIGHT: Tom Young, leading independent audio engineer/systems integrator, will discuss the differences and similarities between houses of worship, and lay facilities. Young will also lead **INSTALLED SYSTEMS IN AUDITORIUMS AND HOWS:** This presentation will focus on achieving optimal technical performance for these interrelated installations.

MULTI-TRACK RECORDING FOR THE LIVE SOUND ENGINEER: Sam Berkow, SIA Acoustics. The commitment to multi-track record



AES Live Sound co-chairs Henry Cohen (left) and Mac Kerr

their live shows to disk is a rapidly expanding trend among performing artists. The impact of this increasingly important task places an additional burden on the FOH and monitor mixers. It can also impact the sound of the show itself. A panel of experienced sound mixers will address the various ramifications of this development.

AC POWER AND GROUNDING FOR THE LIVE PERFORMANCE: Bruce Olson, Olsen Sound Design. This panel will discuss how to properly and safely provide and distribute AC power in a performance venue, both for installed and temporary applications.

PRODUCTION WIRELESS SYSTEMS—PRACTICAL APPLICATIONS AND PRACTICES: James Stoffo. One of the industry’s premiere RF coordinators, with numerous Super Bowls to his credit, Stoffo will moderate a panel of leading manufacturers in a discussion of RF Techniques.

THEATRICAL MICROPHONE DRESSING: Mary McGregor, IATSE Local 1. Fitting actors with wireless microphones and transmitters has evolved into a true art form. One of the most widely recognized artisans in the field, Ms. McFadden will provide hands on demonstrations of basic technique along with time-tested tricks of the trade.

TVBDs & GEO-LOCATION DATABASES; AN IN-DEPTH PERSPECTIVE ON THEIR IMPACT ON WIRELESS MICROPHONE USAGE: Henry Cohen, Production Radio. With new FCC rules for television band devices, wireless microphone operations and geo-location databases now in place, the first databases are due to go live third quarter 2011. An expert panel will discuss database operations; registering wireless microphones; FCC rules, and best practices for deploying wireless mics (and similar equipment) in this new environment. Participants will include: database administrator candidates; a TVBD manufacturer, and a TVBD consultant; telecommunications counsel; wireless microphone manufacturers, and entertainment industry RF coordinators.

THINGS I LEARNED ON THE BROADWAY LADDER LESSONS FOR EVERY AUDIO CAREER: Jim Van Bergen independent sound designer/mixer. Learn what the pros learned the hard way.

Josephson Features Latest Seven Series Microphone

Josephson Engineering is at Booth 740 showing its latest Series Seven microphone, the C716. The microphone has been available through dealers in Europe since its debut at Musik Messe Frankfurt and is now stocked by U.S. dealers as well. The C716 offers exceptional realism in studio applications.

The C716 is a cardioid-only microphone intended for vocals and a range of studio instrument applications where warmth, precision and freedom from coloration are important. The capsule uses dual symmetrical 5-micron gold metallized polyester diaphragms. It is the single cardioid version of the capsule used in the limited



Josephson Engineering’s C716 Series Seven microphone

production 20th anniversary C720 microphone. The electronics use true balanced discrete class A topology with transformerless output for direct coupling to any modern microphone preamp. The internal optically isolated power supply generates capsule polarization voltage from phantom power without the use of switchers or oscillators, for lowest noise.

The microphone’s head grille is made of hard aluminum foam without any bars, rings or other solid internal structure. Getting rid of these structures also eliminates many of the internal reflections that can cause microphones to sound harsh.

Historical Events: Innovators From Stokowski To Sear

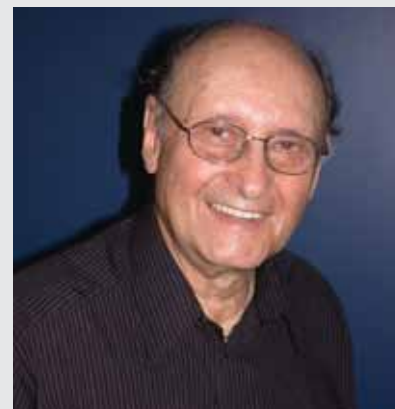
“The goal of the AES Convention Historical Program is to revisit the accomplishments of pro audio past masters within a context which makes them relevant to next-generation audio practitioners,” states 131st AES Convention Chair Jim Anderson.

AES Convention Historical Events include:

LEOPOLD STOKOWSKI AND THE HISTORY OF ANALOG RECORDING, Friday, Oct. 21, 2:30 p.m.-4 p.m., presented by Robert Auld.

A prolific recording artist from 1917 until 1977—virtually the entire period of analog music recording—Stokowski’s passion for the art and technology of recording inspired a constant dialogue with engineers and researchers developing new techniques and technology. This remarkable 60-year time line illustrates major developments in analog recording from the perspective of a single (and singular) artist. Auld’s presentation features rare recordings, still photos and film clips drawn from Stokowski’s extensive archives. Highlights include his pioneering work with multi-channel sound recording; his invaluable collaboration with Bell Labs starting in 1932; his work with Walt Disney for the film *Fantasia*; and his encouragement of quadrasonic sound recording in the 1970s. A former Chairman of the AES New York Section, Robert Auld is a highly respected NYC-based audio engineer. His clients include National Public Radio, the BBC, and the Riverside Symphony.

A TRIBUTE TO WALTER SEAR, Sunday, Oct. 23, 9:30 a.m.-11 a.m.: Presenter, Noah Simon. Since his death in April 2010, Walter Sear’s world-



Historical Events chair Harry Hirsch

famous Sear Sound recording studio has continued to thrive as a champion of analog fidelity. This panel will address Sear’s incomparable life and legendary accomplishments from audio engineering and music composition, to his experimentation with theremins and synthesizers.

CLASSICAL RECORDING IN AMERICA—FROM ONE MICROPHONE TO 24 TRACKS, Sunday, Oct. 23, 2:30 p.m.-4 p.m.: Presented by Thomas Fine. An exploration of the history of recording techniques and equipment from the 1954 heyday of monophonic full-range high fidelity. Beginning with a single mic, evolving to early stereo’s “golden age of recording” and the increasing complexity of the late 1960s and early ‘70s, when Columbia and EMI won Grammys for classical recordings made with as many as 32 mics and 24 tracks. Highlighted by a rare, comparative listening session featuring Grammy-winning recordings of Ravel’s *Daphnis et Chloe* recorded over three decades.

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The Executive Director (ED) facilitates the operational activities of the AES and serves as the Society's Chief Operating Officer. The ED is responsible to the AES Board of Governors and its Executive Committee, which provide overall policy guidance and operational oversight. The ED provides leadership and performs such duties as required for AES to refine and successfully meet its strategic objectives, and successfully conduct operations in accordance with its educational and scientific purpose.

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Garay Adds Lexicon Unit To His Sonic Toolbox

Like many industry veterans, legendary producer Val Garay (who is also president and partner in Red Red Records) has been a long-time Lexicon (Booth T1) user, and like many experienced record producers, has made the transition from hardware reverb and effects processors to software-based plug-ins.

“The quality of the reverb can make or break a track, or the sonic ambience of an entire record,” noted Garay. “There’s no room for sonic mediocrity when it comes to reverbs and effects, and trading sound quality for the convenience of a plug-in is not an acceptable compromise.

“When I first started working with the Lexicon PCM Native Reverb Plug-In Bundle, I realized that the technology had gotten to the point where I could have the best of both worlds,” continues Garay. “The sounds are classic Lexicon—rich, deep and enveloping, and they can elevate a mix from



Val Garay

being merely good to being absolutely captivating.”

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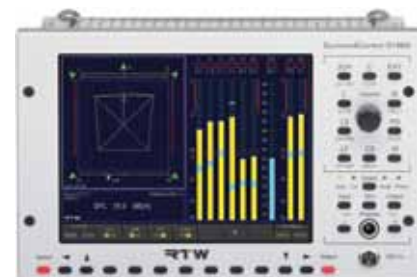
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RTW Unveils Redesigned SurroundControl Series

RTW (Booth 350, Group One) is showcasing its newly designed version of the SurroundControl series. As a result of the new worldwide EBU/ITU loudness regulations, RTW took the opportunity to give one of its flagship products a facelift, which includes a modern, sleek design and the inclusion of its new loudness-range instrument (LRA).

Available in mid-October, the redesigned SurroundControl series is representative of a fresh take on RTW's



RTW's SurroundControl has been given a facelift

approach to manufacturing loudness products. Following in the footsteps of the innovative design of its popular TouchMonitor audio meter family of products, RTW's SurroundControl series has been given a current, appealing look and has been fully updated to conform to the latest EBU/ITU loudness regulations.

“As the audio industry continues to face new worldwide modification requirements to its loudness control practices, RTW is leading the way by updating its products with the proper technology to make these changes happen,” says Andreas Tweitmann, CEO, RTW. “With our fresh and innovative product designs, RTW is welcoming in the winds of change and taking professional audio products to a whole new level.”

Sound Devices Enhances 788T DAR

Sound Devices is introducing Mix Assist, a new feature for its 788T Multi-Track Digital Audio Recorder, at Booth 139. This new feature is available as a no-charge firmware update to all new and existing 788T customers.



Sound Devices' 788T multi-track digital audio recorder

Sound Devices 788T is a powerful, eight-input, 12-track digital audio recorder designed for sound engineers mixing on location for films, documentaries, episodic television and reality TV. As these applications are commonly dialogue-heavy and unscripted, the new Mix Assist turns down unused microphones while instantly activating only the microphones that are in use, making it easier to get clean dialogue recordings. Mix Assist activates only one microphone per sound source, attenuating unused

microphones by 15 dB.

"Mix Assist listens for the background noise level and adapts its algorithm as background noise levels change," says Matt Anderson, co-founder and director of engineering for Sound Devices. "This feature is especially helpful for 788T users doing fast-paced, dialogue-driven productions that need to get clean dialogue recordings. We look forward to showcasing Mix Assist at AES to our professional audio customers."

WSDG Enjoys Watershed Year

This has been a watershed year for the Walters-Storyk Design Group (Booth 561). Completion of Ann Mincieli's Jungle City Studios in NYC, and Village Studios, a major new production complex near Hong Kong, coupled with a series of high-end personal studios including Cynthia Daniels' Monk-Music in East Hampton, NY, and project studios in Vermont, Connecticut and NYC illustrate continuing strength in both the home studio and facility-for-hire sectors.

On the domestic education front, WSDG completed five additions to The Art Institutes' ongoing national teaching studio expansion program (20 and counting). The firm is also developing a significant number of technology rooms for the Berklee College of Music's major new international campus in Valencia, Spain (spring 2012) and a similarly ambitious project for the recently completed Artes Building, a seven-story addition to The Vatican's Javeriana University in Bogota, Colombia.

"We are extremely fortunate to maintain a project schedule that doubles as a magnet for attracting new



A room in the WSDG-designed Jungle City Studios in NYC

high-end assignments," remarked WSDG co-principal Beth Walters. "Each of our 50+ team members shares equal levels of enthusiasm and professionalism. In recognition of their invaluable contributions to our efficiency, bottom line and esprit de corps, we have named CFO Nancy Flannery and project managers Joshua Morris and Romina Larrengina WSDG partners. Our new offices in Spain and Germany are also contributing to our whirlwind of worldwide activity."



1608 Automation At API—By popular demand, API's 1608 console automation has arrived. This system is available for both new and existing 1608 consoles, and live demos are being conducted at Booth 821. The proprietary package, integrated into the console, is

extremely easy to use, requires no external computer and stores mixes on removable media for easy editing. Be among the first to see the new 1608 automation by visiting the API booth for an automation demo, an up-close look at a 1608 console and a customized souvenir.

SPARS To Honor Tarsia With 1st Legacy Award

Joe Tarsia of Sigma Sound will receive the 1st Annual SPARS Legacy Award tonight at the annual SPARS, P&E Wing and APRS (Booth 868) in the Mix reception.

The SPARS Board of Directors is honored to select as its first recipient, the Philadelphia native and past owner of Sigma Sound Studios. Tarsia is considered an industry pioneer, was one of the founders of SPARS and served as the association's first President.

The SPARS Legacy Award will be given each year to an industry luminary who historically has demonstrated outstanding leadership, vision and commitment to the recording studio



Joe Tarsia movement in America and the professional recording craft in general.

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JBL Shows MSC1 Monitor System Controller

JBL Professional (Booth T1) is showing its MSC1 Monitor System Controller, bringing convenience and greater accuracy to audio production rooms at a most accessible price point. The MSC1 Monitor System Controller includes features found in large mixing consoles to control essential monitoring functions from the mix position. Since acoustic issues in the room can compromise the quality of the mix, the MSC1 includes the new 3rd generation of JBL's acclaimed RMC Room Mode Correction Technology that tunes the monitor system to overcome low frequency room problems that can affect the quality of the mix. The affordable MSC1 works with any speaker system, and is the perfect add-on to JBL's new LSR2300 Series studio monitors.



JBL Professional's MSC1 Monitor System Controller

Collins Set For AES Chat

Today from 10:30-11:30 a.m. (1E 15/16), Judy Collins, one of the giants of contemporary music, will participate in a rare one-on-one interview. The discussion will focus on *Bohemian*, Collins' upcoming CD release.

Collins has been a folk and pop music icon and a powerful influence on several generations of musicians and listeners.

Her ethereal performances and top-selling recordings of songs like "Both Sides Now" and "Send in the Clowns" ultimately helped make household names



Judy Collins

of songwriters such as Joni Mitchell, Leonard Cohen and Stephen Sondheim.

Now in the fifth decade of her career, Collins is about to release *Bohemian*, a follow-up to her critically acclaimed 2009 release, *Paradise*. Collins will chat with Jason King, music journalist, artistic director and associate professor of NYU's Clive

Davis Institute of Recorded Music, about her life, career and the making of the new album. The discussion will be highlighted by cuts from the forthcoming CD.

PMI Hosts Visconti Tonight, Trident 80B Raffle On Sat.

PMI Audio Group (Booth 347) is sponsoring a meet and greet tonight at 6 p.m., featuring special guest Tony Visconti, legendary producer of David Bowie, T.Rex, Dandy Warhols, Moody Blues, Ziggy Marley, Thin Lizzy, Iggy Pop, The Finn Brothers and many others. Visconti will be at the party between 6:30 and 7:30 p.m.

Following the meet and greet, Visconti will discuss his history with Trident, including the studio days working with Malcolm Toft, Ken Scott, Roy Thomas Baker and others during the

heyday of the legendary Trident Recording Studios. He will also discuss some of his techniques he made famous on the Trident Series A-Range and Series 80B consoles for that "killer rock 'n' roll sound." A Q&A session will follow.

In addition, PMI urges AES attendees to pick up an invite at the company's booth and then stop by on Saturday night at L. Brown Recording, 630 9th Avenue, Suite 1206, for a chance to win a Trident Series 80B Module in a raffle. Raffle entry tickets come with the free invite.

Merging Technologies Spotlights Horus Converter

Merging Technologies' (Booth 562) Horus stand-alone converter offers outstanding performance and capability in a small form factor for a reasonable price. Combined with Merging's MassCore and connected to a RAVENNA IP-based network, the performance and flexibility takes on another dimension. Horus becomes an IP node and allows comprehensive routing and control of the astonishing



Merging Technologies' Horus stand-alone converter

I/O capability available with the converter. Horus contains high quality microphone pre-amplifiers, AES/EBU and/or MADI conversion in both directions with full remote control of all the parameters.

players encouraged consumers to encode MP3s at horribly compressed rates. Today, it's a different ballgame, offered Quackenbush, who suggests we simply avoid all bit rates below 256 kb/s: "Bits are cheap. Let's use them!" He also touted a German magazine article in which even "golden-eared" listeners cannot tell the difference between a 256 kb/s bit rate and 16-bit/44.1 kHz CD-based audio, as such higher-resolution MP3s are "conceptually transparent."

tutorials | continued from page 1

sions of the same stereo mix—via an Allen & Heath MixWizard with and without an ESP IEC cord—prompted some attendees to acknowledge that an audio improvement was apparent in the ESP-assisted mix. Next, Griffin offered Samplitude Pro X spectrograms of material recorded with and without an ESP IEC. Though slight, there were obvious visual differences between the two spectrograms.

In "MP3 Can Sound Good," Quackenbush explained how the limited memory of the very first MP3

For full details on more tutorials, papers, workshops, seminars and special events, be sure to pick up a yellow Convention Program at Registration.

NewsBriefs

iPhone, Android Apps Cover AES

In an effort to provide 131st AES Convention attendees with up-to-the-minute details on Convention events, AES webmaster Steve Johnson has coordinated the development of a mobile app that will work on iOS devices, such as the iPhone and iPad, plus most Android devices. Available for free download at the Apple and Android stores or via links on the Audio Engineering Society website, the app is loaded with extensive information about the 131st AES Convention.

Additionally, it will be updated frequently to provide ongoing news and videos to keep it a vital year-round AES information source. A Twitter feed contains updates on late-breaking developments.

Amp Design By Bob Cordell

Designing Audio Power Amplifiers, by Bob Cordell, a comprehensive book on amplifier design published by McGraw-Hill, will be available at the Cordell Audio booth (755) at a 20 percent show discount. With over 600 pages, it covers virtually every aspect of amplifier design and should appeal to professional audio engineers as well as hobbyists.

Look for Best of Show Awards

For the 131st AES Convention, ProSoundNetwork.com (*Pro Audio Review* and *Pro Sound News*) will begin a product award series called "Best of Show," noting the most impressive new products debuting on the exhibition floor. Be sure to check Sunday's *AES Daily* for the list of winners.

Focusrite Intros Scarlett 2i2 Audio Interface

Focusrite (Booth 339) is introducing the Scarlett 2i2 audio interface, featuring exceptional audio quality, ultimate simplicity and stunning design. The Focusrite Scarlett 2i2 is a 2-in/2-out USB 2.0 audio interface with the highest specifications in its class. Alongside award-winning Focusrite mic/instrument preamps, high-quality 24-bit/96kHz digital conversion and flexible monitor control, it features a new unibody industrial design.

Not only does it sound and look fantastic, the Scarlett 2i2 is also rugged enough to take knocks on stage and throw into a laptop bag to make high-quality recordings anywhere.

limb | continued from page 1

C.I. patients. "The brain is key to all this," he commented, adding, "Music is a whole-brain activity."

It appears that we are hardwired to understand music, as evidenced by Beethoven composing while profoundly deaf. We are also driven to create it, he noted, pointing to the discovery of a bone flute dating back tens of thousands of years.

It may be unusual for the AES to be addressed by a surgeon, but the organization certainly represents a large pool of potential recruits. Hence Limb's plea: "Hearing impaired individuals need your help."

many | continued from page 1

Not all the excitement was reserved for yesterday, however: Today will see piano rocker/producer Ben Folds and folk chanteuse Judy Collins with their own high-profile interviews; countless more workshops, panels and papers; and, of course, an exhibit floor jammed to the brim with the latest in pro audio.

Opening Ceremonies Award Presentations

The opening ceremonies on Thursday found Agnieszka Roginska announcing this year's award winners, which were handed out by AES president Jim Kaiser. Yesterday's AES Convention Opening Ceremonies and Awards Presentation highlighted some of the best aspects of professional audio past and present, from awards given to organization volunteers for their hard work and achievements, to a keynote discussing the promising future of cochlear implants.

Following comments by Roger Furness, AES executive director; and Jim Kaiser, AES president, opening remarks were provided by 131st Convention Chair Jim Anderson. A slew of awards were then presented by Convention Papers co-chair Agnieszka Roginska, including the Board of Governors Award, the Fellowship Award, Silver Medal Award, Gold Medal Award and Honorary Membership of AES, while fellow Convention Papers co-chair Veronique Larcher listed the Citations.



Jim Kaiser, AES president

The Gold Medal Award is given in recognition of outstanding achievements, sustained over a period of years, in the field of audio engineering. This award was given to Rupert Neve (not pictured) and Phil Ramone (right).



The Silver Medal Award is given in recognition of outstanding development or achievement in the field of audio engineering and was given to Saul Walker.



Honorary Membership of AES is awarded to a person of outstanding reputation and eminence in the science of audio engineering or its allied arts and was given to Frank Laico (not pictured).

The Board of Governors Award is given for outstanding contributions to the Audio Engineering Society. This award was presented to Karlheinz Brandenburg (not pictured) and:



Peter Mapp



Jim McTigue



Mark Sandler



Valerie Tyler

AES Student Technical Papers Award



Amandine Pras

Citations are given in recognition of services or accomplishments that do not fit into any other AES awards category. This award was presented to:



Gary Gottlieb



Andrew Mayo



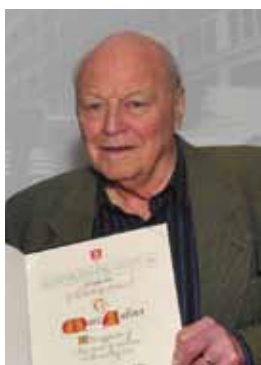
Sandra ("Sandy") Requa

AES Peer-Reviewed Paper Award



Florian Völk

The Fellowship Award is given to a member who has rendered conspicuous service or is recognized to have made a valuable contribution to the advancement in or dissemination of knowledge of audio engineering or in the promotion of its application in practice. This award was presented to:



Marc Aubort



Peter Easty



Geoff Emerick



Steve Green



Harry Hirsch



Michael Lannie



Aki Makivirta



Glenn Meadows



Eugene Patronis (accepted by Charles Hughes)



Ronald Prent



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CHRIS LORD-ALGE

joined by

KEN 'DURO' IFILL
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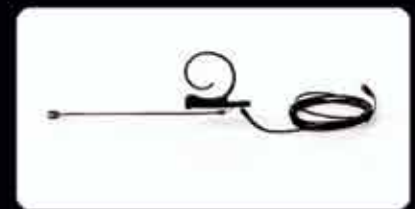
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