From the editors of Pro Sound News & Pro Audio Review

# day2
## saturday edition

# the AES DAILY

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

## Software Builds The Buzz

**By Strother Bullins**

Fueled by Avid's Pro Tools 10 and Pro Tools|HDX announcement on Thursday evening, members of the pro audio press buzzed deep into the night, discussing the varied new features of PT10 and the promise of HDX DAW hardware for PT power users. In fact, the energy generated from Avid's Jazz at Lincoln Center press conference migrated to Booth 321 where it continued to grow, split and multiply throughout Friday, the first day of 131st AES Convention exhibitions.

And, as to be expected amongst such pro audio enthusiasts, some post-announcement murmurings included such comments as "Well, 'DAW X' has been doing that kind of thing for years." Duly noted, but historically as a company—and much like our beloved Apple—Avid is not always the first to arrive at every feature set; yet they are almost always the company to define a feature set to the masses, ultimately
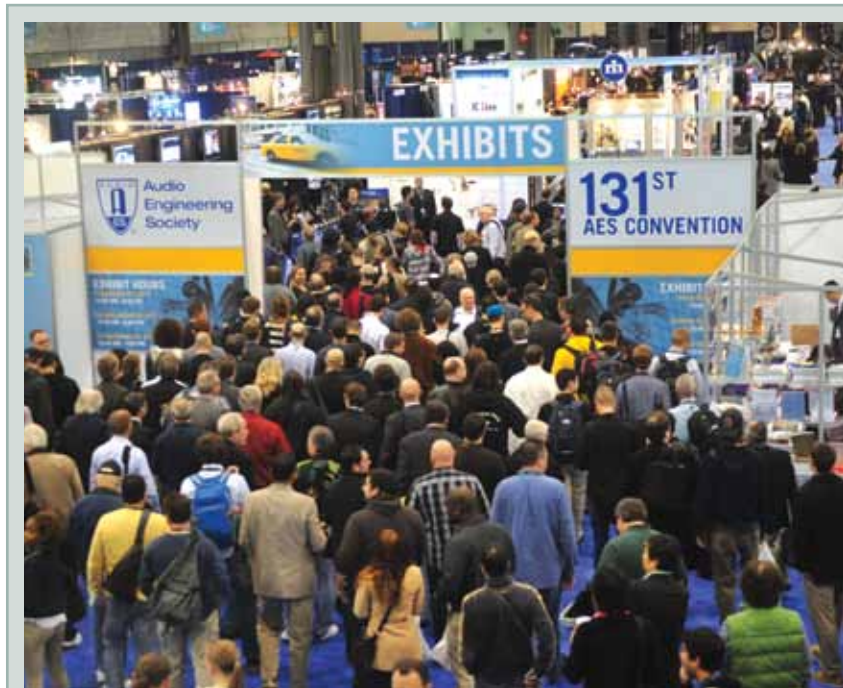
**THUNDERING 'HEARD'**—Thousands of eager audio pros at the 131st AES Convention stampeded onto the exhibit floor when it opened for the first time yesterday. Each attendee was intent on discovering new technologies and solutions that will inform and improve his work. The exhibit floor opens at 10 a.m. each day, closing at 6 p.m. today, and 4 p.m. on Sunday.

## Convention Gaining Momentum

**By Clive Young**

At the Jacob Javits Convention Center, the 131st AES Convention has been only gaining momentum as it heads into the weekend. Having hit the ground running with a robust program of workshops, panels and papers on Thursday, Friday saw the exhibition floor open, resulting in another flood of attendees turning up to see the latest gear, discover the latest trends and take in all that the show has to offer.

There's a lot to discover, of course—this year's edition features 312 exhibitors on site, presenting their latest releases as well as tried-and-true products that users can't live without. Thousands of visitors will be here to check out all that pro audio gear, and an uptick in attendance at the show is expected, accord-

## TV Broadcast Audio Stands Out

**By Steve Harvey**

Issues associated with television broadcast audio feature prominently at this year's show, from workshops, tutorials and sessions to products on the show floor.

With the CALM Act due to come into effect before the end of the year, 12 months after it was passed, the vast majority of TV broadcasters have already initiated loudness control solutions. "The templates are in place," stated Roger Charlesworth, executive director of the DTV Audio Group, which met on Friday at the convention.

Dave Higgins, VP quality assurance, Comcast Media Center, reported that of the 479 services distributed from the company's Colorado facility, only four do not yet comply with loudness control requirements. "Very infrequently, we're picking the phone up" to alert content providers that audio levels need adjusting, he reported.

One focus of the meeting was the implementation of audio quality measures on the growing number of mobile devices, ensuring a uniform user experience from TV to tablet to handheld. "It's all television," observed Charlesworth, as the group discussed the docking and streaming abilities of mobile devices through the home screen.

HTML5, currently under development, promises to bring a transpar-

# Kaiser Caps Successful Year

**By Steve Harvey**

Outgoing AES president Jim Kaiser has worked hard to improve both internal and external communications this past year, while also keeping an eye on the economy.

**Jim Kaiser**

"Traditionally, the Board meets only once per year—at the fall convention—which only allows for a limited opportunity to work together directly on planning for the future. This year, we began to use a secure online forum in order to have meaningful discussion of all manner of issues that we have faced," explains Kaiser.

"The Board will also be expanding our face-to-face meetings by another full day following the fall convention in order to brainstorm ideas for making the society a better opportunity for all members."

Convention exhibitors have also been invited into the discussion: "I have added a special meeting at the beginning of the convention to allow this key group to express their ideas for the planning of future events."

This year, Kaiser launched a public blog, AES Viewpoints, via ProSound-Network.com, that exposes some of the inner workings of the organization. "There's a lot going on already with Facebook, Twitter, Linkedin and so forth. This adds another layer," he comments. "The goal is to encourage even greater involvement by our members in areas that they did not yet appreciate."

That involvement is a two-way street, he notes. "I respect the opinion of all members, and value the discourse that allows us to be aware of and respond to alternate views. I sincerely hope that this continues, and I thank those members who have taken the time and interest to share their concerns in this way."

The AES is an international organization, of course, and this year has seen gatherings around Europe and in Korea. "We have been rethinking the goals of these international gatherings in order to provide the best possible outcome, both technical and financial," says Kaiser. "We will see the result of this new outlook with the announcement during this convention of our next event in Europe." Student-led and regional events were also held in Europe, as well as in Latin America and the U.S.

Although the AES has had to make some tough decisions this year because of the economy, Kaiser is bullish about what is ahead for the organization: "We have some exciting new ideas about what's going to happen in Europe, in our organizational relationships, and also possible future convention locations."



At Booth 821, API is featuring its 1608 console automation in live demos. 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. In the midst of yesterday's opening exhibits day, API president Larry Droppa sat for a distinguished portrait by famed Kentucky artist Two-Handed Mikey.



Katy Templeman-Holmes of Studer (left) and Peter Chaikin of JBL Professional are shown at the Soundcraft Studer truck (T1). JBL will be demonstrating its LSR studio monitors from 10 a.m.-2 p.m., while Studer will be hosting a Broadcast Academy session today from 4-7 p.m., providing hands-on training for Studer's Vista consoles. All AES attendees are welcome to the sessions.



Friday's Platinum Producers panel, hosted by SonicScoop co-founder David Weiss, offered a new twist on this popular AES feature in addressing the assembled producers' artistic visions, how they have expressed themselves in their work and how their self-assurance and unique perspective has enabled their careers to flourish.



Still going strong after emerging as a folk artist in the early 1960s and subsequently evolving into one of America's premier classic pop artists (she helped put Stephen Sondheim, among others, into the mainstream of popular song), Judy Collins graced the AES Convention yesterday morning. In an interview session hosted by Jason King, associate professor of NYU's Clive Davis Institute of Recorded Music, Ms. Collins offered attendees a preview of her forthcoming album, *Bohemian*, and was interviewed by Prof. King regarding the project's concept and recording.

# Lunchtime Keynotes

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

**SATURDAY, OCT. 22—RON CARTER, JAZZ INNOVATOR:** A revealing conversation with celebrated bassist and cellist Ron Carter, whose smart, elegant, and funky bass lines helped anchor the worlds of jazz, R&B, and rock. Noted music journalist and author Ashley Kahn will include musical and video selections as Carter discusses a long and versatile career, which includes performing with



Karlheinz Brandenburg delivered yesterday's Lunchtime Keynote, "The MP3 Story"

Miles Davis; triumphs as a bandleader, and his most recent recording project, The Great Big Band.

**SUNDAY, OCT. 23—SKIP PIZZI, THE FUTURE OF BROADCASTING IN A CONNECTED WORLD:** Have rumors of broadcasting's demise been greatly exaggerated? An insightful technologist brings a fresh perspective to industry predictions of the impending death of broadcast, and the Internet's rise as the preferred distribution method for audio and video.

# Primera Releases 50-Disc Bravo 4051

Primera Technology (Booth 730) is issuing its Bravo 4051 Disc Publisher (DP-4051 in Europe, Scandinavia and Middle East). This new model delivers the same performance as the company's Bravo 4100-Series, which has a 100-disc capacity, but with a 50-disc capacity and a new, lower price.

Bravo 4051 prints full-color, 100 percent coverage discs in only six seconds each. This compares to 20 to 120 seconds on competitive machines

to print discs with comparable print quality.

Mark D. Strobel, Primera's vice president of sales and marketing, says, "Many of our customers told us that a more affordable, smaller-capacity version of the Bravo 4100-Series Disc Publishers would be a very attractive product. The new 50-disc Bravo 4051 delivers the same industry-leading features and performance but at a significantly lower price."



Shown at Primera's booth are Byron Figueroa (left), technical training rep; and Amy Hill, social media coordinator.

# Clive's Live Picks

**By Clive Young**

Sometimes the AES Convention has a reputation as "a recording show," but don't believe it! Besides the cutting-edge live sound gear on the exhibit floor, there are numerous events, panels, seminars, workshops and more going on, all courtesy of Live Sound Track co-chairs Mac Kerr and Henry Cohen. This weekend's live sound line-up, taking place in Room 1E14, has lots of panels worth checking out.

"Robert Scovill Interviews Dave Natale" (Saturday, 2:30 p.m.) will be a meeting of the FOH engineer minds, as Scovill (Tom Petty, Rush, Matchbox Twenty, Def Leppard, Prince) takes the stage with Natale (The Rolling Stones, Tina Turner, Lenny Kravitz, Fleetwood Mac, Mötley Crüe) to compare notes, approaches and recollections amassed from life on the road.

"Things I Learned on the Broadway Ladder: Lessons for Every Audio Career" is an early Live Sound Seminar (Saturday, 9 a.m.) featuring presenter Jim Van Bergen and a panel of experts, who will explore theatrical audio at all levels, from high school to the Great White Way.

Wireless mics and personal monitor systems are more popular than ever, but the rules of the game keep changing. "Production Wireless Systems Practical Applications and Practices" (Saturday, 11 a.m.) will feature pros from Sennheiser, Shure, Lectrosonics and GSC, all talking shop with moderator James Stoffo.

Green touring doesn't mean using emerald gels in the lighting rig. "Continuing Advancements in Green Technology for Pro Audio and Concert Sound Touring" (Sunday, 11 am) will feature experts from Lab.gruppen, Powersoft, Clair, Acoustic Dimensions and AVI-SPL exploring the challenges inherent in trying to reduce a tour's carbon footprint, or create an installation that responsibly conserves energy.

"Multitrack Recording for the Live Sound Engineer" (Sunday, 2:30 p.m.) will find moderator Sam Berkow of SIA Acoustics and a panel of pros discussing this increasingly common responsibility for FOH engineers and some best practices for ensuring both a great show and recording.

## Oliver Berliner At Audio History Library

Whether Caruso, Elvis or Gaga, we can trace our collective audio DNA back to the inventor of the gramophone and much more.  Come and meet Oliver Berliner, grandson of Emile Berliner, inventor of the spiral groove disc phonograph record and the first practical, functional microphone. Oliver will be on hand in the Audio History Library (Booth 927) today and tomorrow.

Recordings were referred to in 1888 by Emile Berliner at the Franklin Institute in Philadelphia as allowing "future generations...to hold communion with immortality!" Every time we fire up a jukebox with Elvis that fact shines through from generation to generation as long as time endures. Oliver will share his grandfather's stories about Nipper and His Master's Voice, as well as his knowledge and relationship to the legends of U.S. Gramophone, Berliner Gram-o-phone, the Victor Company of Delaware and New Jersey, Red Seal Records, The Carnegie Hall Studio, the telephone, RCA and the helicopter.

Joining Oliver Berliner (left) in the Audio History Library booth is Louis Manno, director of the library.

# AEA Adds 'Listening Room' To Website

The "Listening Room," AEA's (Booth 738) newest addition to its website, features a wide range of audio samples of AEA products. Current and future customers can learn how AEA Big Ribbon microphones and preamps sound, how they are used by others, and how they help you craft the sound you envision. Over time, AEA will expand this section with more content to provide as much information and hands-on support as possible.

The AEA Listening Room is split into two segments: Instruments and Projects. The Instruments section features isolated, (usually unprocessed) recordings of individual instruments grouped by instrument type intended to help you evaluate and compare AEA products. The Projects segment features AEA ribbon microphones and preamps within the context of a real-world project. Whenever possible, AEA has made available both isolated tracks plus the full mix, so that recorded signals within a finished song can be evaluated.

The Listening Room allows instant streaming playback of the available files via embedded Soundcloud players.

Since the streamed playback is data-compressed and fairly low quality, the uncompressed, linear PCM audio files are available for download as well. However, the use of the Soundcloud player allows for more user interaction in form of user comments and sharing with others through social networks.



Legendary artist/engineer/producer Alan Parsons made an appearance at the Hal Leonard Corporation (Booth 364), which is distributing the Alan Parsons' Art & Science of Sound Recording instructional DVD set. Shown are Parsons (left) and Brad Smith, Hal Leonard senior sales/marketing director.



Community's (Booth 534) new dSPEC226 loudspeaker processor heralds an all-new approach to configuring, controlling and commissioning sound system installations, from very small to very large. Community development manager Ron Neely is shown here welcoming AES attendees to see the new processor in action.

## Today's Tech Tours

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

**9 A.M.-1 P.M.**
**SOUNDTRACK STUDIOS**

This expansive 12,000-square-foot, NYC-based post-production complex features two large mixing stages, ADR, Foley, large music library and a full range of editorial services (including production office space for long and short term clients). Specializing in servicing both major and independent filmmakers, recent Soundtrack clients include such Emmy-nominated programs as: *Boardwalk Empire*; *The Good Wife*; *The Big C*; *Mildred Pierce*; *Law & Order Special Victims Unit*; *If God is Willing and da Creek Don't Rise* and *CSI:NY*.

**NOON.-4 P.M.**
**PIPE ORGAN LOCATION RECORDING AT ST. PETER'S LUTHERAN CHURCH OF MANHATTAN**

Join Bill Siegmund of Digital Island Studios in historic St Peter's Lutheran Church of Manhattan for a demonstration of the tools and techniques of pipe organ recording, as well as a tour of St Peter's sanctuary and their Klais manual tracker organ.  At 3 p.m. Walter Hilse will perform a recital on the instrument. The program will include selections from Bach, Hindemith, and Liszt. Tickets: $20.00.

**1 P.M.-4 P.M.**
**SEAR SOUND**

This legendary studio has hosted world-class artists ranging from Steely Dan and Bjork to Lou Reed, Bono, Wilco and Norah Jones. Created by Walter Sear, an unswerving proponent of analog technology, Sear Sound is recognized as a one of the world's best-maintained facilities. Mr. Sear's collection of rare analog gear includes 224 classic microphones, and tape machines from Abbey Road Studios, once used by The Beatles.

# Today's Events: PMC Masters of Audio

**All events in Demo Room 1E06**

**10-11 a.m.**
**STUDENT RECORDING CRITIQUES**

Following the success of this event at AES San Francisco and London, PMC is delighted to enable students to present their own recordings for evaluation on a high-resolution monitoring system. Several high-profile engineers, producers and educators including Dr. Ian Corbett, Alex Case and John Krivit will be on hand to give feedback.

**11:30 a.m.-12:30 p.m.**
**GLENN MEADOWS: MASTERING SHANIA TWAIN'S *COME ON OVER***

*Come On Over*, the third studio album recorded by Canadian singer Shania Twain, was released on November 4, 1997 and became the world's best-selling country music album and the best-selling studio album ever released by a female artist in any genre. Glenn Meadows presents the story behind this album and the influence mastering had during the process.

**1-2 p.m.**
**DAVE SCHIFFMAN: THE 'RED HOT' ENGINEER/PRODUCER**

The Red Hot Chili Peppers, LimpBizkit, Nine Inch Nails, Alanis Morrisette, System of a Down, Rage Against the Machine, Audio-slave, Weezer and Johnny Cash have all benefited from the production and engineering skills of Dave Schiffman. He will share some secrets of mixing rock and alternative music and will play examples from some of the varied projects he has worked on including LimpBizkit (*Golden Cobra*), Active Child (*You Are All I See*), Cass McCombs (*Wit's End*) and Thrice (*Major/Minor*).

**2-3 p.m.**
**BOB LUDWIG/JIM ANDERSON; PATRICIA BARBER'S *CAFÉ BLUE* REMIXED, 2011**

Patricia Barber's classic audiophile album was released in 1994 to great acclaim and has been re-released in many different formats over the years. In 2011, producer Michael Friedman and original engineer Jim Anderson went to Capitol Studios and reworked the project for a new vinyl release. Anderson and mastering engineer Bob Ludwig will play tracks from the new version and discuss the process of renewing a classic.

**3:30-4:30 p.m.**
**AURALEX ACOUSTICS: FROM BEDROOM TO DUBBING STAGE**

Daniel Porter from Auralex Acoustics will demonstrate the importance of the right acoustics in any space where critical decisions are made during the creation of music.

# AP, THAT Co-Sponsor Product Design Track

Audio Precision (Booth 526) and THAT Corporation (Booth 445) are joining forces as co-sponsors for the Product Design Track program of design-oriented workshops, tutorials and discussion panels at the convention.

In addition to being co-sponsor, AP's chairman and co-founder Bruce Hofer will draw from a lifetime of analog design to moderate the discussion "Building Analog in the 2010s," sharing insights on the continuing need for analog technology in today's audio products, and how to achieve reliable and affordable performance from modern components.

Hofer comments, "We have always been strong supporters of the AES, and are very pleased, not only to be returning to New York for this year's Convention to announce new products, but also to be joining our friends at THAT Corporation in co-sponsoring the fascinating series of talks and workshops planned for this year's Product Design Track. I look forward to seeing AES members at the discussions."

## Today's Educational Events

**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:** Focuased on traditional and non-traditional Multi-track Recording categories. All attendees, including non-finalists, will gain tremendous insights from the judge's comments on student presentations.
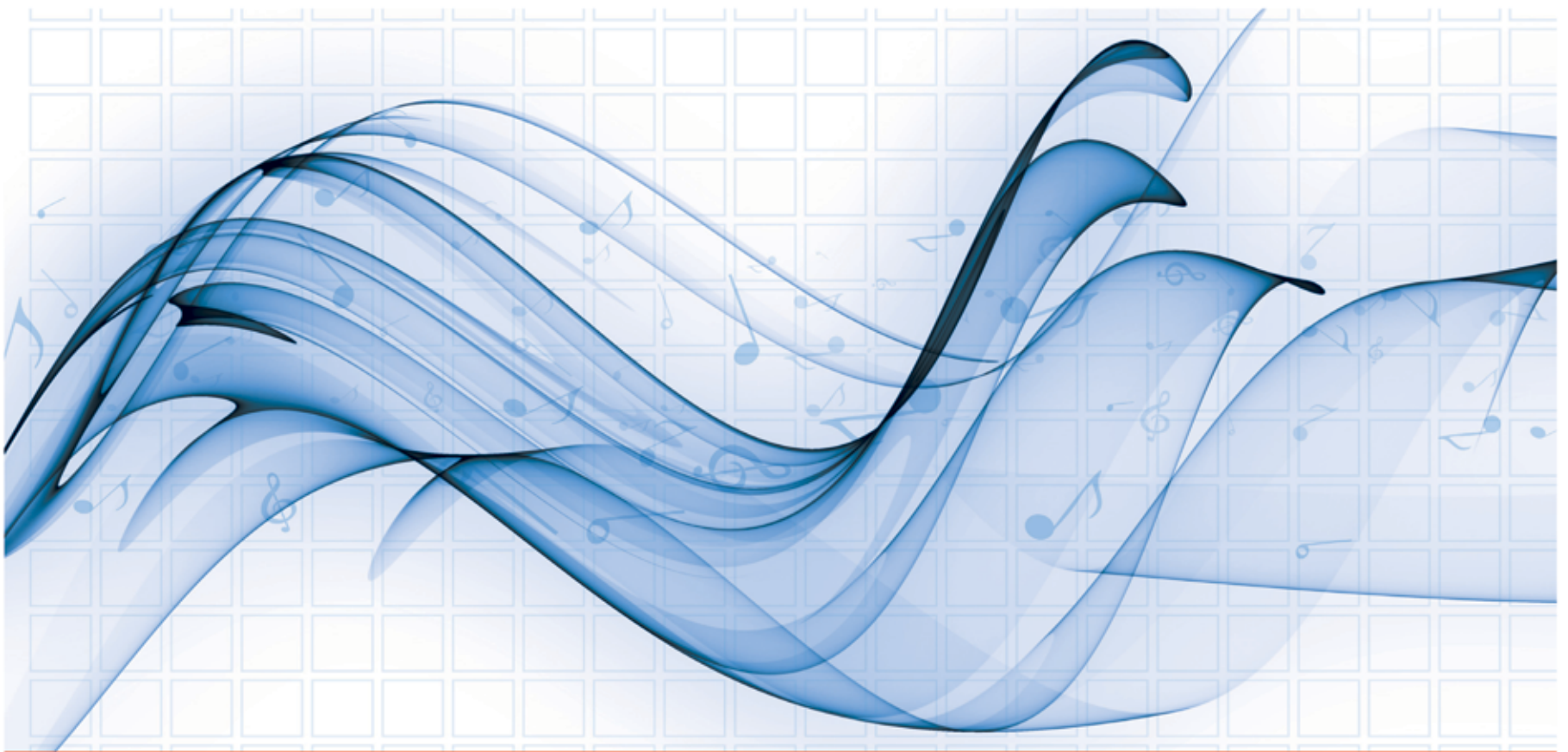
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> Booth #847**

*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**
• Software framework using TI's C553x ultra-low-power DSPs to develop reliable audio systems such as headsets, speakers and voice recorders and USB speakerphones for VoIP programs (e.g. Skype™)

*Bluetooth*® **hands-free audio streaming**
• 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

*The platform bar and PurePath Wireless are trademarks of Texas Instruments. © 2011 TI*

# ProSoundNetwork Debuts Best Of Show Awards

On Sunday, the editorial staffs of *Pro Sound News* and *Pro Audio Review* magazines will present the first ProSoundNetwork Best of Show Awards. During each of the major conventions and trade shows, the editors of *PSN* and *PAR,* with assistance from the editors of sister titles *MIX* and *Audio Media,* will comb the exhibit halls for new and noteworthy products. Gear and software that show particular merit will be singled out for the ProSoundNetwork Best of Show awards. All products debuting at a given event will be eligible.

The ProSoundNetwork Best of Show Awards for the 131st AES Con-

vention will be announced in tomorrow's *AES Daily*. In-depth coverage of the awards will follow in the November issues of *Pro Sound News, Pro Audio Review* and at ProSoundNetwork.com, the joint web presence for the titles.

Genelec (Booth 729) is displaying its complete range of active monitors including the 1238CF triamplified DSP monitoring system. The 1238CF is a compact, three-way DSP monitoring loudspeaker including a slim speaker enclosure, two eight-inch, long-throw bass drivers, a five-inch proprietary Genelec midrange driver and a one-inch metal dome tweeter, multiple power amplifiers, digital signal processing (DSP) circuitry and active, low-level crossovers. Shown, from left: Will Eggleston, marketing director; Paul Stewart, product specialist; and John Conard, national sales manager, Genelec.

# Today's Platinum Panel

**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, Jùnsi, 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 that has inspired and produced some

of today's most sonically expressive, adventurous and influential recordings. Typically recording, mixing and co-producing entire albums, these craftsman 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.

# NEIA Hosts Regional AES Student Summit

On October 1, The New England Institute of Art hosted an all-day educational event for audio students from college programs throughout the Northeastern United States. The Boston Area Definitive Audio Student Summit ("BADASS"), which has been hosted annually in the classrooms and seven studios of NEIA since 2007, regularly attracts 300-500 students and faculty of audio from The New England Institute of Art, Berklee College of Music, Tufts University, UMASS Lowell, Emerson College, Bay State College, Boston University, BU CDIA, Boston College, University of Hartford, New England School of Communications, University of Maine-Augusta, NYU, Wheelock College, Mercy College, Mass College of Art and the New England Conservatory.

This year, students had the opportunity to hear from presenters including producers and engineers like Don Puluse, Sean Slade, Mark Rubel, Jim Anderson, Jon Pines, Jay Frigoletto, Brian McKeever, J. Franze and others.

A variety of workshops and tutorials, seminars and panel discussions addressed a multitude of topics relat-

ing to music production, publishing management, promotion, the record labels and studio design ("Building Studios for Rock Stars"). A number of companies set up demonstrations of their products on campus. The annual summit was the brainchild of NEIA associate professor of Audio & Media Technology John Krivit, who also serves as the chair of the AES Education Committee.

Don Puluse

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SERVING THE 131ST AES CONVENTION

# NYU Skirball Center Upgrades To Yamaha Digital Board

New York University's Jack H. Skirball Center for the Performing Arts is the premier venue for the presentation of cultural and performing arts events for all of NYU and lower Manhattan. Since opening in 2003, the 860-seat Skirball Center has been an educational and community building resource, providing NYU's first large-scale, professional performance space on campus.

Recently the Skirball Center upgraded its older analog front of house console to a Yamaha PM5D digital audio console purchased from Scharff Weisberg. "About once a month a client would have to rent a digital board, and it was almost always a Yamaha PM5D," states Ethan Bade, head audio engineer. "After speaking with engineers who brought in different consoles, we determined that installing a PM5D would eliminate clients' additional rental costs, so the decision was pretty clear."

Both Bade and his associate engineer, Alan Busch, are very familiar with the Yamaha digital boards and said the recall features are what sold the Skirball staff on a digital console, as there are several events that return on a monthly basis that have the exact same set up each time. "In addition to engineer familiarity, the Yamaha PM5D was particularly attractive due to its ease of connectivity to the DME (Yamaha's digi-

Ethan Bade (left), head audio engineer at NYU's Skirball Center, and associate engineer Alan Busch with the Center's new Yamaha PM5D digital console.

tal mixing engine) which has also been upgraded from a DME32 to a DME64. We also have a DSP5D on the deck cascaded to the PM5D via a DCU5D. Drive lines to the DME in the amp room under the house are sent over Audinate Dante cards. Our signal paths are now digital all the way from the stage to the amps."

## Recording Academy P&E Wing Sets New Steering Committee

The Recording Academy Producers & Engineers Wing (Booth 647) has announced its 2011-2012 Steering Committee, the leadership group of the P&E Wing, which researches and recommends solutions for technical and economic issues facing today's music production professionals. The newly seated Committee, consisting of a diverse array of music engineers, producers and audio professionals, will build upon the significant legacy established by prior Steering Committees and work to identify and evaluate key issues confronting music production professionals, with the goal of finding meaningful solutions and suggestions for the industry moving forward.

Newly-appointed Steering Committee co-chair Mike Clink (Los Angeles) joins third year co-chair James McKinney (Washington, D.C.) in describing the emphasis that the P&E Wing will continue to place on its role as an advocate for excellence in sound recording, audio technologies, education in the recording arts, and the rights of music creators overall.

"Our goal continues to be to improve our industry," states McKinney. "Recording is an art form, and as the P&E Wing, we want our initiatives to assist in raising the quality of everything that has to do with creating and recording music, from the sound of music that is distributed digitally to the status of recording education."

"Protecting the rights of all music creators is one of the most important things we do," notes Clink. "Additionally, professional development and education are high on our list. The members of the P&E Wing are a creative force that is committed to working together to grow and preserve the integrity of our industry."

The other members of the 2011-2012 Steering Committee are Chuck Ainlay (Nashville), Carlos Alvarez (Miami), Richard Burgess (Washington, D.C.), Ed Cherney (Los Angeles), Bob Ludwig (Portland, Maine), Sylvia Massy (Weed, Calif.), Phil Nicolo (Philadelphia) and Dan Workman (Houston).

## Saul Walker To Appear At API Booth

Saul Walker, co-founder of API and this year's winner of the prestigious AES Silver Award, will be appearing at API booth (821) at AES on Saturday. As principal engineer, Walker created many of the core products that API still manufactures today, including the 2520 oper-

ational amplifier, the 512 microphone amplifier and the 525 compressor, as well as the 1604 analog console—predecessor to the 1608. Though technically "retired," Walker continues to be an important figure in the recording world and spends his time teaching a graduate course in

Saul Walker

electronics computer simulation and an undergraduate course in basic electronics at New York University. According to Walker, his schedule "keeps me off the streets and out of trouble."

**NewsFrom**

**ENCO**

**ENCO Systems (Booth 660)** is the manufacturer of DAD and Presenter, radio automation and live TV audio solutions for the broadcast industry. DAD is powerful radio automation and delivery software enabling Internet radio, studio automation, radio production, and playout for radio stations, clusters and networks from the largest in the world to the smallest facilities. Presenter is the live-assist studio solution designed for fast-paced radio station formats.

RALPH HEINZ
THE **IC²** STORY

Ralph Heinz
Sr. Vice President & Loudspeaker Designer
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# NOW SHOWING!

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# Audiomatica Updates CLIO System Features

Audiomatica is demonstrating new hardware and software solutions for the CLIO system at Booth 853. The company is exhibiting its range of audio analyzers, including the CLIO FW 24-bit 192kHz firewire audio interface. On the software side Audiomatica is spotlighting new features available within the CLIO 10 measurement suite for both laboratory and quality control applications.

# Studer Adds New Stagebox Models

Responding to customer requests for lower-budget or simpler connectivity options on the range of Studer Vista mixing consoles, Studer (Booth T1) is supplementing its highly flexible and expandable D21m remote stagebox system with two new models, both with a more fixed architecture.

The Studer D21m I/O system is based on card frames, each having the capability of accepting a wide range of different audio format cards, and multiple stageboxes can be easily distributed around large facilities.

But customers are requesting simpler and lower-cost solutions so Studer has responded with two new options.

Firs, the new Studer Vi Stagebox provides a 6U solution including 64 analogue mic/line input XLRs and 32 ana-

Studer's Compact Stagebox

logue line output XLRs, with the option to replace any of the eight-channel cards with an alternative format such as AES, CobraNet, Aviom or EtherSound. The Stagebox also includes eight channels of GPIO with relay-controlled outputs and features redundant power supplies as standard. A 64x64 MADI HD link is fitted as standard to connect to the console's SCore DSP rack, and multiple Vi stageboxes can be connected to provide a larger pool of I/O.

Second, the Studer Compact Stagebox provides a very cost-effective solution in just 4U, offering as standard 32 analogue inputs and 16 analogue outputs (but can be ordered in other configurations), together with eight channels of GPIO and two standard single D21m option card slots to add SDI, ADAT connectivity etc. The Compact Stagebox also links to the console via a MADI optical connection. The addition of the D21m slots provides an excellent method of deriving a multichannel recording feed via MADI.

# TC's Lund To Lead Loudness Panel Today

TC Electronic (Booth 541) is participating in the AES 2011 panel, "Loudness Wars: The Tides Have Changed" on Saturday, October 22, from 11 a.m.-1 p.m.

Thomas Lund, development manager, HD, TC Electronic will serve as chairman, welcoming panelists John Atkinson, Bob Katz, Bob Ludwig and Susan Rogers, as they discuss the recent implementation of ITU-R BS.1770-2. The group will provide listening examples, theories and general discussion about how this historical milestone has forced the sample peak measurement into retirement and takes away the loudness advantage that squashed productions had over dynamic content. Participants

Thomas Lund

can expect to learn how this changing tide will influence what is heard

from a perceptual, mixing, mastering, and consumer perspective. The group will cover everything from Bach to Beyonce, Monty to Matrix, headphone to HD playback.

AES attendees are also welcome to visit the TC Electronic booth (541) during AES 2011, where they will see the company's entire range of loudness meters, digital signal processors and Dynaudio Acoustics monitors on display, including: System 6000 MKII, LM2, BMC-2, BM5A MKII, AIR Remote, AIR 6 Master, AIR 6 Slave, P2, DB2, D22, DB Max, TC TouchMonitor TM7 and TM9, Reverb 4000, EQ Station and the new LM5D/AM6 Radar Meter Bundle for Pro Tools HD.

# Renkus-Heinz IC Live Enlivens Qatar Soccer Stadium

Two soccer stadiums in Qatar have each been equipped with a uniquely designed Renkus-Heinz (Booth 527) IC Live digitally beam steerable PA system, configured to deliver music, safety announcements and match commentary in the largely roofless venues, which are owned by the Qatar Olympic Committee (QOC).

Consultant Fredrik Setterberg of Swedish audio specialists Soliflex was called in to fine-tune the design and, he explains, this has turned out to be another world first for the versatile IC Live system, which was installed in record time by local contractor Al-Tamas.

Says Setterberg: "It was a very fast job from start to finish—about a month from the order being received. We and Al-Tamas equipped two stadiums with 16 IC Live arrays and two sub-woofers in each stadium, each connected via RHAON (Renkus-Heinz Audio Operations Network). We originally planned to have the loudspeakers on the edge of the pitch, shooting upwards towards the audience, but the QOC asked for a re-design, partly because of visibility issues. The main challenge was to massively improve intelligibility across the seating areas without interfering with sightlines—and without a roof to hang loudspeakers from.

"We solved it by mounting the IC Live columns on custom-built, downward-angled mounting poles on the stadium's outer wall behind the spectators, with the cabinets upside-down to get the high frequency drivers as close to the audience as possible. A combination of the mechanical angling and IC Live's beam steering effectively aims the sound directly across the spectators' heads."

These are the latest in a series of high profile Renkus-Heinz beam steering installations in the Middle East, two other recent prestigious projects being the Qatar Royal Mosque and the Dubai Swim Stadium.

# A-T Features New 40 Series Ribbon Microphones

Audio-Technica (Booth 721) is showing the AT4080 and AT4081 Phantom-powered bidirectional ribbon microphones from its expanding 40 Series. Audio-Technica's R&D team in Japan engineered and manufactured the AT4080 and AT4081 from the ground up, utilizing a hand-built, proprietary design and rugged, durable construction. Both offer smooth, warm and natural sound with precise, articulate detail to meet the critical requirements of today's recording, broadcast and sound reinforcement professionals. With 18 patents pending, Audio-Technica's innovative ribbon transducer advances the evolution of ribbon microphone technology, combining remarkable durability and high SPL capability with smooth, rich audio quality. The AT4080, whose footprint is that of a classic "suspension cradled" side-address condenser, is recommended for vocals, horns, strings, acoustic instruments, drum overheads, orchestras, ensembles and guitar cabinets. The AT4081, with an appearance more like that of a pencil condenser, is optimized for strings, saxophones and other horns, acoustic instruments, drum overheads, orchestras, ensembles and guitar cabinets; its low-profile stick design maximizes placement options. Both mics excel in recording studios as well as in live-sound settings.

As with all of Audio-Technica's 40 Series microphones, the AT4080 and AT4081 come standard with an extended five-year warranty. These products have also been certified by the Music Engineering and Technology Alliance (METAlliance).

Audio-Technica's AT4080 bidirectional ribbon microphone

## 'SModcasts' Air It Out With Shure

The production engineering team behind SModcast Internet Radio (SIR) selected Shure's (Booth 521) industry-proven SM27 Multi-Purpose and 55SH Series II Unidyne Vocal microphones for use in its weekly "Jay & Silent Bob Get Old" and "Plus One Per Diem" broadcasts. Offering reliable and unparalleled speech and vocal performance, the Shure microphones play a critical role in bringing live shows to stage as well as live broadcasts and studio-recorded radio podcasts, or "SModcasts," to air. Hosted by Kevin Smith and respective co-hosts Jason Mewes and Jen Schwalbach, the shows entertain an average of 300,000 nationwide listeners per week.

Ming Chen, head of technology for SIR, said, "We used another brand's microphones when the podcast network first started four years ago; and since switching to Shure's SM27 and 55SH microphones, our listeners can tell a huge difference in audio quality. With more than 80 episodes under our belt, Shure's microphones have boosted the production value of our content, setting a new bar for podcasting today."

When asked why he uses Shure, Kevin Smith says, "For vocal samurai, the microphone is our sword-and I'll face an army as long as I'm wielding a Shure. Shure mics are the Hanzo Swords of the speaking world."

# Bullet Proof.

# Gefen KVM Switchers Support DisplayPort

Two new KVM (keyboard, video, mouse) switchers from Gefen (Booth 338) save space on the desktop and cut hardware costs without sacrificing access to data. The 4x1 and the 8x1 DisplayPort KVM Switchers are ideal for professionals who want to avoid a networked situation, while supplying a

Gefen's DisplayPort KVM Switcher

plug and play method of system integration and supporting high-resolution

video up to 2560x1600.

The 4x1 DisplayPort KVM Switch-

er gives access to four computers from the same monitor and keyboard/mouse. Users switch between computers using an IR remote, local front panel selector or the RS-232 port.

The 8x1 DisplayPort KVM Switcher gives access to eight computers from the same monitor and keyboard/mouse.
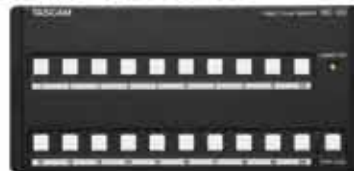
## *Jungle City Thrives With Lexicon As Drawing Card*

Described as "one of the most impressive new studios in New York in years" by The New York Times, Jungle City Studios is bucking the trend in an era when more and more musicians are turning to laptop, home and project studio recording. Owned by Alicia Keys' engineer Ann Minicieli and designed by renowned acoustician John Storyk, Jungle City Studios boasts interior décor that has more in common with a five-star hotel than the utilitarian look of most recording studios, along with three rooms' worth of rare, vintage and cutting-edge gear including a host of Harman Lexicon (Booth T1) components and plug-ins.

The studio is equipped with the Lexicon PCM96 Stereo Reverb/Effects Processor, PCM96 Surround Reverb/Effects Processor and PCM Native Effects Plug-In Bundle, along with legacy products like the 960L Digital Effects System, M480L Reverb/Effects Processor and others. Jungle City engineers who frequently use Lexicon include Minicieli, Ken "Duro" Ifill, Jordan "DJ Swivel" Young and Tony Maserati to name a few. Alicia Keys, Jay-Z, Swizz Beatz, Jay Sean, Kelly Clarkson and Ne-Yo are just some of the artists who have used the Lexicon gear and recorded at Jungle City Studios.

"As any pro will tell you, Lexicon products have been a recording studio standard for ages, because of their lush, inimitable sound," notes James Spano, manager of Jungle City Studios. "Our clients and engineers enjoy the useful features like the ability to save and load presets, the complete control of a wide range of sonic parameters, the multiple stereo options for using different reverbs on different tracks simultaneously and the many other benefits."

Jungle City Studios has installed a host of Harman Lexicon components and plug-ins.

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# Ariel Borujow Plugs In With Metric Halo

"I work too many hours," says a laughing Ariel Borujow, chief recording and mix engineer at New York City's now-famous Stadium Red studios. With fifteen years spent in front of the monitors, Borujow has worked with Kanye West, The Black Eyed Peas, Faith Evans, J-Lo, and countless others. His efforts, coupled with his knack for transforming whatever crosses his



Ariel Borujow

path into aural magic, have earned the young engineer multiple platinum albums and a Grammy nomination. With deadlines looming and a finely-calibrated sense for what it takes for a mix to become a hit, he was glad to recently discover Metric Halo's (Booth 321, with AVID) ChannelStrip, an eminently usable plug-in that simultaneously delivers an "out of the box" sound with "in the box" convenience

"I'm very picky when it comes to plug-in equalizers and compressors,"

Borujow says. "I find that almost every plug-in EQ does a lousy job of boosting, especially high end. The high-end boost from the typical plug-in sounds brittle, shrill, and not at all musical." He contrasts that with hardware equalizers, which tend to sound much more musical, and although he doesn't hesitate to bring signals out of the box (in fact he uses analog summing from Dangerous), it does slow things down to bring project-specific signals out. Not only does the patching take time in the moment, it makes documenting a mix and then later recalling it much more time consuming and error prone. "The great advantage of using plug-ins is their convenience," he explains.

In the first two weeks he had it, Borujow used ChannelStrip on mixes for Chiddy Bang (EMI), Saigon (Suburban Noise), and FNA (Atlantic), among many others. "It's mostly been drums and vocals," he says. "I love the fact that Metric Halo provided a button that toggles the order of the processes; either the EQ first or the dynamics first. There's no right way or wrong way to do it, so you really have to listen. With other plug-ins, you have to drag and drop to change the order, which isn't very convenient for an A/B comparison. With ChannelStrip's button, I just go back and forth and pick whichever sounds better."

# Genelec Touts Innovative Tri-Amped DSP Monitoring System

Genelec (Booth 729) is exhibiting its 8260A tri-amplified DSP monitoring system. The 8260A breaks new ground in electro-acoustic design, as mechanical, acoustical and signal-processing designs are linked closely together. The 8260A features major advances in audio driver technology integrated with a sophisticated enclosure design, and Genelec's proprietary Minimum Diffraction Coaxial (MDC) Mid/ High driver technology takes a big step in perfecting audio quality in professional active studio monitors.



Genelec's 8260A tri-amplified DSP monitoring system

This breakthrough in coaxial driver design provides extremely accurate imaging and improved sound quality, both on the acoustical axis as well as off-axis. The very smooth frequency response leads to outstanding clarity and definition of the inner details of the audio. The 8260A combines, for the first time, a coaxial driver (MDC) with a modern waveguide technology (Genelec's Directivity Control Waveguide/DCW), ensuring that drivers couple coherently over their full operating bandwidth, as well as creating a coincident mid-frequency/high-frequency point source.

As a new member of the TEC

Award-winning 8200 Series, the 8260A features Genelec DSP signal processing responsible for all loudspeaker functions, such as the crossover filters, driver compensation response, driver position alignment, room response alignment, calibration and equalization-related filters, as well as distance compensating levels/ delays. The Genelec Loudspeaker Manager (GLM) software allows the 8260A to be used together with other 8200 Series DSP monitors and 7200 Series subwoofers in the same setup. Genelec Auto-Cal fully automated room calibration and sound system alignment method provides consistent and accurate frequency response for a multichannel audio system in widely varying room environments.

The 8260A system represents Genelec's cutting-edge innovations in all technology domains. The sophisticated acoustical design of the 8260A is complemented by Genelec's DSP Technology and GLM software, providing powerful and practical tools such as AutoCal for accurate alignment, calibration and control of the monitoring system in all situations. The MDC coaxial technology is a real breakthrough solution that makes the 8260A unique in the market.

# The i's Have It With TASCAM iXZ Interface

TASCAM (Booth 421) is introducing a pocket-sized iXZ Mic/Instrument Input for iPad/iPhone/iPod Touch. This powerful little gadget turns an iPad/iPhone/iPod Touch into an instant recording studio. Plug in a microphone, guitar or bass to interact with the latest guitar amp, sampling, recording and DJ apps. The iXZ supplies phantom power for condenser microphones and input setting sets the gain. There is also a headphone output to monitor from your iOS device.

iXZ can be used in various applications and will be sure to be an indispensable tool for anyone who enjoys creating music.

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# Community Expands Distributed Design Series

Community Professional Loudspeakers (Booth 534) is expanding the Distributed Design Series of high-performance ceiling-mount loudspeakers with the addition of several new surface-mount models.

The popular family of Distributed Design ceiling loudspeakers, with its innovative and labor saving features, has been well received by installers since its introduction last year. The new surface-mount loudspeakers represent a significant expansion to the product line, adding several high-output, low-profile models that deliver the same outstanding musical sound quality and excellent intelligibility, easily outperforming larger sized competitive loudspeakers.

The five-inch DS5 is a two-way compact system, ideal for installations where space is a premium. For larger installations, the eight-inch DS8 provides higher sound pressure levels, higher sensitivity and greater bass extension. The eight-inch

Community's new surface mount family of Distributed Design Series loudspeakers

DS8SUB subwoofer complements the DS5 and DS8 full-range models with extended low frequency performance for musical applications.

## Thrill Quill Fancies API 1608 For New Studio

One of Automated Processes, Inc.'s (API, Booth 821) renowned 1608 analog consoles has recently been installed at Red Horse ATX Recording Studio—a recording facility owned by Jimmy Thrill Quill. Quill, lead singer of rock group Rattlesnake Shake and Bravo's Million Dollar Listing fame, said an API 1608 was the perfect console for his studio's centerpiece.

"Buying the API 1608 from Sonic Circus was the most magical thing," says Quill, who ordinarily works as a realtor for musicians and other celebrities. "API has been every other word for me; I'm getting voicemails all the time from people asking if they can come see the board. API has the reputation and I don't have to sell it. I can tell you that a lot of the young kids who come out of Pro Tools look at the board like it's the most beautiful thing on earth. Actually, even the older recording veterans have the same reaction."

The API console is essential to Quill's plan. "I like to let the music do the talking," he said. "I'd rather rely on the board and use just a few outboard modules and mic pres. I want to hear how bands play music," he says, "and the 1608 lets me."

Jimmy Thrill Quill has chosen an API 1608 console for his Red Horse ATX Recording Studio in Austin.

# Dan Dugan Ships Dugan-MY16 Card

Dan Dugan Sound Design Booth 641) is launching 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. Yamaha Commercial Audio Systems is the sole distributor for the card, which is now 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. The new Dugan-MY16 card for Yamaha digital mixers incorporates the exclusive Dugan Speech System, a real-time voice-activated pro-

cess for control of multiple live microphones. It provides up to 16 channels of automatic mic mixing per card at 48kHz and can run at 96kHz with eight channels of operation. The unit is patched into input channels using the consoles' set up screens. Channels can be partitioned into as many as three independent automixers. An internal web server Includes Java software for Windows or Mac that provides a full virtual remote control panel over a local network.

Multiple Dugan-MY16 cards can be linked for use in larger system situations; i.e. two cards provide 32 channels of processing. The new Dugan-MY16 card can also link with all other DSP-based Dugan automixer products such as Models D-2, D-3, E, and E-1.

"My customers in the staging business are heavy users of Yamaha mixers," states Dan Dugan. "They have



Dan Dugan Sound Design's Dugan-MY16 card for current model Yamaha digital mixers and processors

been asking me for an MY-card version of my automatic mixing controller for years. I'm very pleased to fill their need." Dugan notes that his products are an ideal solution for live broadcast, corporate A/V, houses or worship and other sound reinforcement applications requiring automatic mic mixing capabilities.

## RTW Expands TouchMonitors With TM3

RTW (Booth 530, Group One) is showcasing the TM3, the latest addition to the company's successful TouchMonitor range.

The TM3 includes features of the larger TM7 and TM9 versions and is controlled using a touch-sensitive display. With its budget-friendly base price of less than 1,000 euros (basic stereo version), 4.3-inch touchscreen, and stylish exterior allowing for horizontal and vertical placement, the TM3 is a highly appealing compact alternative, ideal for editorial offices, edit suites and small control rooms.

"We are thrilled to unveil to the



RTW's TM3 TouchMonitor

IBC community the latest version of the TouchMonitor family of products," says Andreas Tweitmann, CEO, RTW. "The TM3 is modern, sleek and, with

its 4.3-inch touchsceen, a more compact version of the TM7 and TM9. Plus, with its budget-friendly price, it offers an affordable yet highly advanced solution for pro-audio professionals faced with the changing needs of loudness control in the broadcast industry."

Featuring PPM and true-peak instruments, the TM3 offers comprehensive loudness metering in compliance with all globally relevant standards, including EBU R128, ITU BS.1770-2/1771, ATSC A/85, and ARIB. Instruments include single-channel and summing bar graphs, an LRA instrument and numerical displays.

## Rush's Lifeson Embraces A-T For Film Score Session

*The Double*, a spy thriller starring Richard Gere and Topher Grace, was released last month, and the film's score features the playing of Alex Lifeson, guitarist for legendary progressive rockers Rush. For recording his parts, Lifeson and engineer Richard Chycki used the AT4080 Phantom-powered Bidirectional Ribbon Microphone from Audio-Technica (Booth 721).

Chycki, studio engineer for Rush, Aerosmith, Mick Jagger, Pink and more, states: "Alex wrote some really interesting guitar pieces and added his touch to a number of existing feature pieces in the movie, in addition to writing and performing the composition for the closing credits. I've always been a fan of ribbon mics on guitars, but usually they are very fragile. My friend Joel Singer from M3 [Music Mix Mobile] told me about the virtues of the AT4080, so I checked it out, and I've been very impressed. The



Alex Lifeson

AT4080 has all the great sonic characteristics of a ribbon, but without the fragility that often plagues that type of microphone. I was very pleased with the character of the AT4080—so much so, that we used it as the core microphone for the heavier guitar tones."

Gary Boss, Audio-Technica market manager, states, "Alex Lifeson is a superb musician with one of the most impressive resumes in rock. His recordings with Rush continue to influence all manner of musicians, and his guitar playing always inspires and intrigues listeners. We are honored that he and Richard decided to put our AT4080 to good use in recording parts for The Double."

# Cloud Cloudlifter Makes Passive Mics Active

Cloud Microphones (Booth 253) is now shipping its new single channel Cloud-lifter model CL-1 Mic Activator. The CL-1 uses any 24-48V phantom powered device to safely supply up to 25 dB of initial gain to any passive, low-output ribbon or dynamic microphone.

Compact and portable enough to go anywhere, the CL-1 houses direct-coupled, discrete JFET circuitry that delivers ultra-clean, transparent per-formance to preserve the natural sonic characteristics of the source without coloration.

In addition to dramatically improving the performance of any passive ribbon or dynamic mic, the CL-1 solves problems posed by noisy preamps. Cloudlifters can also be used to drive stronger, cleaner signals over longer XLR cable runs, making them ideal for both broadcast and live applications.

Enclosed in a rugged steel enclosure offering excellent shielding, the CL-1 additionally has provisions for stand mounting. Like all Cloud products—including the company's line of premium ribbon microphones—the Cloudlifter model CL-1 is handcrafted

Cloud's Cloudlifter CL-1 Mic Activator

in Tucson, AZ, using parts sourced in the U.S.
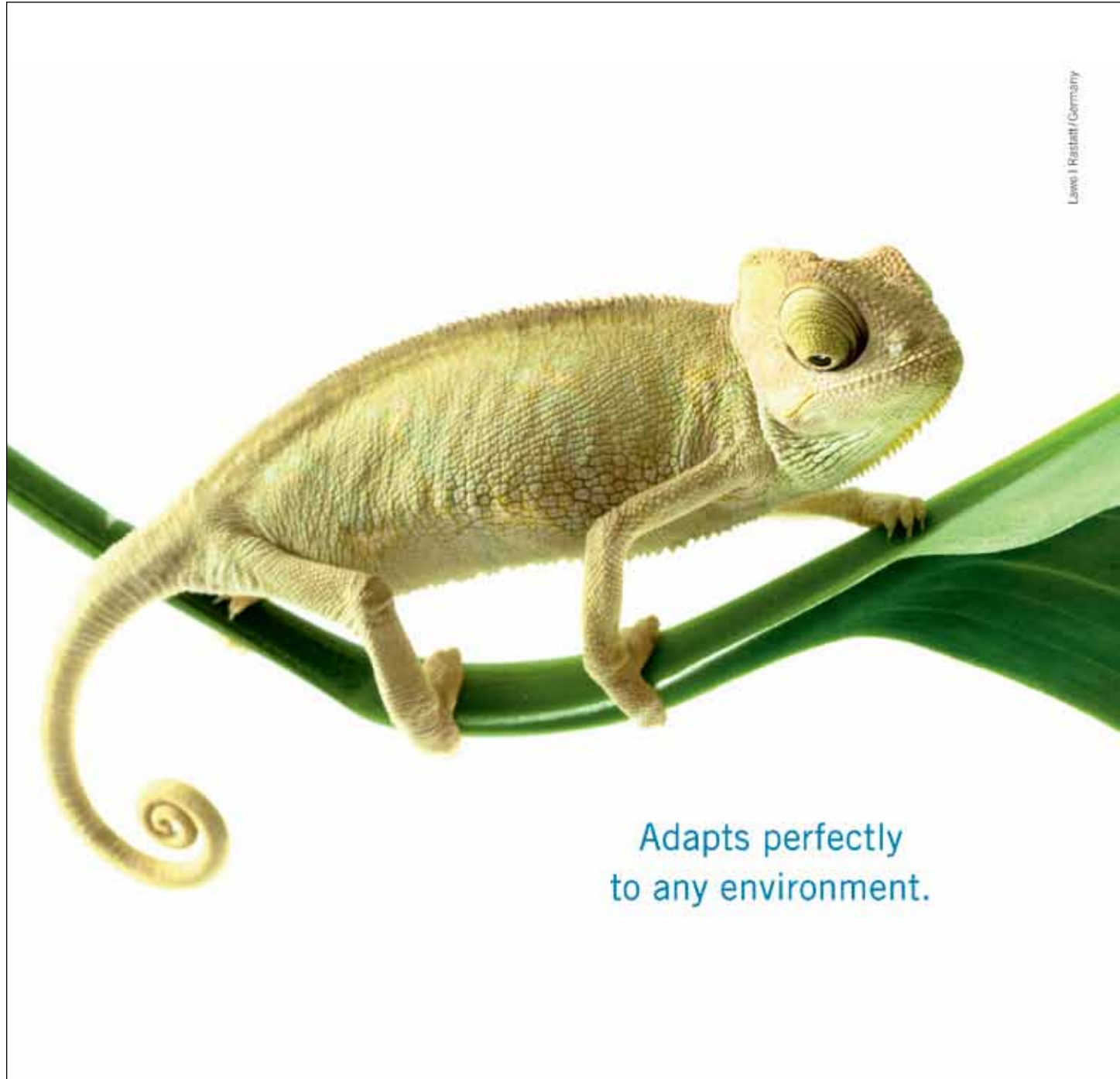
## Genelec Makes Two Major Appointments

Genelec Oy (Booth 729) is appointing Siamäk Naghian to the position of managing director and Nick Zacharov to the position of director of research and development.

Dr. (Tech.) Siamäk Naghian received his Master of Science in Technology, Licentiate in Technology and Doctor of Science in Technology degrees all form the Helsinki University of Technology, Electrical Engineering Department in Finland. He joined Nokia in the mid-'90s, where he was involved in several research and development, management and leadership positions until mid-2005. Dr. Naghian joined Genelec in 2005 as head of Genelec R&D and a member of the Genelec management team. He was appointed executive vice president in 2010, before moving into his new position.

Dr. (Tech.) Nick Zacharov is rejoining Genelec following 16 years working in various parts of the audio and telecommunications industry. Born in London, Zacharov obtained a bachelor's degree in electro-acoustics from Salford University in the U.K. in 1992. He subsequently received Master's and Doctor of Science in Technology degrees from Helsinki University of Technology in 1997 and 2002, in the fields of acoustics and audio signal processing, respectively.

Siamäk Naghian

# A-Designs Features EM-EQ2 Stereo Equalizer

Following the success of its Pultec-style EM-PEQ 500 Series equalizer module, A-Designs Audio (Booth 224) is launching a two-channel rack-mounted version known as the EM-EQ2.

Well-suited for tracking, mixing and even mastering applications, the EM-EQ2 is a dual-mono equalizer housed in a rugged, all-metal 2U chassis. Sonically nodding to the classic Pultec EQP-1A sound, the EM-EQ2 utilizes the same discrete Class AB amplifier found in A-Designs' popular solid-state EM-PEQ and Pacifica mic pres, putting a slightly unique twist on the classic filter design of yesteryear. That aside, the EM-EQ2 faithfully preserves the EQ section design, control layout and wonderfully smooth musicality of the original Pultec unit.

Additional features include a nickel core output transformer, gold Grayhill rotary switches, Wima caps, and a true hard bypass. Instead of using common off-the-shelf chokes, A-Designs uses a custom-wound tapped inductor wound to the same values as the 500 Series EM-PEQ.



A-Designs' EM-EQ2 stereo equalizer

"The original EQP-1A has long been revered by both recording and mastering engineers for its ability to improve the sound of literally anything running through it," says A-Designs Audio's Peter Montessi. "The much more afford-able EM-EQ2 is our take on that classic design with all of the same freq settings and inductors that made the Pultec a must-have for capturing the bottom end. This product is perfect for those engineers who are looking to add some vibe to their ITB tracks or two-buss but prefer to use standard rack-mount gear instead of 500 Series modules."

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## Rupert Neve Designs 5045 Developed For Yamaha



The Rupert Neve Designs 5045 Primary Source Enhancer, developed exclusively for Yamaha

The new Rupert Neve Designs 5045 Primary Source Enhancer developed exclusively for Yamaha Commercial Audio Systems, is making its AES debut at Booth T2. Primarily used in live sound applications, the 5045 will be distributed by Yamaha Commercial Audio Systems in North America.

The RND 5045 is a two-channel analog 1 RU device that will reduce the tendency of feedback. The unit enables up to 16dB of additional gain before feedback when conditions allow. Easy to use, the device reduces background sounds, consequently enhancing the main audio source, especially helpful when using with podium, lavalier, and headset mics. The Rupert Neve Designs 5045 uses transformer-coupled inputs and outputs that produce the same classic sound found in renowned Rupert Neve products.

The RND 5045 will be available this quarter.

## Hodgson Wins Emmy Using DPA On Sting

Sting's recording engineer Donal Hodgson has been awarded an Emmy for Outstanding Achievement in Sound Mixing for his work on A&E's Private Sessions, Sting at Red Rocks, for which he used his DPA 4099 instrument clip mics.

Hodgson, together with audio team Blake Norton and Carlos Hernandez, won the Emmy for the one-hour US show, which showcases exclusive performances with leading artists. Using his 4099s across the orchestra, including violins, violas, cellos, double bass and brass, Hodgson recorded and mixed the songs for the broadcast.

Having just returned from working on a new project with Sting in Italy with his 4099s, Hodgson's next job for the mics is to record the artist's 25th anniversary show at the Beacon Theater in Manhattan. "Wherever I go to work now, the 4099s come with me," he says, adding that he is also taking a pair of 4011A cardioid mics from DPA's new Reference Standard series and a pair



Donal Hodgson with his Emmy award for Outstanding Achievement in Sound Mixing. Hodgson used his DPA 4099 instrument clip mics when working with Sting on A&E's Private Sessions.

of 4023 compact cardioids to New York. "I don't work if I don't have my DPAs with me."

# Stagetec Supplies NEXUS To BBC North Campus

Stagetec (Booth 344) has supplied a large NEXUS audio network to British public broadcaster BBC North for its new campus MediaCityUK in Salford near Manchester. Spread over a 200-acre site two miles outside Manchester city, MediaCityUK is home of several media production companies and meant to become the new hub for media content creation and innovation in the U.K.

The BBC facilities comprise three buildings and a shared studio block and will be the place of work for more than 2.300 BBC employees from 2012 on. The NEXUS will be used for linking studio and production areas in the building with external lines for connection to transmitters and other sites such as London's Broadcasting House and TV Centre and various outside broadcast venues; as well as the audio router and communication system of the facilities. The order was placed following a competitive tender against the BBC's framework contract holders.

At the heart of the system are two STAGETEC NEXUS STAR routers to which are connected twenty-one NEXUS Base Devices spread around all three buildings. The system has an overall capacity of about 7.600 I/O channels with a mix of analog, AES and MADI that will be controlled and configured by the broadcaster's own control system, "Colledia Control." MADI connections are used for networking the Star routers, the Base Devices in studios and production rooms and the mixing and intercom system.

Chris Collings, managing director of Aspen Media Ltd., Stagetec's U.K. distributor, comments: "NEXUS is highly resilient in that in addition to the redundancy installed in each Star, the Base Devices are self-contained routers that can provide local routing independent of the central routers."

# Endless Analog CLASP Earns Kudos From KISS's Stanley

Engineer/producer Greg Collins, known for his work with No Doubt, U2, Matchbox Twenty and dozens of other top acts, was looking for ways to evolve the sound he and rock legends KISS had achieved on their first collaboration, 2009's Sonic Boom, as the band records its new upcoming LP, Monster. Sonic Boom was recorded on analog tape and edited in Pro Tools, but the two processes were separate from each other, necessitating frequent extended pauses in recording for tape transfers. The recording of the new LP, on the other hand, makes good use of Endless Analog's (Booth 228) CLASP (Closed Loop Analog Signal Processor) system, which uniquely integrates analog tape machines into the digital audio production workflow. With CLASP, Collins and the band can use analog tape while tracking to Pro Tools in real time, opening up the sonic space of tape to the convenient editing capabilities of the digital recording workspace.

Says Collins: "We enjoyed the process of using tape, and everyone enjoys the convenience that digital recording offers. If there had been a way with Sonic Boom to get the best of both worlds at the same time, we

KISS's Paul Stanley (left) and engineer/co-producer Greg Collins in the studio with CLASP (Closed Loop Analog Signal Processor).

would have done it. And now there is that reality [with CLASP], so we had to give it a try. I sat down with Paul Stanley, who is once again producing, while I am co-producing, engineering and mixing. Paul really knows his way around a studio, but he lets me manage the gear side of things. He gave the go-ahead to use CLASP, so we went for it."

Commenting on the use of CLASP during the KISS sessions, Paul Stanley stated, "CLASP allows us to go 'back to analog' for all the warmth and classic sonic characteristics but with all the convenience and advantages of Pro Tools. It's a no brainer and you just can't lose with CLASP. I'm a believer."

# Bourns Introduces SRN Series

Bourns Inductive Components Product Line (Booth 543) is introducing introduces three new power inductor models designed using semi-magnetic shielding technology. Instead of the conventional ferrite shield, the magnetic shield of the SRN Series utilizes an epoxy-ferrite powder mixture resin. This compound is applied to the perimeter of the inductor, which completely envelops the winding. As a result, the SRN Model Series inductors provide effective magnetic shield-

ing while emitting lower radiation compared to non-shielded inductors. In addition, the models offer moderate cost savings to comparably sized conventional ferrite shield inductors.

The Semi-Shielded SRN Model Series inductors combine the features of non-shielded and shielded inductors, making them ideal for use in DC/DC converters which provide power management to mobile electronic devices, computers, data storage and consumer electronics.

# DirectOut Extends MADI Product Line

At Booth 855 DirectOut GmbH is unveiling three brand new MADI products: D.O.TEC MA2CHBOX. XT, D.O.TEC M.1k2 and D.O.TEC ANDIAMO.XT SRC.

Based on the successful MADI headphone amplifier D.O.TEC MA2CHBOX, the XT version offers four MADI ports and an AES3 port too. Dressed-up in an exciting graphite look, the device excels the application possibilities of its little sister by providing optical and coaxial MADI I/Os as well as AES monitoring. D.O.TEC MA2CHBOX series is also available now as DC version with two redundant Hirose connectors for external power supply (e.g. battery).

D.O.TEC M.1k2 is a MADI router with 1024 x 1024 audio cross point switch, independent serial/MIDI matrix and redundant power supplies. The router can be configured via ethernet using a browser-based remote software or standard protocols like SWP-08. D.O.TEC's unique PolySync technology allows the device to synchronize on different reference clocks at the same time. That means each MADI port can run on its independent sample rate, making the M.1k2 an extremely versatile core device for every studio setup.

DirectOut is extending the ANDIAMO MADI converter line by adding the D.O.TEC ANDIAMO.XT SRC. The 32-channel AD/DA converter provides MADI and AES I/Os. All AES inputs are equipped with SRCs, switchable in groups of eight channels.

All D.O.TEC products can be purchased now directly in the U.S. from Joseph Fiber Solutions in Niles, IL.

# New Waves Plug-Ins Recreate Kramer Audio Chain

Waves Audio (Booth 728) is introducing Tape, Tubes & Transistors, a new bundle of plug-ins recreating the audio chain of legendary producer/engineer Eddie Kramer (Jimi Hendrix, Led Zeppelin, Kiss). Tape, Tubes & Transistors features three meticulously modeled vintage plug-ins: Kramer Master Tape, HLS Channel, and PIE Compressor. All three of these plug-ins have been developed in association with Kramer as part of an ongoing series of collaborations. Together, they recreate Kramer's golden audio chain, which he used to record musical icons like Jimi Hendrix, Led Zeppelin, and The Beatles. Now, the legendary sound of the processing Kramer used at London's Olympic Studios is available to users.

Over the course of a production and engineering career that has spanned more than four decades, Eddie Kramer was the man behind the board for the biggest names in music history. His work brought forth music that continues to influence rock musicians and producers to this day. In modeling the Helios console channel, the Pye compressor and the rare vintage quarter-inch reel-to-reel machine, Waves has recreated three essential elements of the recording chain at Olympic Studios.

*Waves Audio's Tapes, Tubes & Transistors plug-ins*

# New Tube Mic Stereo Set At Telefunken

Telefunken Elektroakustik (Booth 861) of South Windsor, CT, is introducing at AES the ELA M 260 Tube Microphone Stereo Set, which comes complete with three capsules for each microphone, plus one dual power supply and flight case.

The Stereo Set was first introduced in 1958 by Gotham Audio as a package for the Neumann U-47 and U-48 microphones that were distributed in the United States. Telefunken Elektroakustik liked the idea, so 53 years later, the concept is reborn.

Each microphone in the Stereo Set features three capsules (260 cardioid, 261 omni-directional, and 262 hypercardioid), and the new M 960S provides power to both microphones from a single power supply. Also included are two 25' Gotham Audio GAC7 tube microphone cables with right angle XLR connectors, two wooden microphone jewel boxes, two shockmounts, and a flight case for safe transit.

Also being introduced at AES is the ELA M 260 Stereo Field Recording Set with interchangeable capsules, Novuscell 20-hour rechargeable battery pack, charger, and accessories.

*Telefunken Elektroakustik's ELA M 260 Tube Microphone Stereo Set*

# GC Pro Features Ocean Way HR-3 Ref Monitor System

Guitar Center Professional (GC Pro, Booth 839), the exclusive U.S. distributor of Ocean Way Monitoring Systems, is introducing the HR-3 high resolution reference monitor system. Intended as a high-definition reference point to sonically judge and discern intricate musical balances for final mixes, the Ocean Way HR-3 monitors will satisfy the most discriminating audiophile, yet still be capable of meeting the most demanding dynamic range and accuracy required by studio professionals. What separates the HR-3 from other high-end audiophile loudspeakers, apart from its use by professionals, is its capacity to provide virtually unlimited dynamic range while maintaining absolutely matched uniform frequency response between channels.

Designed by Allen Sides, the GRAMMY Award-winning engineer, producer and mixer who founded Ocean Way Recording, the new HR-3 monitor system is the culmination of almost 40 years of his experience designing high resolution studio speaker systems for his many studios and a wide variety of commercial installations, including George Lucas' Sky-

The Ocean Way HR-3 high resolution reference monitor system

walker Ranch scoring stage; Trevor Horn's Sarm Studios in London; and Walt Disney's Hollywood Records, as well as private installations for musical artists like Gwen Stefani, Dave Grohl and Beck.

The two sides from 1k to 20k typically fall within 1dB of each other, creating absolute symmetry in regards to stereo imaging. The HR-3's uniform dispersion, coupled with very smooth off-axis response from its 15-inch mid bass driver, allows for a very wide listening window, helping to eliminate the narrow "sweet spot" effect. The HR-3's twin 12-inch subwoofers also produce extended and detailed low end to 20Hz.

# Peabody Institute Purchases Neve 88RS Console

The Peabody Institute, America's longest-established academy of music, has purchased a Neve 88RS console for its main recording studio. The 48-fader Neve, including remote patchbay, motorized faders, Encore and Total Recall software and a four-cue mix panel, replaces the Institute's existing Sony Oxford. AMS Neve's console products are on exhibit at the GC Pro booth (839) and its outboard range is at the Vintage King booth (228).

"There are not a lot of large format consoles available right now to choose from," says Scott Metcalfe, director, Recording Arts and Sciences. "After careful consideration, we decided that replacing our Sony Oxford console with something analogue would solve a variety of problems for us, and offer the most flexibility for teaching and recording the wide range of music styles we see throughout the academic year.

"We also considered the Vision from API and Duality from SSL," Metcalfe adds. "Both are great options and were given serious consideration but the 88RS stood out as a no-compromise console that would provide exceptional sound quality and reliability whether we are recording a large classical ensemble, chamber group, jazz or rock."

The console has now shipped from Neve's headquarters in Burnley, UK, for onsite commissioning and testing, and is expected to be fully operational by the beginning of November.

"Our Studio A, where the 88RS is the centerpiece, sees extensive use through a season that includes over 1000 live concert recordings and countless sessions for student projects and for-hire bookings," says Metcalfe. "I anticipate the 88RS exceeding our expectations."

# Recording Academy P&E Wing, Iron Mountain Partner Up

The Recording Academy Producers & Engineers Wing (Booth 647) is entering into a partnership with Iron Mountain Incorporated Entertainment Services. As an official P&E Wing partner, Iron Mountain will provide title sponsorship of regional Recording Academy Chapter professional development events and will serve as a sustaining member of the P&E Wing Manufacturer's Council, a diverse array of audio-related companies that function as a creative think-tank to address industry issues, including technical best practices, new technology development, preservation of recording assets and creative rights.

"We are very pleased that Iron Mountain will be working closely with The Producers & Engineers Wing this year," states Producers & Engineers Wing Sr. executive director Maureen Droney. "Iron Mountain is renowned as a purveyor of best practices related to film and sound archiving, preservation, restoration and transfer, and this ties in perfectly with music preservation initiatives and intellectual property issues that are fundamental to the P&E Wing. We look forward to working with them on educational and professional development events related to preserving the past and protecting the future."

"Iron Mountain has been a partner to the music recording industry for many years, protecting and preserving some of the most important recordings in America's musical history," says Jeff Anthony, vice president, Iron Mountain Entertainment Services. "This partnership with The Recording Academy Producers & Engineers Wing will allow us to continue that relationship with the industry while also giving us a platform to advise on, and advocate for, best practices in asset preservation and creative rights management. We look forward to playing an active role in helping to shape the future of recorded music."

# Wohler, SoundField Partner In Americas

Wohler Technologies (Booth 569) is now serving as a reseller and distributor for SoundField, the U.K.-based company renowned for developing and manufacturing microphones and upmix solutions for recording and processing in stereophonic and multichannel surround formats. Wohler will offer SoundField's full product line—including the acclaimed DSF-2 broadcast microphone system and the UPM-1 stereo-to-5.1 converter—in all North, Central, and South American countries with the exception of Colombia.

"SoundField is well established in the U.K. and across European markets, and the company's UPM-1 upmix product and plug-ins, as well as their surround mics, are widely recognized as current state-of-the-art and best practice for major broadcasters in the region," says Carl Dempsey, chief executive officer at Wohler. "We're excited to have this opportunity to leverage our well-established distribution channels in making these exceptional products more readily available to our customers throughout the Americas."

# Sennheiser Marks 20-Year Commitment To Connecticut

For the past 20 years, German microphone and headphone manufacturer Sennheiser (Booth 533) has based its U.S. operations out of the shoreline town of Old Lyme, CT. From this quiet location, Sennheiser staff markets, sells, customizes and services premium audio products that are sold to consumers through major retail outlets or to professionals such as major broadcasters, Broadway theaters and musicians throughout the U.S. Now celebrating its 20th anniversary as an official U.S. subsidiary, the company has been recognized for its role in the business community by Connecticut Governor Dannel P. Malloy.

"This recognition celebrates Sennheiser's vital role in the business community, as well as the talented and passionate employees who are essential to its success," Governor Malloy stated in an official document that proclaimed August 29, 2011 as Sennheiser Electronic Corporation Day in the State of Connecticut.

Sennheiser's annual revenue has grown significantly sfrom $11.3 million in 1991 to approximately $150 million in 2011. The U.S. subsidiary represents a significant portion of Sennheiser's global business, which achieved record sales numbers in 2010. This record growth is largely attributed to Sennheiser's dedicated staff. The company employs approximately 80 Connecticut residents in a variety of roles, including marketing, sales, service and logistics.

While its staff interacts on a daily basis with large national broadcast companies, high-profile artists and "big box" retailers, Sennheiser staff manages to make time for its local neighbors. Each spring, Sennheiser's market development and education team hosts an audio seminar for Lyme/Old Lyme High School's "Sound Reinforcement and Digital Recording" class. Last year, when the Valley Regional High School in Deep River needed a few wireless systems for a production of The Sound of Music, Sennheiser not only loaned several of its wireless microphone systems but also taught the students how to use the products. Earlier this year, Sennheiser co-hosted a new series of audio sessions for Hartford's Naylor School students at the Goodspeed Opera House in East Haddam.

## GIK Is Greensafe

GIK Acoustics (Booth 760), a worldwide supplier of bass traps and diffusors for recording studios, offering more control at half the price as its nearest competitor, uses sound absorption insulation with ECOSE technology. Unlike most competing products, it is manufactured from naturally occurring and/or recycled raw materials and bonded using a bio-based technology free from formaldehyde, phenols, acrylics and with no artificial colors, bleaches or dyes. ECOSE reduces energy consumption and pollutants stemming from the production process and is therefore more fully recyclable than standard mineral wool or fiberglass.

The absorptive core has earned the toughest indoor air quality certification in the industry, GREEN-GUARD, which is certified to meet CHPS Low-Emitting Materials criteria section 01350.

## Linear Publishes Tech Audio Bookzine

Linear Audio (Booth 755) is publishing the third publishers of its semi-annual tech audio bookzine, *Linear Audio Volume 2*. Volume 2 has 180 pages of advanced articles on ultra-linear and class-AB tube and solid state power amplifiers, push-pull transimpedance stages, minimalistic I/V converters, loudspeaker correction filters and more.

Also new: the first Linear Audio Classic/collected papers, titled *Baxandall and Self on Audio Power*, a 120-page reprint of classic Wireless World articles on audio power amplification by Self and Baxandall from 1978 to 1994. The collection includes a 35-page, previously unpublished personal communication on the subject from Peter Baxandall.

Linear Audio Volume 2

## Mojave Mics Capture New York Vision Festival

The Vision Festival is the world's premier festival of experimental music (typically free jazz/avant-garde jazz), art, film, and dance. Held annually in the Lower East Side of New York City, the musical extravaganza recently completed its 16th year. Having just completed his tenth year as the festival's chief recording engineer, Cologne, Germany-based Stefan Heger, recording and mastering engineer with Fisheye Music and Supow Studio, used several microphones Mojave Audio (Booth 241) to record this year's performances.

Heger commutes regularly between New York and Cologne, Germany as part of his professional responsibilities. After spending the early part of his career at Bristol Studios in Boston as a full-time engineer and at the Music Room in

PHOTO: NOBU AWATA.

The Connie Crothers Quartet performing during New York's Vision Festival XVI. Dual Mojave Audio MA-200s are placed over the piano. Also in image: alto saxophonist Richard Tabnik, drummer Roger Mancuso, and bassist Ken Filiano.

Cambridge, MA, plus a considerable amount of freelancing in New York City at Sterling Sound and several other

studios—he re-located to Cologne, Germany and opened Fisheye Music, a privately owned surround sound mixing and mastering studio. When he completed recording this year's Vision Festival performances, he returned to Germany with approximately 300-400 GB of recorded audio. He now mixes and masters these recording for the various artists and their labels who prepare to issue live releases of the Vision Festival performances.

"The performances at the Vision Festival force me to approach music differently than I would typically do with pop music," Heger says. "I always want to capture the best sound possible, but this is more about capturing the energy of the performance and, for this, the Mojave Audio microphones really came through."

## PAD Completes 100th Custom Monitoring System

Professional Audio Design (PAD, Booth 352) reached a landmark recently with the completion of its 100th custom monitoring system. Installed at Quad Studios' newest room in New York City, PAD installed its Augspurger GA215V vertically oriented 2x15-inch main monitor, featuring handmade wooden horns and PAD's custom drivers, DSP controlled, and powered with over 1500 watts.

"Outstanding monitoring is something you build into the infrastructure of your room," says PAD president Dave

Malekpour. "Quad Studios went this route because they understand that custom monitoring is a highly efficient path towards creating an ultimate listening environment.

"It's all about making systems that not only deliver a terrific experience to the people in the control room, but also translate realistically and accurately everywhere else," Malekpour explains. "PAD's collaboration with our clients from very early on in the project allows us to outline systems that are tailored

exactly to the user's ears, facility and applications—and sometimes by their desire to go to extremes." Quad's new control room has been designated the "loudest room in New York City."

"Personalized monitoring is one of the many ways that PAD creates a facility that's truly built around the people inside," Malekpour concludes. "The accuracy of a PAD custom monitoring system can be the difference between using your ears, and truly depending on them."

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SERVING THE 131ST AES CONVENTION

# On And Off The Road, Carolan Is Bullish On Royer

When you've spent the better part of a decade as FOH engineer for British rockers Muse—not to mention working with The Cure and Snow Patrol—you develop a second sense for knowing what it takes to properly capture and mix instruments and voices so that each artist conveys their signature sound. Welcome to engineer/producer Marc "MC" Carolan's world. In the case of lead vocalist, guitarist, and keyboards virtuoso Matthew Bellamy's guitar cabinet, the microphone of choice for acquiring all the subtleties of his playing is none other than the R-122 Live Active Ribbon Microphone from Royer Labs (Booth 239).

Originally introduced to Royer Labs microphones during one of his various studio endeavors, Carolan reports the R-122 Live is a robust performer that can handle high SPL sources without the acoustic anomalies served up by some microphones. As for miking Matthew Bellamy's guitar cabinet, Carolan reports, "Between myself, Adam Taylor (monitor engineer) and Jason Baskin (guitar tech), we came up with an optimum placement of about four inches from the cone and about two inches off center. While his cabinet produces extreme SPL's, it also delivers a wide range of tones and feels. The Royer R-122 Live is the only mic that can handle all of this. I like the fact that there's no artificial high end boost as is found with other manufacturer's microphones. The R-122 Live remains true to delivering the tonality Matt is trying to achieve." Presently, Carolan has two



Marc Carolan with his Royer R-122 Live microphones

R-122 Live ribbon microphones, with one mic dedicated to Bellamy's guitar sound and the other as a backup.

When he's not on tour, Carolan usually is entrenched in a variety of studio projects and, here too, he considers his Royer ribbons essential tools of the trade. When using the R-122 Live in the studio," Carolan says, "I find myself experimenting with a variety of microphone positions. The figure 8 polar pattern and the nulls that are an integral part of the mic's sonic signature provide tremendous flexibility. The amount of isolation from other sound sources that these mics can achieve with careful positioning is really impressive."

# JoeCo Adds New BlackBox Recorder Models

Visitors to AES 2011 can see the latest additions to JoeCo's BlackBox Recorder family at Booth 854. Developed to solve the inherent problems of working with computer-based systems in a live performance environment, the BlackBox Recorder provides engineers with a computer-free, high-quality solution for multi-channel live audio capture.

The new BBR64-MADI records up to 64 channels of MADI data directly to



JoeCo's BBR64-MADI BlackBox recorder

Broadcast WAV files on an external USB2 (FAT32 formatted) drive while still occupying just one unit of rack space! The recorder can capture the full 64 channels at standard sample rates, with double sample rate MADI recording (up to 96kHz) also accommodated at a reduced track count. The BBR64-MADI additionally caters for 56-channel legacy MADI and can record a further eight channels of analogue for capturing audiences or ambience.

The BBR-DANTE is the successful result of collaboration between JoeCo and Audinate, creators of the award-winning Dante digital media networking solution. Designed to record up to 32 channels of audio data from a Dante network, the BBR-Dante connects to any Dante-enabled network device from a range of console and converter manufacturers. The recorder can capture up to 32 channels of audio at 44.1kHz and 48kHz directly to Broadcast WAV files on an exter-

nal USB2 (FAT32 formatted) drive, with higher sample rate recording (88.2kHZ and 96kHz) also accommodated at a reduced track count. As well as supporting standard network components and switches, the BBR-Dante can also record 8 channels of analogue (balanced line in) alongside 24 channels of Dante for capturing audience and ambience.

# NKK Switches Features FP01 Series

NKK Switches (Booth 966) is featuring the FP01 Series of contactless illuminated pushbutton switches. FP01 devices are ideal for critical and demanding applications requiring a robust and dependable solution.

FP01 contactless, illuminated pushbuttons use a diode photo interrupter rather than traditional contacts to ensure high reliability and a long life of three million mechanical operations minimum. These pushbuttons present an attractive alternative for engineers charged with designing panels for equipment exposed to corrosive gases and similarly harsh environments, where reliability due to contact contamination is a concern.

The rugged construction and smooth actuation of the FP01 Series allows repeated and rapid actuation force anywhere on the cap surface. Typical high usage applications for these devices include operator controlled industrial machinery, vending machines, gaming and museum displays.

These switches feature super bright LED illumination with the LEDs as an integral component of the switch. Engineers can configure FP01 devices for highly visible status indication by choosing colored actuators to match the red, green or amber LED illumination, or for subdued illumination in low light environments by specifying a white actuator over the colored LED.

# 20,000 Sound Devices Wave Agent Users

Sound Devices' (Booth 139) Wave Agent software has passed the 20,000-user threshold. Designed for production sound mixers and post-production editors, Wave Agent is available as a free download from the company's website (www.sounddevices.com).

"Sound Devices couldn't be more pleased to announce this remarkable milestone," says Paul Isaacs, technical development manager for Sound Devices. "Looking back, we created Wave Agent to serve as a universal tool—20,000 registered users later, we are happy to see that the industry has embraced this innovative software."

Compatible with both Mac and PC platforms, Wave Agent is an essential, time saving tool for anyone working in production sound, regardless of the brand of digital recorder that is employed. Wave Agent helps users manage and edit broadcast wave file metadata (BEXT) and iXML metadata, and allows for batch editing of large file libraries. Wave Agent users are offered the flexibility to modify sound report templates to meet the needs of each project. Additionally, the software generates sound reports

in PDF format, ensuring the reports can be viewed regardless of the editing application being used.

In addition to the administration of metadata, the software allows for the playback and conversion of any type of .WAV files (poly, mono, bit depth, sample rate). Wave Agent converts each .WAV file between mono-

phonic and polyphonic formats. It also features an intelligent batch mono-combine function. Users also have the ability to control the gain, pan, solo and mute tracks during playback. To help correct sync issues in post, Wave Agent users can modify time code frame rates to correct mistaken frame-rate settings.

# SoundToys Unveils New Academic Bundle

SoundToys Inc. (Booth 655) is introducing its new SoundToys Academic Bundle, a specially priced bundle for students that contains the full Sound-Toys Native Effects bundle, plus the new Devil-Loc Deluxe plug-in. Available now for college students and students of audio/video production institutions, it represents over 60 percent savings from the list price to accommodate student budgets.

"We're really pleased to be able to offer this package for students," says

Mitch Thomas of SoundToys. "We hope this allows more young people to get into our plug-ins during their academic journey and inspire new ideas for their creative expression."

The SoundToys Academic Bundle contains EchoBoy, Decapitator, FilterFreak, PanMan, Crystallizer, Tremolator, PhaseMistress, Speed, and Devil-Loc Deluxe. Students will be required to provide proof of enrollment and will need an iLok USB dongle to purchase.

# Classifieds

## Career Marketplace

## Acoustical Products

# New Parametric EQ Leads Millennia Showcase

At Booth 345, Millennia Music & Media Systems is introducing its ultra-high performance NSEQ-4 parametric equalizer, designed for the engineer that doesn't need the versatility of having the NSEQ-2's Valve and Solid State circuitry in the same unit. Shipping will begin in November 2011.

Millennia Media's NSEQ-4 parametric equalizer

The NSEQ-4 features an all-discrete, true differential Class-A input buffer/amplifier, selectable balanced or unbalanced input, greatly improved third-generation FSA-03 all-discrete EQ amplifier, improved output stage, no muting required (as with Twin Topology), true hardwire bypass when EQ not selected and upgraded power supply leading to improved sonic performance. The NSEQ-4 uses the same Dove Topology Constant Amplitude Phase Shift Circuit filters as the NSEQ-2.

Millennia also is showing its complete line-up of top-end analog recording systems including the new HV-35 500 series module, a single-slot mic preamplifier. It features a front-panel instrument input, DC coupled ribbon mic setting, 80 Hz low-pass filter, 48V phantom, Pad and Polarity flip.

## Gibson Showcases Firebird-X Guitar System

Gibson Guitar is showcasing its latest product—the Firebird X—at Booth 869. Gibson will host daily demos of the guitar and provide an interactive area for AES attendees to experience firsthand a guitar that Premier Guitar called "inspiring."

An evolution of the 1960s classic Gibson Firebird model, the Firebird X is loaded with technologies like fourth-generation Robot tuners for automatic tuning, onboard effects based on computer plug-in technology, and wireless Bluetooth pedals for unsurpassed usability on stage and in the studio.

Gibson Guitar's Firebird X limited-edition guitar system
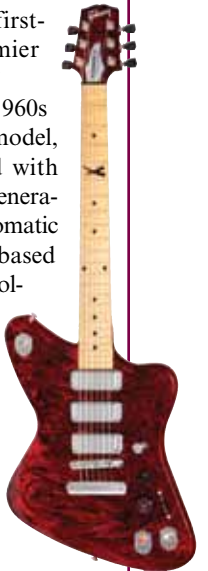
GC Pro (Booth 839) is debuting the new Sterling/Ocean Way Recording ST6050 signature edition condenser microphone. Voiced by multiple Grammy recipient engineer/producer Allen Sides, the ST6050 was inspired by Ocean Way's legendary collection of microphones. Shown here are Rick Plushner, vice president GC Pro (left) and Allen Sides, Ocean Way Recording founder/owner.

# Steve's Picks

**by Steve Harvey**

A special event intended for studio owners and engineers thinking of expanding their businesses beyond traditional recording, "SPARS: Lessons from Savvy Owners" (Room 1E13, 9:30 a.m.) offers case studies from around the country in a panel discussion moderated by Kirk Imamura, president, Avatar Studios.

It's likely to be standing room only at Platinum Engineers (Room 1E15/16, 11 a.m.), where co-moderators Janice Brown and Justin Colletti will discuss "Creative Engineering—The Studio as an Instrument" with a panel of engineers that includes Dave Fridmann, Peter Katis, Chris Shaw and Damian Taylor.

Vintage equipment aficionados shouldn't miss the Technical Tour (1 p.m.) to Sear Sound, one of the world's best-maintained recording facilities, where the inventory of rare analog gear includes over 200 classic microphones, as well as tape machines from Abbey Road Studios. The life of industry legend Walter Sear, who passed away in April 2010, is also honored in a tribute on Sunday (Room 1E08, 9:30 a.m.).

TC Electronic (Booth 541) is hosting a seminar (Room 1A01, 1:30 p.m.) entitled, "When Is It Too Loud?" Thomas Lund, development manager, HD; and Steve Strassberg, VP of sales, HD and broadcast, will explore the new loudness standards and offer real-time solutions for loudness issues in broadcast, podcasts, music creation, mobile audio and other applications.

The annual Grammy SoundTable (Room 1E15/16, 2:30 p.m.) is always a big attraction, and will continue last year's theme with "Sonic Imprints: Songs That Changed My Life—Part 2." Ken "Duro" Ifill, Steve Lillywhite, Ann Mincieli, Phil Ramone and Al Schmitt, with moderator Chris Lord-Alge, break down the DNA of their favorite tracks.

Finally, don't forget to register now if you wish to take the Society of Broadcast Engineers broadcast engineer, senior engineer or specialist certification exams on Sunday (Room 1E03, 2:00 p.m.). Apply at www.sbe.org.
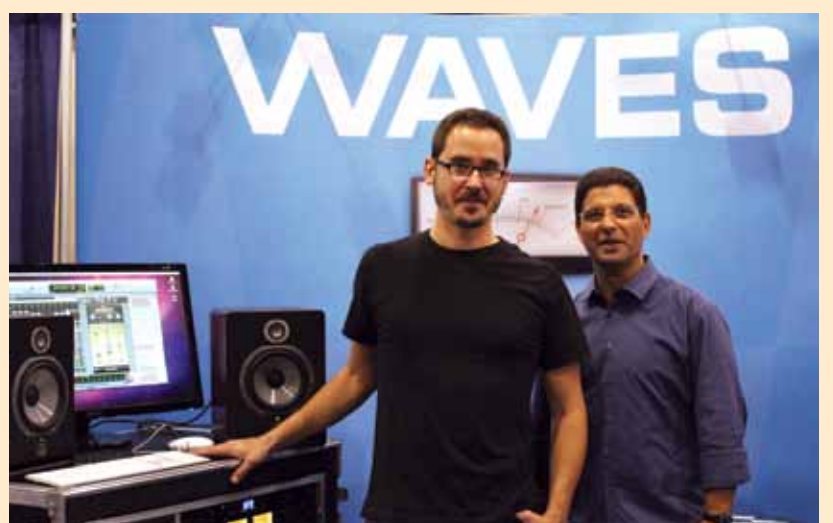


Waves Audio (Booth 728) is showing its complete range of professional audio digital signal-processing technologies, including the hardware version of PuigChild, a world-class compressor modeled after the legendary Fairchild 670. Also on display is the H-EQ hybrid equalizer, a plug-in for mixing and mastering, featuring vintage and modern EQ inspired by British and American consoles. Shown, from left: Todd Stevens, Waves product specialist; and Mick Olesh, Waves executive vice president.

## Novation Unveils Impulse Keyboard Line

Impulse is Novation's (Booth 339) new range of professional USB/MIDI controllers, available in 25-, 49- and 61-key models. Each has an ultra-responsive, semi-weighted keybed with aftertouch. Impulse controllers have eight rotary encoders, full transport control, a large LCD and 55mm faders, enabling highly dynamic performance with excellent value for money. Also new is Automap 4: control software that's more streamlined and easier to use than ever before.

All eight of Impulse's drum pads are backlit with multi-colored LEDs, and they operate in different modes, such as following the pattern of Impulse's



Novation's 49-key Impulse keyboard

onboard groovebox-style arpeggiator/step sequencer. You can change the pattern in real time and engage a beat roll function, to improvise with drum patterns on the fly. In addition to this, the drum pads can be used to trigger clips in Ableton Live's session view; illuminating yellow if a clip is loaded, green if it is playing and red if it is set to record. Of course, you can add further character to your performance with the pitch and modulation wheels.

Impulse is designed to give you complete control of your music-making software.



Leading members of the Society of Professional Audio Marketers (S.P.A.M.) gathered for their annual AES dinner. Once again, this year's dinner paid special tribute to founding member and visionary James Murray, who passed away on October 7, 2003.



CEO Mark Loughman of British Audio Engineering (BAE) is showing his company's newest product, the 10DC compressor/limiter, a complement to the company's line of Class-A series outboard gear, at Booth 246.
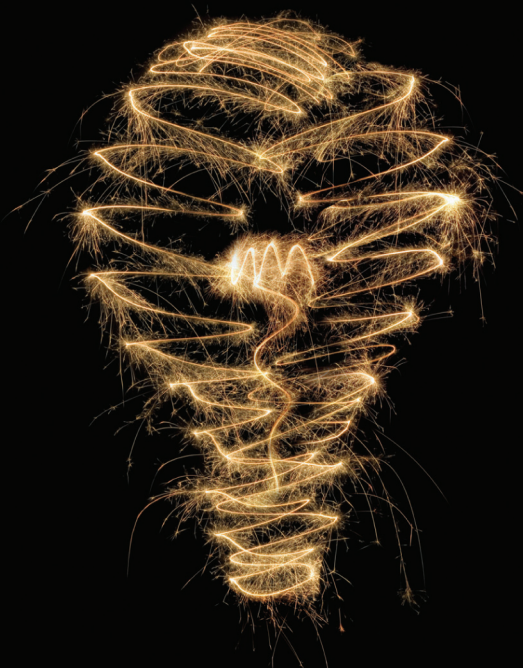
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## *Pro Audio Review*'s Product Picks

**By the *PAR* Editorial Staff**

Much of the excitement generated at each AES Convention happens on the exhibition floor, thanks to those manufacturers who deliver new products that enable and inspire good work. The 131st Convention offers a great variety of these. Below is a list of an elite few that jumped out at us on Friday, the first day of exhibitions.

API (Booth 821) is showcasing its 1608 console automation, available for both new and existing 1608 consoles. The proprietary package, integrated into the console, requires no external computer and stores mixes on removable media for editing.

Dangerous Music (Booth 329) offers the Liaison, a comprehensive digitally controlled, analog routing system featuring six stereo insert loops, assignable to two stereo busses, parallel processing loop, recallable tracking, mixing and mastering configurations, and more.

Grace Design (Booth 355) is showing the m102 and m502 optical compressors. Both models feature the lauded compressor section from the m103 channel strip, originally reviewed for *PAR* by Rich Tozzoli. The m102 is housed in a 1U, half-rack enclosure while the m502 is housed in a chassis built for the popular 500 Series rack format.

The Egg powered studio monitor is the result of a collaboration between its manufacturer—sE Electronics (Booth 231)—and product designer Andy Munro of Munro Acoustics. Early review reports from *Audio Media* editor Paul Mac insist it is a truly innovative, awe-inspiring monitor, sure to pique the interests of the most discriminating recording engineers in the biz.

If you have yet to see a demonstration of the Sonnox Fraunhofer Pro-Codec plug-in (Booth 657), it should be on your short list. This innovative plug-in allows auditioning and encoding of mixes to multiple formats in real time within your DAW. Its AB and ABX modes allow for blind statistical testing, allowing audio engineers to choose the best codecs for online distribution of final mixes.

# Folds On Capturing 'The Moment'

**By Clive Young**

Yesterday in Room 1E15, journeyman singer/songwriter Ben Folds (who is also an engineer, producer, studio owner and, more recently, a judge on NBC's *The Sing-Off*) was interviewed by Errol Kolosine. During his amusing but thoughtful chat, Folds mentioned an incident that informed his music and view of the music industry going forward: "This jaded hipster asked me in an interview about eight years ago, 'So when did music die and who killed it?' What struck me was that I had just come out of a tornado [while we were in] Nashville and we had been rushed into a hotel lobby. The ceiling tiles were bouncing around, everything was shaking and then it got quiet—and one of the housekeeping staff started to sing. Man, that was amazing.

"And I thought, 'Music isn't dead.'



Errol Kolosine (left) interviewing Ben Folds

There's actually something about what happened to me that [informed] the future of my music, which was to realize that music is everywhere and everybody makes it. Is it our job to find two or three of these people and make 40-foot video screens of these [people]? Or should we work in self-expression and finding the best way to capture that? Because someday, an anthropologist in 500 years might find a disc in the dorm room of some guy that had five hits on YouTube that actually kind of summed up the century. You just don't know, so our job is to capture it, to be there with humility and...capture the thing that happened at that moment."

## PMI Raffle Update

In a last-minute rescheduling, the PMI Audio Group's (Booth 347) Saturday evening event and raffle at L. Brown Recording, announced in Friday's *AES Daily*, took place last night.



Pulse Techniques, LLC faithfully recreates the original Pultec designs of Pulse Techniques, Inc., using the same methods and to the same exacting specifications as the original units. Legendary producer Jack Douglas, of Aerosmith and John Lennon fame, called the new line of Pultecs an "all-star cast" after using the units this past September at the Aerosmith studio in Boston. Pulse Techniques, LLC's Steve Jackson showed off the new Pultecs yesterday at Booth 264.



Radial Engineering is at Booth 270 with an impressive lineup of new products being showcased at AES. In this photo, Radial president Peter Janis (left) shows off the Radial PowerTube 500 tube preamp, a single-space module that has been optimized to work within the guidelines of the WhosDOC fomat, while legendary producer-engineer Bill Vorndick displays the Radial Firefly tube DI, which achieves exceptional warmth and detail by combining Radial's unique front end with an all-new 12AX7 tube drive circuit.





iZotope (Booth 361) is introducing Ozone 5 Advanced as well as Ozone 5, an update to its software mastering suite. An exclusive preview of Ozone 5 Advanced will be available at the booth throughout the convention. Shown, from left: iZotope senior product manager Nick Dika, and CEO/co-founder Mark Ethier.

One of the Convention's eagerly awaited launches occurred Friday when TC Electronic (Booth 541) unveiled its LM6 Radar Loudness Meter plug-in meter at an afternoon press conference. Pictured here at the launch are, from left: TC Electronic's business manager, HD Recording Thomas Valter and TC Electronic's VP of sales, HD & Broadcast Steve Strassberg.



Pictured is Mahmoud Chatah, RTW's director of marketing and sales, standing at the Group One booth (530) with RTW's new TM3, the latest addition to the company's TouchMonitor range. The TM3 includes features of the larger TM7 and TM9 versions and is controlled using a touch-sensitive display. Group One distributes RTW in the U.S.

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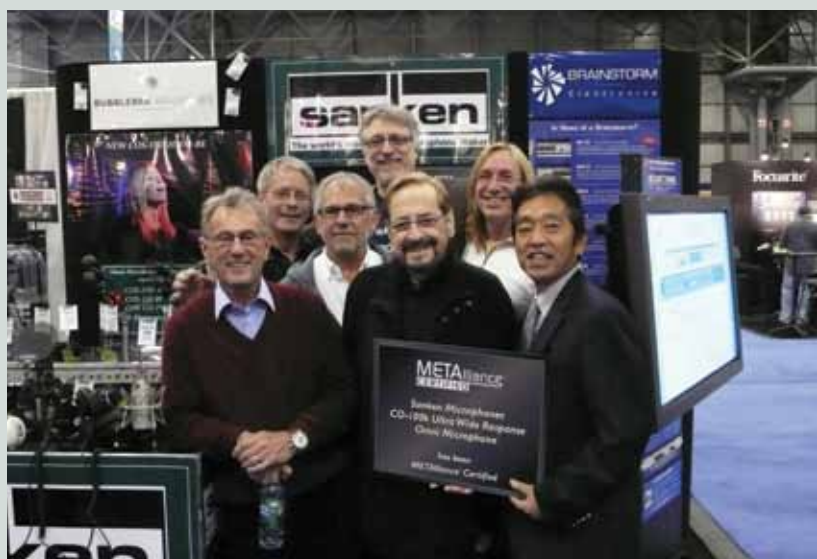
SERVING THE 131ST AES CONVENTION

PHOTO BY DAVID GOGGIN

The METAlliance (Music Engineering and Technology Alliance) was on hand yesterday to certify the Sanken CO-100K microphone. Sanken is a METAlliance Pro Partner. Shown at the Sanken booth during the presentation of the certification plaque are, from left: Al Schmitt, George Massenburg, Elliot Scheiner, Frank Filipetti, Phil Ramone, Chuck Ainlay and Sanken general manager Yasu Ogata.



Pictured are Troy Germano (left), owner of Germano Studios in New York; and Jose Carlos Reyes, standing in front of the SSL Duality SE console at the SSL booth (623). Germano has entered into an agreement with Reyes to construct and co-operate a private professional recording facility, RG Germano Studios Tampico, in Tampico, Mexico. Designed by Germano's Studio Design Group, RG Germano Studios Tampico features a 48-channel Duality SE console as the centerpiece of the facility.

## software

establishing ubiquitous ways to work for an entire industry.

Standout features of Pro Tools 10 include Clip Gain, which separates pre-mix levels from the mixing automation; multiple file format and mixed bit depth within the same project (including interleaved) without converting files; 32-bit floating-point file format support; the Avid Channel Strip System 5 console EQ and dynamics plug-in; and much more.

Tomorrow, I will examine more buzzed about announcements and trends from the exhibition show floor, so stay tuned to the *AES Daily*. Meanwhile, see full details on tutorials, papers, workshops, seminars and special events in the yellow Convention Program, yours for the taking, at Registration.

## momentum

ing to Chris Plunkett, deputy director, Convention Management at AES. "The last time we were here in New York, we had about 15,000 people here over the course of the convention; this time out, we're expecting to do between 15,500 and 16,000.

"If you look around, people are clearly excited to be here," Plunkett added, "and we know that they've been looking forward to it because our pre-registration this year was very strong. We had over 7,500 people register for the show on the AES website, which is great. That's at least 10 percent higher than in the past, so it's a very good sign."

With more than 300 companies presenting their wares on the show floor, there's a lot for those attendees to check out, including companies that haven't appeared at an AES Con-

vention before. "There are a few new exhibitors on the show floor, including a number of companies from the international audio community, which is exciting," remarked Plunkett. "Also, this show marks the return of the Avid Partnership Pavilion, which is great to have here again. Another thing that's a new change is that we have both the Yamaha truck and the Harman truck in the back of the exhibition area, which is terrific. It's all their technology rolled on to the show floor."

With so much action on the exhibit floor, it'd be easy to forget about the other offerings on hand, but they're worth searching out. Today will see Jane Ira Bloom give the Lunchtime Keynote, discussing her latest CD, *Wingwalker*; exciting tech tours such as a pipe organ location recording effort at St. Peter's Lutheran Church of Manhattan; and more. There's lots to take in, so stop reading and hit the show!

## broadcast

ent, device-appropriate user experience to the browser. Whether it is possible to bring uniformity to the various embedded players remains to be seen, according to a Broadcast/Media Streaming session on Thursday, "Streaming with HTML5." "Some of the worst offenders are broadcasters," said Orban's Greg Ogonowski during a discussion of the application, and potential standardization across formats, of metadata in streaming players.

As was also discussed in the DTV Audio Group meeting, there should ideally be one copy of any piece of content with the user experience driven by the device and the way it is used. In other words, program audio should be optimized one way for handheld consumption and another way when plugged into a large-screen system.

Of course, broadcasters already



From left, Tomlinson Holman, Apple; Jim Pace, plus24; and Jim Starzynski, NBC Universal were among the attendees at Friday's DTV Audio Group meeting.

have their plates full working out how to comply with the CALM Act, and now the 20th Century Communications and Video Accessibility Act's mandat-

ed video description service metadata. As Turner's Tom Sahara pointed out, "Here's more metadata we have to start paying attention to."

## DTV Launches Loudness Management Tutorial

The DTV Audio Group has launched an online Loudness Management Tutorial that allows television broadcast audio mixers to learn about and quantify their knowledge of the ATSC Recommended Practice A/85. Several major television networks have underwritten the tutorial, which has been developed in cooperation with the ATSC and produced by Learning Sciences Corporation with assistance from the Sports Video Group.

The Loudness Management Tutorial comprises a series of illustrated chapters that detail techniques for establishing and maintaining audio loudness for Digital Television as laid out in the ATSC Recommended Practice A/85. Topics covered in the tutorial include an overview of ATSC AC-3 audio followed by chapters on loudness metering, loudness monitoring and practical mixing techniques. Participants must successfully complete a quiz reviewing each chapter before advancing to the next chapter. A final examination confirms the participant's comprehension of the tutorial.

"Digital Television multichannel audio production is different than traditional television practice," comments Roger Charlesworth, executive director, DTV Audio Group. "This Loudness Management Tutorial is an ideal way for broadcast audio mixers to confirm their thorough understanding of the A/85 Recommended Practice to a current or future prospective employer."

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# SONIC IMPRINTS

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Some songs are hits, some we just love, and some have changed our lives. Our panelists break down the DNA of their favorite tracks and explain what moved them, what grabbed them, and why these songs left a life-long impression.

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moderated by

**CHRIS LORD-ALGE**

joined by

**KEN 'DURO' IFILL**

**STEVE LILLYWHITE**

**ANN MINCIELI**

**PHIL RAMONE**

**AL SCHMITT**

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