From the editors of Pro Sound News & Pro Audio Review

day2 sunday edition

the AES DAILY

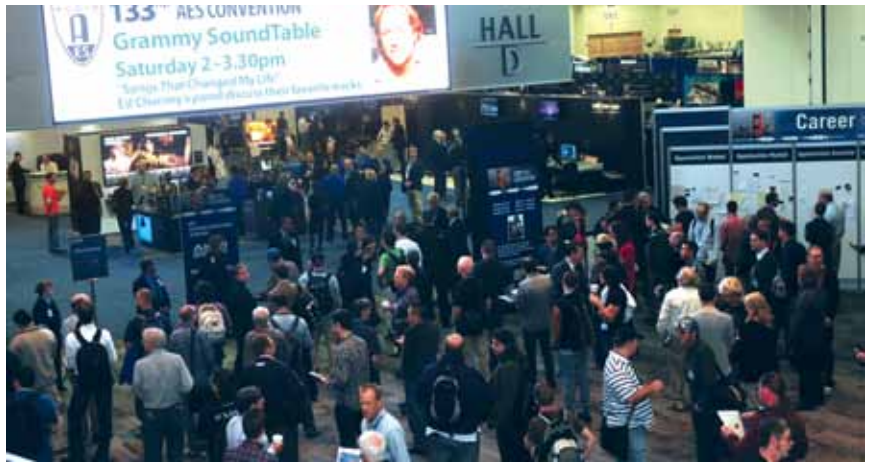
SERVING THE 133RD AES CONVENTION • october 26-29, 2012 moscone center san francisco, ca

New Products, New Blood Spark AES Rally

By Clive Young

The Giants aren't the only ones who know how to hit a home run in San Francisco; this year's AES Convention is tape measure grand slam. And like the Giants, who were down three games to one against St. Louis in the League Championship Series and then rallied, winning three straight to vault the team into the World Series, where it promptly took a 2-0 lead in games before heading to Detroit, AES continues to rally from some leaner Convention years. What started in New York City last year is now a full flowering of new products and new blood in the City by the Bay, drawing a markedly younger crowd of audio enthusiasts (exhibitors and attendees alike) along with a generation-spanning demographic of veteran attendees. The exhibition floor was jammed on Saturday when the show opened, and it never let up; the aisles were packed with attendees trying to see all 296 exhibitors before closing time. More than 10 percent of those companies are brand-new to the Convention, exhibiting here for the first time.

Roughly 14,000 visitors are expected to roam the convention over the span of its three days, and if Saturday was any indication, they're here to make the most of the show, seeing the latest products, learning about the newest technological trends, and networking with the rest of the industry.



The 133rd AES Convention is rivaling the San Francisco Giants' faithful for fan enthusiasm, as a markedly younger demo of audio enthusiasts is joining in with veteran AES attendees to make this year's gathering a fall classic of its own. Roughly 14,000 visitors are expected at the convention over its three-day run, scrambling to see 296 exhibitions, 10 percent of which are brand-new to the show. Prediction: AES wins in a sweep.

If the show floor is packed this year, the same can be said for the workshops, papers and panels, which drew strong crowds throughout Saturday. Education has always been a hallmark of AES Conventions, and this year's offerings are particularly enticing, with both long-standing favorite events and

aes rally on page 38

Panel Mulls Digital Cinema Impact On Moviemaking

By Steve Harvey

The advent of digital cinema has changed the ways that motion pictures are both produced and delivered, notes Brian McCarty, Coral Sea Studios, chairing a panel on how the format has affected post production techniques.

Lon Bender, supervising sound editor and co-founder, Soundelux, offered his extensive insights into the motion picture post audio process. "We try to tell the story through sound; we want to embellish the story with sound," says Bender, who has more than 60 films to his credit, including the upcoming Bond film, *Skyfall*.

Peppering his commentary with clips from *Hunger Games* and *Drive*,

cinema on page 38

Tutorials Target Timely Troubles

By Strother Bullins

The thoughtful tutorial lineup at this year's AES Convention covers a broad range of topics, yet it is clear that event organizers have placed a special emphasis on serving the independent, project studio-oriented audio producer. Case in point, two events addressed crucial issues for this growing legion of modern music professionals: networking needs and small studio acoustics.

On Friday afternoon, respected pro audio industry author Bobby Owsinski led the fact-packed "Social Media for Engineers and Producers," detailing ways for the modern audio professional to make more, and more lucrative, connections via Facebook, Twitter, YouTube and numerous other social networking outlets. Owsinski began by detailing the history of the music business, starting in the late 1880s with sheet music sales by publishers through the recent landmark of digital music downloads eclipsing CD sales. With the traditional gatekeepers of the music business increasingly out of the equation, artists as well as engineers and producers are, for better or

tutorials on page 38

on the | inside

Millennia Showcases New Parametric EQ PAGE 6

Legendary 'Wrecking Crew' Docu Set For Sunday Screening PAGE 8

Al Schmitt & Friends Share Info, Laughs PAGE 34

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AES Must-See: Live Sound Picks

By Clive Young.

Live sound has grown in recent years to become a strong, vital part of the annual AES Convention. While there's a virtual cornucopia of live sound-oriented workshops, seminars, papers, tech tours and more here at the convention (not to mention products on the exhibit floor), here's some intriguing highlights to keep an eye out for over the next two days.

While many sound companies like to talk about the concerts they handle, in truth, corporate audio is likely the most thriving part of their business. In "Live Sound for Corporate Events: It's Business Time," (Monday, 9 a.m., Room 120), Michael Knowls will discuss the specialized needs of corporate audio and how to deal with the sometimes inconsistent—or poorly conceived—demands made upon live sound professionals tasked with providing perfect audio in less-than-perfect settings.

Audio-Technica (Booth 705) is debuting its new high-fidelity System 10 2.4 GHz Digital Wireless. Designed for houses of worship, singers and guitar players, karaoke, corporate/presentation, and more, the System 10 wireless sports "an economical price point," along with features and functions found on systems costing considerably more.

Famed studio designer John Storyk of Walters-Storyk Design Group will explore "Acoustics for Small Live Sound Venues—Creating (& Fine Tuning) the Consummate Performing/Listening Environment" (Sunday, 4:30 p.m., Room 120). He's expected to give an illuminating presentation on improving acoustics in existing performance venues and on designing acoustics for new venues that address potential absorption and reflection and other sound-related issues prior to construction.

Make sure to check out the Overview of Audio System Grounding and Interfacing event (today at 11 a.m. in Room 132), presented by William E. Whitlock of Jensen Transformers. It might not seem like the most exciting topic—until you can't get rid of that noise! Whitlock "mythbusts" some widely used "cures" that are both illegal and deadly, while discussing use of ground isolators in the signal path to solve noise-coupling problems; unbalanced to balanced connections; RF interference; and more.

After road-testing it on Kenny Chesney's stadium tour this past summer—see the Live Sound Showcase article on the tour in the new issue of *Pro Sound News* here at the show for more—Shure (Booth 905) Incorporated is introducing KSM9HS, a new variant of its KSM9 Vocal Condenser microphone, with switchable cardioid and supercardioid patterns. The changes provide sound engineers more options to adapt to different stage conditions or the microphone techniques of a particular performer.

Designed from the ground up for surround work, API's 64-channel Vision mixing and recording console features surround assign and panning on each fader, plus comprehensive central facilities. API opened its exhibit at this year's AES with the major announcement of a new Vision board being sold to Full Sail University in Winter Park, FL, with delivery slated for January 2013. API's director of sales Dan Zimbelman had good reason to smile yesterday as he showed off the Vision board to Convention attendees.

AKG Launches HELICAL Antenna

Designed for touring sound professionals, sports broadcast engineers and engineers frequently operating at the FOH hundreds of feet away from stage, AKG (Truck 1) is introducing the HELICAL antenna. Connecting with a wireless microphone or in-ear monitoring system, the HELICAL passive circular, polarized directional antenna operates in the UHF range, carrying a frequency between 470 and 740 MHz.

For FOH engineers working from greater-than-normal distances from a stage, the HELICAL is lightweight, rapidly deployed and easily stored. The HELICAL antenna achieves 9dB gain. Connected to a microphone receiver or in-ear monitor transmitter via low-loss coax cable, the antenna increases the overall performance.

"AKG's HELICAL brings an entirely new level of convenience and quality to the live sound market as a stable signal due to less interference or at longer distances becomes less of a worry," states Wolfgang Fritz, product marketing manager, tour sound, AKG. "With AKG's HELICAL antenna, engineers receive high directionality and strong signal reception, with no additional adapters required. It's simply plug and play for a more reliable, quality signal."

HELICAL has a durable, water-resistant nylon cover and compresses from 12-inches to three-inches to easily fit inside a rack drawer for storage. It is designed for rapid deployment as users can unfold, extend and mount the unit on a stand quickly.

Exploring topics such as RF Spectrum allocation, "safe haven" channels, TVBD database registration, frequency coordination, system design and more, yesterday's Live Sound Seminar 4, on 'Technical and Practical Considerations for Wireless Microphone System Designers and Users,' was indicative of the 133rd's Live Sound Track's depth. Shown here leading the discussion is seminar chairman Karl Winkler of Lectrosonics.

Recording Academy, MPG 'Give Fans the Credit'

The Recording Academy (Booth 609) recently launched "Give Fans The Credit" (www.givefansthecredit.com), a new campaign that will help enhance fans' discovery of new music by ensuring that all music creators are credited for their work on digitally released recordings. Now, The Academy's Producers & Engineers Wing is teaming with its U.K.-based counterpart, the Music Producers Guild (MPG), which has for several years lobbied its own initiative, "Credit Where Credit Is Due," to combine resources to find solutions to this serious industry problem.

Songwriters, non-featured performers, producers, and engineers make significant contributions to recordings, but as liner notes are becoming less common, these creators rarely receive credit on digital music devices. Currently, the only credits consumers are generally able to see are the song title, album and artist. Music fans should also have access to additional information: the songwriter who composed the work, the producers and engineers who shaped the sound, and the musicians who brought the song to life.

The "Give Fans The Credit" campaign addresses these issue on several fronts. First, music fans who want information about their favorite tracks can sign the petition at www.givefansthecredit.com. Second, the campaign ambassadors and other leaders at The Recording Academy will begin a series of discussions with digital music services to brainstorm ways to deliver more robust crediting information on digital music platforms. At the same time, the P&E Wing will continue its efforts toward technical solutions that will ensure accurate data is contained within the music files. The partnership with MPG strengthens all of these efforts moving forward.

At Booth 823, Sennheiser is unveiling Digital 9000, a digital wireless system that can transmit completely uncompressed audio, artifact-free and with superb dynamics. Targeting broadcasting professionals, (musical) theatres and high-profile live audio events, Digital 9000 i ncludes the EM 9046 receiver, SKM 9000 handheld and SK 9000 bodypack transmitters, and a comprehensive suite of accessories, Sennheiser's market development manager, broadcast, David Misall was at the booth yesterday expounding on the many and varied virtues of the new system.

NewsFrom

Delec/Salzbrenner

Delec, the intercom experts of the Salzbrenner Stagetec Mediagroup (Booth 529), is introducing its new IF8 PL party-line interface for connecting belt-packs to oratis intercom systems. The plug-in board is capable of establishing up to eight single-channel or four dual-channel connections.

The IF8 PL supports all major belt-pack devices and can be configured for Audiocom, Clearcom, and RTS products. The party-line interface also decodes and generates product-specific signalling commands such as "DC Call" (Clearcom) or "Call" and "Mic Kill" (RTS).

The interface also supplies power to one belt pack per channel. Another special feature of the IF8 PL board is an empty slot for an optional DSP. This enables audio-processing to be integrated such as dynamics, EQs or Ambient Noise Sensing.

At Booth 823, Neumann's Andrew Goldberg (left), product manager-studio monitor systems, and president Wolfgang Fraissinet show off the company's KH 310 active studio monitor, a three-way active tri-amplified monitor featuring a Mathematically Modeled Dispersion Waveguide (MMD), flexible acoustical controls, various input options and an extensive range of mounting hardware.

Today's Tech Tours

SUNDAY, OCTOBER 28

25TH STREET RECORDING
10 a.m.-12 p.m.

POLARITY POST PRODUCTION AND OUTPOST STUDIOS
1 p.m-3 p.m.

Today's Historical Events

SUNDAY, OCTOBER 28

LEE DE FOREST: THE MAN WHO INVENTED THE AMPLIFIER
10:45 a.m.-11:45 a.m.

THE EGG SHOW: A DEMONSTRATION OF THE ARTISTIC USES OF SOUND ON FILM
1:30 p.m.-4 p.m.

PMC 'Masters of Audio' Presentations

SUNDAY, OCT. 28

ADVANCES IN ANALOG MODELING TECHNOLOGY
9:30-10 a.m.

PMC PLAYBACK SESSIONS
10:15-11 a.m.

OUTFIT27 & TONY MASERATI
11:15 a.m.-12:30 p.m.
The Collaborative Mix: "Mixdown with Tony Maserati"

STUDENT CRITIQUE SESSIONS
12:30 p.m.-1:30 p.m.
Students can listen to their own mixes on PMC systems

MAOR APPELBAUM
1:15 p.m.-2 p.m.
Mastering with Impact!

ROSS HOGARTH
2:30 p.m.-3:30 p.m.
Advanced Music Production

PMC PLAYBACK SESSIONS
4-5 p.m.
Bring your own music!

MONDAY, OCT. 29

JACK VAD
9:45 a.m.-10:45 a.m.
Mixing and recording the San Francisco Symphony

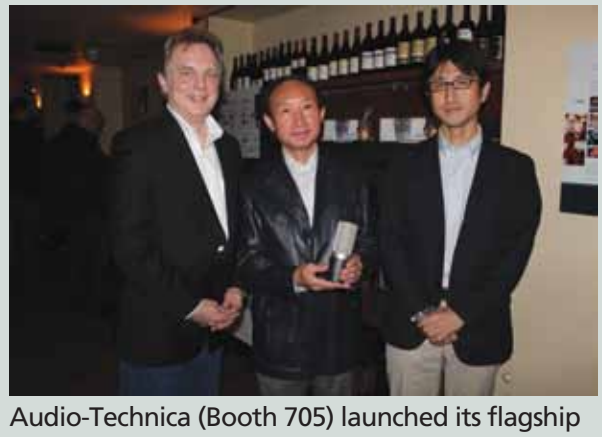
ERIK ZOBLER
11:15 a.m.-12:15 p.m.
5.1 mixes from Frank Zappa, Jeffrey Osborne's latest album

STUDENT CRITIQUE SESSIONS
12:30-1:30 p.m.
Students can listen to their own mixes on PMC systems

JIM ANDERSON
1:30-2:30 p.m.
Patricia Barber, the 5.1 mixes!

PMC
2:30-4:30 p.m.
Bring your own music!

ACO Pacific has stormed AES with a dizzying number of new products, including three microphone packages, the new 7020 Special Low Noise mic, five new preamps, new CCLD power converters and new accessories. The star of the show is the new SLARM ACOustAlarm with ACOustAlert. At Booth 714, ACO's Ana Coo Lewis has all the answers for visitors checking out the company's wide ranging showcase.



Audio-Technica (Booth 705) launched its flagship 50 Series of elite studio microphones with the AT5040 cardioid condenser microphone—a side-address condenser featuring a proprietary element design employing four ultra-thin rectangular diaphragms with combined surface area twice that of a standard one-inch circular diaphragm. Shown from left are: Michael Edwards, vice president, Professional Markets, Audio-Technica U.S.; Kazuo Matsushita, president of Audio-Technica Corporation; and Shioto Okita, manager of Microphone Design & Engineering Division, Audio-Technica Corporation.

AMS Neve Expands LB Module Range With 88RLB

AMS Neve's Neve 88RLB mono mic preamp module

AMS Neve (Booth 1111) is launching the Neve 88RLB, the latest addition to its LB module range. Joining Neve's existing 1073LB, 1073LBEQ and 2264ALB modules, this makes the mic preamp sound of Neve's flagship analogue console, the 88RS, available in 500-series format.

Hand-built at AMS Neve's headquarters in Burnley, UK, these units faithfully reproduce the circuit design and sound of the 88RS's preamp, using the same components and Neve's proprietary transformers. In developing the new module, AMS Neve's R&D team was also able to include extra features to offer 500-series aficionados additional convenience, circuit protection and sonic possibilities.

There's a dedicated DI input in addition to mic and line level, a high-pass filter (sweepable from 31.5Hz-315Hz) to eliminate rumble, plus intelligent phantom power which automatically disables when switching to line or DI to avoid damaging sensitive electronics. And while the standard line/DI path is super-clean, there's also the option, using the REGenerate function, to route line or DI signals via the transformer to add a modicum of color to the sound.

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As a sound engineer you need to have a reliable and precise monitor system that reproduces the source sound neutrally. You want an uncolored and undistorted sound with flat frequency response in all situations. A monitor that is capable of automatically adapting to acoustical environments and correcting for levels, delays and room calibration is an indispensable tool for a sound professional. A Genelec Smart Active Monitor (SAM) addresses all these demanding tasks. SAM products can be controlled with digital networking, enabling you to build highly flexible computer controlled systems of monitors. The acoustical features of SAMs can be optimized with software calibration features for different working styles or client demands. SAM reflects the most advanced monitoring system features available in the audio industry.

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Millennia Showcases New Parametric EQ

Millennia's NSEQ-4 parametric equalizer

Millennia Music & Media Systems will be at Booth 515 introducing its ultra-high performance NSEQ-4 parametric equalizer. It is 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.

The NSEQ-4 features: a groundbreaking 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 hard-wire bypass when EQ not selected; 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.

The Recording Academy Producers & Engineers Wing presented its annual GRAMMY SoundTables yesterday. Titled "Sonic Imprints: Songs that Changed My Life," the event explored the sounds that have inspired and shaped careers of influencers in the field. Shown from left are: moderator Ed Cherney, and panelists Leslie Ann Jones, SaLaAM ReMi, Dave Pensado, Ryan Hewitt and Elliot Scheiner.

AES Must-See: Synths and MIDI In PSE Focus

By Strother Bullins

Sunday's Project Studio Expo offers a day's worth of technique-based guidance and insight for new and technique-hungry audio content creators. Obvious highlights include two special sessions: "Keeping the Human Element in the Digital Age," presented by Craig Anderton of Harmony Central and Electronic Musician; and "MIDI Makes Music: Celebrating 30 Years of MIDI," presented by the MIDI Manufacturers Association.

At 11 a.m., Anderton will lead an instruction-based presentation of "ways to keep music sounding alive and interesting" in our increasingly "in-the-box" audio production world.

At 5 p.m., for the convention's final PSE event, the MIDI Manufacturers Association will offer a preview of its 2013 30th anniversary celebration, marking the dawn of MIDI technology in 1983, when the MIDI 1.0 specification was published. The event will provide insight from some of the same MIDI innovators that changed music creation forever while looking forward to MIDI instrument development of the future.

Young Guru at yesterday's Project Studio Expo

Peter Moshay Goes Live With Miktek

With more than 25 years as Daryl Hall's personal engineer, two GRAMMY awards, and an MTV O award for "Live From Daryl's House," Peter Moshay's work has solidified him as a world-class engineer and a definitive voice on audio, especially microphones. His recent sensation has come with the webcasted and nationally televised live performance series, "Live From Daryl's House," where Moshay engineers and produces the series from Daryl's home studio in upstate New York. When he is not pushing faders on LFDH, Moshay is busy on the road doing FOH for Daryl Hall and John Oates or in the studio with other artists, like recording the new album from classic rocker Ian Hunter.

"The new PM9's are divine!" was the first response Peter had to the new Miktek (Booth 641) PM9 handheld dynamic microphone. He adds: "The handheld mics, like all Miktek mics, seem to have such a warm and what I call 'figured out' low end."

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Aphex Expands Distrib With New International Reps

As part of its recent growth, Aphex (Booth 715) is expanding its international distribution network to include U.K.-based World Marketing Associates, under the direction of Francis Williams; and San Diego-based International Sales, under the direction of Joe Manning.

In its new capacity with Aphex, World Marketing Associates will be serving as manufacturer's reps for the territory of Europe, the Middle East and Africa (EMEA). International Sales, on the other hand, will serve Pacific Rim, India, Australia, Latin and South America.

"The next year is going to be a big one for us, with many new product introductions and continued market penetration," states Aphex general manager Rick McClendon. "As we grow and evolve, our sales and support network will create vital links between Aphex and the marketplace, and we are really excited about our new international representation with World Marketing Associates and International Sales, and the geographical relationships made possible by these appointments."

In addition to its XLogic gear, Solid State Logic (Booth 1005) is introducing the A-FADA automation system and the new Pro-Station version of its Duality console, both of which will be available in November. Dan Duffell, SSL's head of marketing (international headquarters) is shown here with a rack of SSL XLogic gear.

IsoAcoustics' (Booth 742) new ISO-L8R200 speaker stands for larger mid-field studio monitors and subwoofers are now available in the U.S., for weights of up to 60 pounds, and are ideal for professional, home studios and desktop applications. Isoacoustics president Dave Morrison is shown here awaiting the arrival of the first rush of attendees to this year's AES Convention.

Sugarland's Bush To Keynote 4th NRW+E 2013

Kristian Bush, one-half of the award-winning super-duo, Sugarland, will deliver the keynote address to kick off the 4th annual Nashville Recording Workshop + Expo. NRW+E 2013 will be held once again at the Rocketown event center in downtown Nashville on February 15-16. Bush, a singer, songwriter, producer, multi-instrumentalist and personal studio owner, joins a prestigious list of individuals who have set the tone for previous NRW+E events—Ricky Skaggs, Ben Folds, Keb' Mo'—by highlighting the role of technology in the creative process. In addition, Bush will be joined by his longtime collaborator, producer/engineer Tom Tapley, for an aural romp through the stages of a recent production.

Kristian Bush

NRW+E is designed to share the expertise of audio pros with home studio owners, be they musicians, songwriters, producers or engineers. Showcasing presentations by top industry professionals as well as exhibits by many leading manufacturers in audio gear technology, the Nashville Recording Workshop + Expo 2013 is presented by the AES Nashville Section in conjunction with the Audio Engineering Society. This year's program is being developed now and program updates will soon be online.

Registration information and exhibition/sponsorship details for this very affordable event can be found online at www.nashvillerecordingworkshop.com.

Show News

AES Elects New Officers

AES has elected news officers for 2012-2013. President-elect is Sean Olive. Other officers are: Secretary, Ron Streicher; Treasurer-Elect, Garry Margolis; Vice President Eastern U.S. and Canada, Robert W. Breen; Vice President Western U.S. and Canada, Jonathan Novick; Vice President Northern Europe, Bill Foster; Governor: John D. Krivit, Valerie Tyler, Michael Williams.

A 2012 By-Law Amendment Proposal also was passed.

Legendary 'Wrecking Crew' Docu Set For Sunday Screening

With more Gold and Platinum credits than The Beatles, The Rolling Stones, Elvis and Elton combined, *The Wrecking Crew* is the most storied, yet anonymous group in recording history—session players behind hit records for superstars ranging from The Beach Boys to Sinatra, Jan & Dean, The Mamas & The Papas, Simon & Garfunkel, The Byrds and "The King" himself. This mythic amalgam of gifted but behind-the-scenes artists is now the subject of rarely shown documentary that AES Convention Special Events chair Christopher Smith has scheduled for a screening at the 133rd AES Convention, on Sunday, Oct. 28, from 6:30-9 p.m.

"Although gargantuan music licensing fees temporarily preclude wide distribution for *The Wrecking Crew*, numerous international Film Festival screenings have created a compelling 'must-see' buzz for it," explains AES Convention Committee co-chair Jim McTigue. "We are extremely fortunate to have arranged a special screening for our 133rd Convention Attendees. In fact, we may want to add a word to our 'Listen... Learn... Connect...' AES mandate. I suggest 'Enjoy...'"

Produced and directed by Denny Tedesco, son of legendary, late Wrecking Crew guitarist Tommy Tedesco, the film features interviews with Brian Wilson, Cher, Roger McGuinn, and many Wrecking Crew members, including Glen Campbell, who rose from the session player ranks to become a bonafide superstar as a solo artist. Tedesco will hold a Q&A (with special guests) following the screening.

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VISIT BOOTH **705**

New SoundChannel Training Modules At WAM

Women's Audio Mission (WAM), a non-profit dedicated to the advancement of women in music production and the recording arts, is showcasing two new SoundChannel training modules at Booth 739. Demos of the material will be available at the booth to all attendees.

Created by award-winning industry experts, SoundChannel.org is the first collection of gender-balanced, college-tested online training materials in pro audio, providing world-class training to those without the financial or geographic means to access audio education programs. After launching SoundChannel.org at the 2011 AES Convention in New York City, WAM has exposed over 7,500 students from over 125 countries to the non-profit's innovative online training curriculum in just one year.

The new SoundChannel modules include Audio Connections and Soldering, which focuses on the basics of audio connections, wiring, building cables and soldering. Also new to the SoundChannel curriculum is the Digital Audio Module, which explores the world of digital recording, binary number systems, Boolean algebra, analog vs. digital, DAWs and more.

"These two new training modules complete a full set of online textbooks comparable to a full semester, college-level, introductory audio production course," says Terri Winston, founder of Women's Audio Mission. "Having access to video demonstrations of studio processes and gear comparisons with audio examples is so important to the learning process."

SoundChannel is available for a small monthly subscription (ranging from $25 per month to $100 total for one year), with discounted group licensing packages available to schools. Students need only an Internet connection, browser and set of speakers or headphones to participate. No special equipment is required and the materials are available 24 hours a day, seven days a week.

Media Vision Launches Remote Audio Interface

At Booth 510, Media Vision USA unveiling its remote audio interface with multilingual support. The Remote Audio Interface uses the Internet to interface a boardroom/auditorium audio system directly to the audio teleconferencing cloud service. What's more, the unit offers multilingual support: if the venue is setup to provide language interpretation, remote participants will be able to participate, both listen and speak, in the language of their choice making use of the same interpreters that are serving the delegates at the meeting venue.

Media Vision's Remote Audio Interface

The Remote Audio Interface, designed and manufactured in California (patent pending), is a solid addition to any microphone system installation in an organization holding multilingual meetings. "International Organizations have been awaiting this technology for years" says Wesley Sutliff, product manager at Media Vision USA "For them, it is not only a question of cost-savings, what is most important is that delegates with expertise on a specific topic that couldn't travel will finally be able to participate in the conference, in their preferred language."

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Genelec Unveils SpeakerAngle App

Genelec (Booth 911) is now offering the TEC Award-nominated SpeakerAngle app for Android devices, adding to the user base of iOS device owners who have been putting the app to good use with iPhones and iPads since its introduction in August. The announcement of Android compatibility is in response to overwhelming user demand, and the Android version will be functionally and graphically identical to the popular iOS version.

SpeakerAngle allows anyone to correctly set and match the angling ("toe-in") of both stereo and 7.1 surround sound speakers, helping to ensure optimum audio fidelity. Easy and intuitive to use, SpeakerAngle was co-developed by Genelec and AudioApps (a new mobile apps company).

In the app, dedicated onscreen speaker icons move as the actual speaker is rotated, while number boxes below each speaker icon continuously display the angle of the speaker. The number boxes also change color to let users know when their speaker is angled within industry recommendations, and when it is angled to the same degree as the other one in the pair (i.e. left and right in stereo systems; front left/front right, rear left/rear right and side left/side right in 7.1 surround systems). Detailed information screens provide a tutorial on speaker angling, as well as step-by-step instructions for using SpeakerAngle.

A screencap of Genelec's SpeakerAngle 7.1 surround app

Focusrite Spotlights New iTrack Solo Mic Preamp

Focusrite (Booth 1205) is turning its attention to recording on the iPad with the launch of the new iTrack Solo—a compact, rugged 2-channel interface for the iOS platform. It is also fully compatible with Mac and PC computers.

Focusrite's iTrack Solo is a dual-input audio interface designed for recording instruments and vocals, bringing Focusrite versatility and no-compromise sound quality to the world of iPad audio recording for the first time. iTrack Solo is the perfect companion for any singer/songwriter wanting to take their demos to the next level—with audio quality that's so good, it can be used in the final mix. The interface is compatible with GarageBand and other popular recording apps, and it can be used on a Mac or PC with up to 24-bit/96kHz digital performance.

iTrack Solo features a professional, low-distortion, low-noise Focusrite microphone preamp as used in Focusrite's flagship Liquid Saffire 56 interface. Phantom power allows the use of top-quality studio microphones, and alongside the microphone input on the front panel, there's an instrument input that's perfect for guitar and bass, along with the very best in digital conversion for the ultimate in quality.

Owners of Focusrite's popular Scarlett 2i2 USB interface will find the layout and features quite familiar—in fact iTrack Solo is based on the proven technology found in Focusrite's existing range of computer audio interfaces. Focusrite's signature "halo" indicators around the input knobs let you know if you are recording at the correct level (green) or at too high a level (red). A large monitor knob controls the output level.

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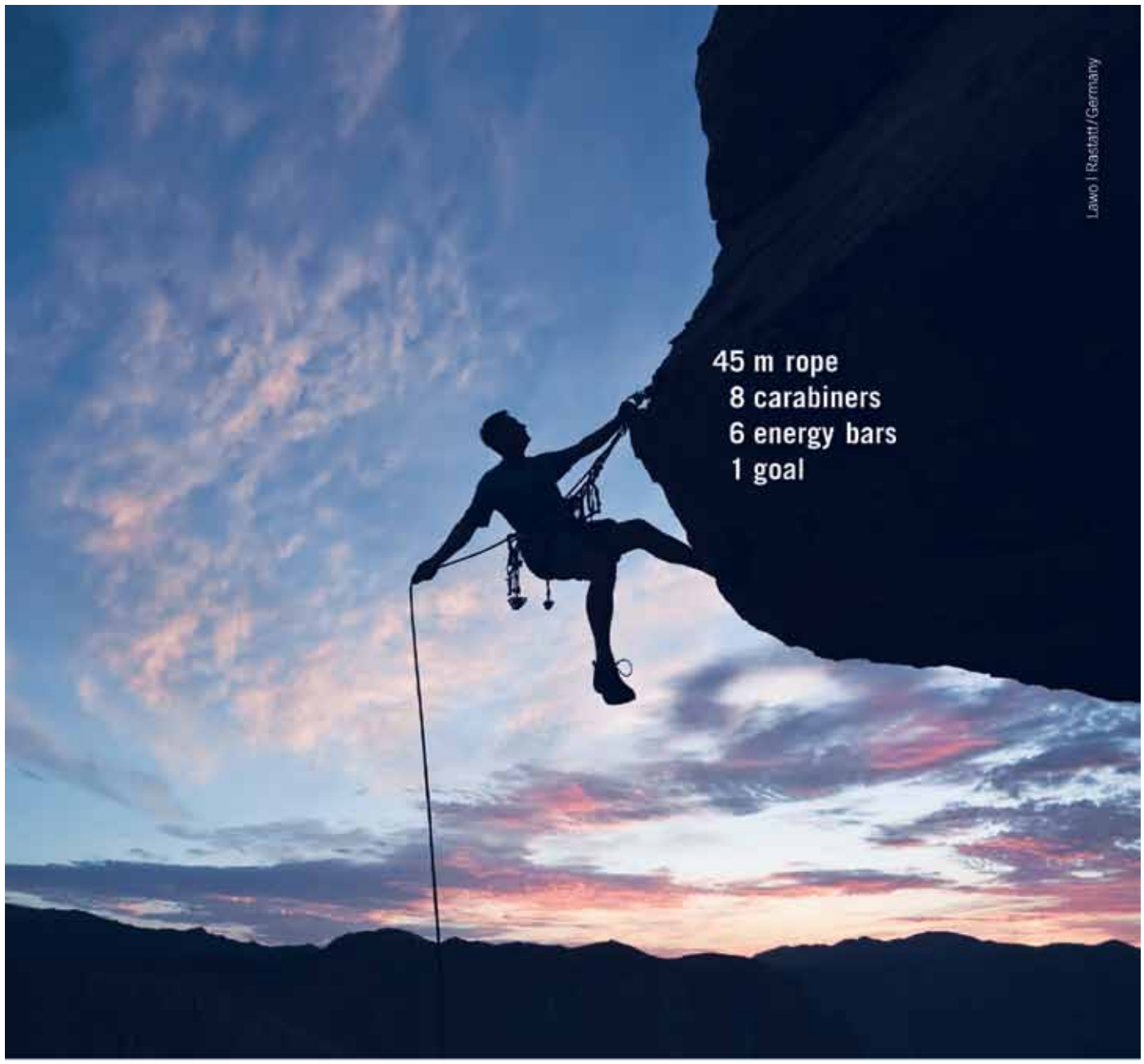
ADV718W1E

Radial Intros Powerhouse 10-Channel Power Rack

Radial Engineering Ltd (Booth 546) is launching Powerhouse, a 10-slot power rack for the 500 series format. Powerhouse expands Radial's rack options to five different models.

The Powerhouse begins with heavy-duty 14-gauge steel construction throughout for improved shielding against noise-induced magnetic fields and greater durability when traveling between studios or when on tour. Each channel slot is equipped with separate XLR i/o along with parallel quarter-inch TRS connectors for splitting the signal, cross-patching or acting as a patch bay mult. Instead of having to patch one module into the next using a cable, an innovative FEED function does the patching with a simple slide of a switch. And instead of having to solder stereo pairs, a LINK switch is easily activated when stereo modules are needed. Following the WHOS-Doc open source document, the Powerhouse is equipped with Omniport quarter-inch TRS that accommodates special functions on Radial 500 series modules as well as several others made by other manufacturers of 500 series who have adopted the Radial design standard. For instance, on Radial modules, the Omniport may be an instrument input on a preamp, a key input on a compressor or even a remote switch.

Radial Engineering's Powerhouse 10-slot power rack



Focus on functionality — the mc²66 MKII.

Inspired by your needs — the mc²66 MKII. Not only does this much developed mc²66 MKII stand out with proven efficiency and outstanding functionality, but also with its new features, which once again make high tech equipment from Rastatt a worldwide standard for mixing consoles. Now you can benefit from the latest touch screen displays, a revised layout and totally reliable control computer redundancy. One of the best consoles available suddenly became even better. Only one thing has not changed: The mc²66's outstanding usability, which will continue to inspire audio engineers in OB trucks, studios and theatres. For more information visit www.lawo.de

Visit Lawo at AES 2012 in San Francisco
October 27 – 29, Moscone Center, North Hall D, Booth 910

Networking Audio Systems

LAWO

JBL LSR Series Earns Kunkel Kudos

GRAMMY winner Nathaniel Kunkel has a unique take on recording and mixing: instead of making the artist come to the recording studio, he can bring the studio to the artist. Kunkel's Studio Without Walls is based on a transportable production system that allows him to capture performances and produce records wherever the artist feels most comfortable and creative. And, Kunkel notes, it wouldn't be possible without JBL (Truck 1) LSR Series studio monitors.

Nathaniel Kunkel

"The JBL LSR studio monitors are absolutely unique in their ability to give me good mixes and accurate sound wherever I go," said Kunkel. "Although there are other speakers that I like, the LSR monitors are the only ones that give me consistent and repeatable results regardless of the room I use them in. When I do a mix in one room using LSR, I know it's going to translate well when I listen to the mix in another environment."

Depending on the project, Kunkel uses the JBL LSR6300 or LSR4300 Series monitors for Studio Without Walls. "The RMC [Room Mode Correction] is invaluable in that it compensates for the peaks in a room's low-frequency response and the differences in bass when speakers are placed closer to or farther away from the rear wall," he said.

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A-T Spotlights New Pro Headphones

Audio-Technica (Booth 705) is showing its ATH-M50WH professional studio monitor headphones, a stylish all-white version of A-T's flagship ATH-M50 headphones. Based on input from end users looking for an alternative to the ATH-M50's standard all-black color scheme, the ATH-M50WH headphones offer the exact same comfort and superior audio quality for professional monitoring and mixing as their standard counterparts.

Embodying the company's latest transducer technology, the ATH-M50 headphones offer the highest level of sonic accuracy. The ATH-M50's innovative design was engineered to provide hours of maximum comfort in applications ranging from broadcast to studio/recording uses. The ATH-M50 headphones feature an efficient collapsible design ideal for easy portability and convenient storage. Employing Audio-Technica's proprietary 45 mm large-aperture drivers with neodymium magnet systems and CCAW voice coils, the ATH-M50 headphones have exceptional power handling and very high SPL capabilities while delivering clear, natural, accurate sound with impactful bass and high-frequency extension. The headphones also feature a closed-back cushioned earcup, providing exceptional clarity and superior isolation in high-volume listening situations. In addition, the circumaural earpieces swivel a full 180 degrees for easy one-ear monitoring. The ATH-M50 has a lightweight and adjustable cushioned headband for maximum listening comfort. An OFC litz wire cable at the left

Audio-Technica's ATH-M50WH professional studio monitor headphones

earpiece terminates to a gold-plated 1/8-inch connector with included professional screw-on quarter-inch adapter. The ATH-M50WH joins the current line-up of ATH-M50 in black and ATH-M50s/LE silver 50th anniversary limited edition.

Workshops Reflect Pro Audio Diversity

Workshops co-chairs Jeffrey McKnight (left) and David Bowles

Paramount on the "not to miss" lists of AES Convention regulars, the Workshops Program epitomize pro audio's extraordinary diversity. Thanks to Workshops co-chairs David Bowles and Jeffrey McKnight, 133rd Convention attendees will benefit from a particularly robust program. Highlights of the 133rd AES Convention Workshops Program include "mini-tracks" on Digital and 3D Cinema Sound, Loudness and on Height Channel (an AES First).

Today's Workshops Programs schedule includes:

WHAT DOES AN OBJECT SOUND LIKE? TOWARD A COMMON DEFINITION OF A SPATIAL AUDIO OBJECT
9-11 a.m.
Chair, Frank Melchiore, BBC R&D, Saslford, U.K.

LOUDNESS WARS—THE WRONG DRUG?
11 a.m.-1 p.m.
Presenter, Thomas Lund, HD Development Mgr. TC Electronics

ARE YOU READY FOR THE NEW MEDIA EXPRESS? OR, DEALING WITH TODAY'S AUDIO DELIVERY FORMATS
2 p.m.-4 p.m.
Chair: Jim Kaiser, CEMB/Belmont University, Nashville, TN

Consult your Convention Program for other Workshop Program highlights.

Community Intros ENTASYS 200 Series

Community's (Booth 1025) new ENTASYS 200 has once again redefined performance for small-format column line array loudspeakers, offering true line array performance in an attractive, affordable and easy-to-install package.

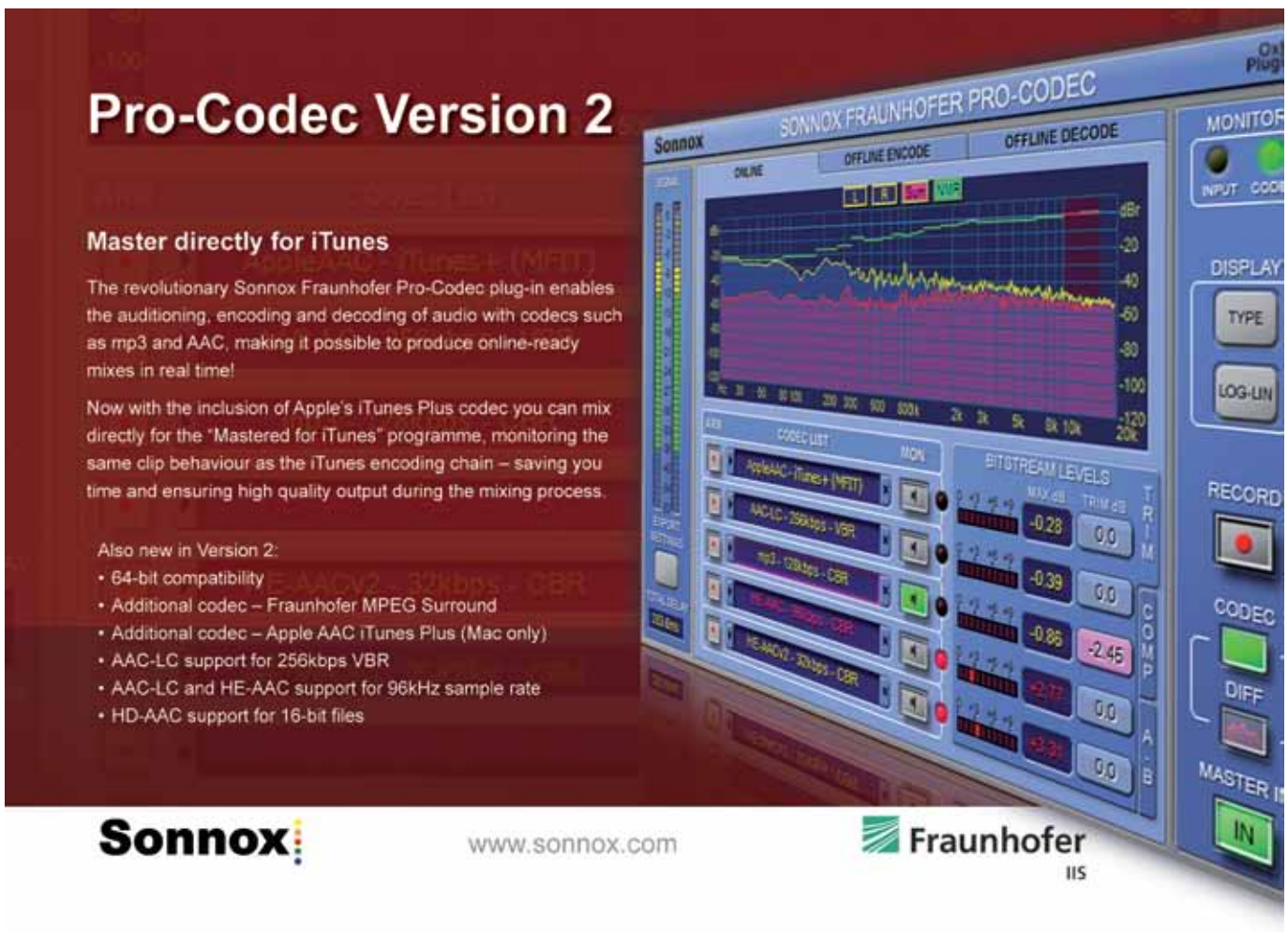
With its two-way design, complex frequency-shaded LF cross-over networks, and the proprietary "ENTASYS" convex-curve HF, ENTASYS 200 offers unrivaled intelligibility, unparalleled output and consistent beamwidth up to 16kHz.

The ENTASYS 200 series includes four models, ranging from the smaller ENT203 and ENT206, designed for delay fill and confined spaces, to the larger ENT212, and the extended-length ENT220, tall enough to provide solid control of the LF beamwidth without the need for additional columns or external LF extensions.

ENTASYS 200 features separate, critically aligned HF and LF drivers to deliver consistent beamwidth to the highest frequencies. The use of multi-way frequency shaded crossovers for the LF drivers allows the ENT212 and ENT220 to maintain a consistent beamwidth in the LF and midrange frequency bands. The results are superior flat response projection, higher intelligibility, excellent musical sound quality and line-array pattern control to 20 kHz.

Usable both indoors and out, each ENTASYS 200 model can fulfill an exceptionally wide range of applications. All models include a 70V/100V internal low-distortion autoformer for constant-voltage applications and a pan-and-tilt mounting bracket. ENTASYS 200 loudspeakers have the sonic definition, intelligibility, and output needed to directly replace point-and-shoot loudspeakers in many applications.

Community's ENTASYS 200 series



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DIGITAL 9000 – The Wireless Masterpiece.

www.sennheiserUSA.com

Visit Sennheiser at AES booth #823

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NESCOM Adds Second API 1608 Console

The New England School of Communications (NESCOM) is a private institution in Bangor, Maine, that instructs over 500 undergraduates in the technically-demanding fields of audio engineering, Internet communications, video production, journalism, marketing communications, and broadcasting. In order to fulfill the needs of its growing audio engineering focus, NESCOM recently installed a second 32-channel API (Booth 923) 1608 small-frame console at its facility, which already includes a large-format API Vision console, as well as the school's original API 1608. The new console shipped with fader automation and will be used for instruction and hands-on, project-based education in the third audio mixing course.

Elijah Gudroe, a student at New England School of Communications (NESCOM) enjoys the second API 1608 console purchased by the school.

"Our experience with the API Vision console and our first API 1608 demonstrated that the API products are rock-solid, reliable and of the highest audio quality," explains Wells Gordon, NESCOM audio media specialist and lab instructor for multi-track recording/production, which uses the school's first API 1608. "The students use these consoles day-in and day-out, and we never have problems with them."

A-Designs Spotlights EM-EQ2 Stereo EQ

Following the success of its Pultec-style EMPEQ 500 Series equalizer module, A-Designs Audio (Booth 1104) is showcasing a two-channel rack-mounted version known as the EM-EQ2.

A-Designs' EM-EQ2 stereo equalizer

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. Fully balanced, noise-free performance with modern impedance specs make for intuitive operation and quick studio integration.

Audio Plus, Simaudio In Distrib Pact For 'Moon'

Simaudio Ltd., a Canadian audio and video equipment manufacturer focused on home entertainment for the past 30 years, has signed an exclusive worldwide distribution agreement for a new pro audio product under its "Moon" product brand. Audio Plus Services (Booth 837), the distributor for Focal Professional, Lauten Audio and Vovox products in North America, has been chosen as the sole distributor. The first product in its new Pro Audio range will be announced at AES. Simaudio, located in the greater Montreal area, is well-known for its high-end audiophile products, and this will be its first endeavor into the pro audio market.

Lawo Gear Graces Revitalized MusiquePlus Facility

Lawo (Booth 940) has been selected by Canadian French language Category A specialty broadcaster MusiquePlus—part of Astral Media—to provide key components in the station's revitalized production facility. Central to the purchase are two second generation Lawo mc²56 production consoles, a Nova 73HD router, and a V__pro8 (pronounced 'V-line pro 8') video processor, all of which will be able to be controlled by a Ross Overdrive automated production control system. Completion of the project is currently slated for January 2013.

Lawo has been selected by Canada's MusiquePlus to provide key components in the station's revitalized production facility. Shown here in the facility are Jacques Fortin (left) and Pierre Marceau, respectively engineering manager and sound engineer for MusiquePlus.

With a Lawo Nova73HD router at the heart of this fully networked system with managed, decentralized I/O frames, the Music Control Room will handle music mixes from Stage A—which primarily handles live shows—while Control Room A is responsible for the full 5.1 broadcast mix. Both control rooms are fully redundant to each other and each of the 32-fader second-generation mc²56 consoles can take over the tasks of the other.

All I/Os are interfaced via the Nova 73 router and are delegated—including rights management—to the mc²56 console that is currently in charge. This arrangement provides structural redundancy, and facilitates parallel setups and easy expansion for any future facility enhancements that may be required. The Lawo V__pro8 video processor, with its ability to connect signals of different video formats as well as between audio and video, will handle all HD-SDI embedding and de-embedding for all 16 audio channels of the four servers.

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New standards in audio editing

New audio editing applications from Sony bring unparalleled design elegance and technical sophistication to the OS X platform. Built on a clean slate for OS X, Sound Forge™ Pro Mac provides a contemporary application environment perfect for recording, editing, processing, and rendering broadcast quality audio master files. Already acclaimed as a groundbreaking new software application, SpectraLayers™ Pro (WIN/MAC) allows editors to actually *unmix* audio files into component layers for processing in an infinite number of ways. The reimagined Sound Forge Pro Mac and futuristic SpectraLayers Pro software programs together will change the way you think about working with sound.

Visit us at **Booth 723** and experience the future of precision audio editing.

Learn more about Sound Forge Pro Mac, SpectraLayers, and all our professional software, or download free trials at:
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exhibitor | listings

Abletec	701
ACO Pacific, Inc.	714
Acoustical Solutions, Inc.	704
ADAM Audio USA	749
Adobe	820
Advanced Audio Microphones	738
AEA - Audio Engineering Associates	829
AES San Francisco Section	613
Agilent Technologies	540
A.I.R. Music Technologies	805
Akai Professional	805
AKG	T1
Alairex	1128
Alesis	805
Alto Professional	805
American Express OPEN	1241
AMI, Inc.	1139
AnaMod LLC	1125
Antelope Audio	1118
Aphex, LLC	715
API	923
APRS	635
ATC Loudspeaker Technology	1105
ATR Magnetics	1129
Audio Media	620
Audio Plus Services	837
Focal Professional	837
Audio Precision	916
audio.studioshare.orgâ„¢	530
ALSO	1108
Audio-Technica U.S., Inc.	705
Audio Technology Switzerland USA (NAGRA)	713
Audiomatica SRL	1214
Audix Corporation	719
Augspurger Monitors	645
Aural Sonic	511
Auro Technologies	1242
Aurora Audio International	1209
Avalon Design	1204
Avenson Audio	1121
BAE Audio	941
Bass Player	620
Belden	706
Benchmark Media Systems, Inc.	519
BeStar Technologies Inc.	523
Black River at Sound Stage	1235
Brainstorm Electronics	1112
Bricasti Design	1228
Broadcasters General Store	734
Bruel & Kjaer	607
BSS Audio	T1
Bubblebee Windscreens	1112
Burl Audio	1137
Canare	1234
Cartec Audio	1128
Cascade Microphones	1238
The China Audio & Video Engineering Group	532
CB Electronics	831
CEDAR Audio Limited	935
Chandler Limited	1107
CharterOak Acoustic Devices	610
Church Production Magazine	1233
Clear-Com	1218
Cloud Microphones, LLC	1128
Cogswell Polytechnical College	1211
Coleman Audio	1122
Coles / AEA	829
Community Professional Loudspeakers	1025
Crane Song Ltd.	1106
Crookwood Audio Engineering	1236
Crown International	T1
D.W. Fearn	1110
Dan Dugan Sound Design	930
Dangerous Music, Inc	837
dbx Professional Products	T1
DELTA SenseLab	536
Direct Sound Headphones LLC	528
DirectOut GmbH	1221
DPA Microphones, Inc.	629
DSP4YOU	1036
E.A.R. Inc.	1034
Earthworks, Inc.	725
Eckel Industries Acoustic Div.	535
Electronic Musician	620
Electroswitch	737
Elektor / Circuit Cellar	1230
Eleven Dimensions Media, LLC	639
Elysia GmbH	1128
Empirical Labs	1128
ESI Audiotechnik GmbH	639
Etani Electronics Co., Ltd.	623
Eventide, Inc.	812
Extreme Isolation Headphones	528
Fairlight	543
Flux:: Sound and Picture Development	1043
Focal Press	1208
Focusrite Novation	1205
Fraunhofer IIS	729
Fredenstein Professional Audio	1129
Full Compass Systems Ltd.	746
Gearslutz.com on-line pro audio forum	1138
Gefen Inc.	819
Genelec, Inc.	911
Gepco International / General Cable	1028
General Cable / Gepco International	1028
Globe Plastics	514
Gordon Instruments	1119
Grace Design	612
Great River Electronics	928
Grimm Audio	612
Guitar Aficionado Magazine	620
Guitar Player	620
Guitar World Magazine	620
H.E.A.R. - Hearing Education & Awareness for Rockers	513
Hal Leonard Corporation	1037
Harman International	T-1
Hosa Technology, Inc.	508
Hypex Electronics B.V.	612
Independent Audio, Inc.	937
Thermionic Culture	1038
IsoAcoustics, Inc.	742
iStarUSA Group	842
iZ Technology Corporation	1033
iZotope, Inc.	505
JBL Professional	T1
JDK Audio by API	923
JIB Germany	1239
JoeCo Limited	518
John Hardy Co.	832
Josephson Engineering	928
Keyboard	620
Klippel GmbH	1030
Kush Audio	1128
Latch Lake Music	835
Lauten Audio	837
Lavry Engineering	817
Lawo North America Corp	910
Lewitt Audio	1146
Lexicon Professional	T1
Listen, Inc.	605
Little Labs	1108
Lundahl Transformers	1143
Lynx Studio Technology, Inc.	615
M-Audio	805
MAGIX AG	525
Mercury Recording Equipment Co.	1124
Materion Electrofusion	1220
Media Vision USA	510
Merging Technologies	939
Microtech Gefell GmbH	618
MIDI Manufacturers Association Incorporated	537
Miktek	641
Millennia Media, Inc.	515
Mix	620
Mogami Cable	720
Mojave Audio Inc	1213
Moog Music Inc.	1222
Munro Acoustics	638
Music Maker Publications	1212
Music Marketing, Inc.	521
Music Player Network	620
MXL Microphones	718
Mytek Digital	544
HEAR Now Festival: The Audio Fiction and Arts Festival	542
Neumann	822
Neutrik USA, Inc.	917
NewBay Media LLC	620
Neyrinck	1043
NKK Switches	524
NTI Americas Inc.	818
NTP Technology AS	1237
NUGEN Audio Ltd	512
Numark	805
OCA Alliance, Inc.	538
OPTOCORE NORTH AMERICA	1229
PACSYS Limited	1030
Pelonis Sound and Acoustics, Inc.	1128
Pendulum Audio, Inc.	1125
Performer Magazine	530
Phoenix Audio LLC	621
plus24	1112
PMC Monitors	722
PMI Audio Group	1029
PreSonus	Pod1 (502)
Primera Technology Inc.	1225
Prism Media Products, Inc	722
Pro Audio Distribution	645
Pro Audio Review	620
Pro Sound News	620
Professional Audio Design, Inc.	645
Pueblo Audio, Inc.	940
Pulse Techniques, LLC	1109
QES Labs	520
R&D Team Software Development	1030
RAD Distribution, Inc	743
Radial Engineering Ltd.	546
The Recording Academy	609
The Recording Studio Insurance Program	1219
Resolution	522
Revolver Magazine	620
Rhoades Audio Design	1235
Rohde & Schwarz, Inc	828
Roll Music Systems, Inc.	1121
Royer Labs	1215
RTW GmbH & Co KG	1144
Rupert Neve Designs, LLC	1131
Samar Audio Design, LLC	1223
Sandhill Audio Oy	639
Sanken Microphones/plus24	1112
SBS	1128
Schoeps Microphones	624
Schurter, Inc.	740
sE Electronics	1131
Audio Amateur featuring Linear Audio	1230

133rd AES convention | october 26-29, 2012

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Sennheiser Electronic Corp.	823	Sony Creative Software	723	Studer	T1	Victrex Polymer Solutions	736
Shadow Hills Industries	1111	Sony Pro Audio	811	Studio Six Digital LLC	1021	Vintage King Audio	1111
Shoreview Distribution	811	Sound Devices, LLC	934	Tac System, Inc.	831	VocalBooth.com	634
Shure Incorporated	905	Sound Ideas	1023	Tape Op Magazine	1040	VOVOX	837
Simaudio MOON	837	Sound on Sound	500	TC Electronic	1019	Wave Distribution	1128
Slate Digital and Yellow Matter Entertainment	938	Soundcraft	T1	TELEFUNKEN Elektroakustik	1224	Webster University - Audio Aesthetics & Technology	1232
Solid State Logic	1005	Soundproof Windows	1045	THAT Corporation	929	Weiss Engineering	625
Sonic Farm Audio	738	SoundToys, Inc.	619	TransAudio Group	1104	WhisperRoom, Inc.	844
Sonic Studio LLC	1042	Society of Professional Audio Recording Services (SPARS.COM)	1123	Tree Audio	539	Women's Audio Mission	739
Sonivox	805	Spectra Sonics	942	True Systems	823	Zaxcom Audio	931
Sonnox Ltd.	504	Stagetec USA	529	TruNorth Music and Sound, Inc.	1146	Zynaptiq, GmbH	639
Sontronics Microphones	645	Stanford Research Systems	836	Undertone Audio	1142		

AS OF 10/12/12

TC Electronic Expands System 6000 MKII

With the Live Aid license, two pristine loudness-processing algorithms and a host of new presets become available to TC Electronic's (Booth 1019) System 6000 MKII. Live Aid includes two powerful algorithms, ALC6 and DMix, as well as a host of presets targeted to the loudness and true-peak requirements of most of the world.

TC Electronic's DMIX algorithm converts a 5.1 program to a mobile platform stereo version in a one-step process

ALC6 offers BS.1770 compliant Loudness Correction and True-peak limiting for mono, stereo and 5.1 programs. This low-latency, 48-bit resolution processor may be used as a loudness safety belt for easily hitting a -23 or -24 target directly from a live studio or an OB truck. Unlike compression or limiting type of processors, ALC6 only adjusts when needed—the rest of the time, audio is passed untouched.

TC's acclaimed Trickle-down processing is now available for System 6000 MKII. DMix is ideal for converting a 5.1 program to a great sounding mobile platform stereo version in a one-step process.

DMix packs on-the-fly Downmix, Loudness Range conversion, EQ, MS Processing, 5-band Processing and True-peak Limiting into one single, powerful Engine. Consequently, the user may concentrate on a 5.1 mix while DMix takes care of stereo simulcast for mobile or web platforms.

Three new ALC6 and DMix preset banks targeted to ATSC A/85, EBU R128, ITU-R BS.1770-2 and TR-B32 requirements are included with the Live Aid license.

With the new software, System 6000's integrated Radar Loudness Meter, LM6, also gets two new functions: The meter may now show loudness units in "LKFS" rather than "LUFS," and a Momentary loudness warning threshold may be set.

New software version 5.40 for System 6000 MKII can be downloaded free of charge from TC's website. With this software update, users get to try the Live Aid license, including ALC6 and DMix, for 200 hours free of charge.

Game Audio Track Ready To Go

The popular Game Audio Track will continue to break new ground. "As a Senior Design Engineer at THX Ltd., and an accomplished studio design consultant for over 1,500 rooms, including Sony Computer Entertainment, Square ENIX, Activision, Electronic Arts, THQ and Skywalker Sound, Steve Martz is eminently qualified to Chair our Game Audio Track," Committee Co-Chair Valery Tyler said. "The events and presenters he has assembled for the 133rd AES Convention are exemplary. We anticipate an extremely high turnout for each of them."

Today's Events Include:

AUDIO IN HTML 5
9-10 a.m.

EDUCATION PANEL—NEW MODELS FOR GAME AUDIO EDUCATION IN THE 21ST CENTURY
9-11 a.m.
What Does an Object Sound Like? Toward a Common Definition of a Spatial Audio Object

EMERGING AUDIO TECHNOLOGIES
9 a.m.-12:30 p.m.

CAREERS PANEL—GETTING A JOB IN THE GAME INDUSTRY
11 a.m.-1 p.m.

BUILDING A AAA TITLE—ROLES AND RESPONSIBILITIES
2-3:30 p.m.

SOUND ANALYSIS AND SYNTHESIS
2:30-6 p.m.

SPEED COUNSELING WITH EXPERTS—MENTORING ANSWERS FOR YOUR CAREER
3:30-5:30 p.m.

LOUDNESS ISSUES IN GAMES
4:15-5:45 p.m.

Tried And Tested Aphex 188 Gets M3 Nod

Music Mix Mobile (M3), a New Jersey/California-based remote recording, mixing and production company, is one of the most in-demand remote facilities teams in the country, and it continue to reaffirm its strong reliance on products from Aphex (Booth 715) as a vital part of its signal chain. M3's services have helped several television programs and large-scale events broadcast the highest quality audio. Such programs include The GRAMMYs,

Aphex's Model 188 microphone preamp

The Latin GRAMMYs, VH1 Storytellers, *The Daily Show with Jon Stewart*, *The Colbert Report* and *Late Night with Jimmy Fallon*'s live broadcast from the University of North Carolina. A key part of M3's signal chain is the Aphex Model 188 microphone preamp. M3 has been relying on the 188 at various gigs through the summer months, including the Bonnaroo festival in Manchester, Tennessee; the Budweiser Made in America festival in Philadelphia; and the upcoming Latin GRAMMYs.

BOOTH #528

Mojave, Royer Mics Make *Mad Men* More Vivid

The Emmy Award winning show *Mad Men* has earned a loyal following among TV viewers. David Carbonara, *Mad Men*'s composer, has found his winning mix of contemporary score and period jazz inspiring a number of *Mad Men* soundtracks as well as the *Mad Men Revue*, a live show starring cast members that Carbonara produced. When recording the show's musical tracks, Carbonara insists on capturing every last musical nuance. Thanks to his combination of microphones from Mojave Audio (Booth 1213) and sister company Royer Labs (Booth 1215), he gets exactly the sound he envisions.

Recording engineer and mixer James T. Hill works with Carbonara on the show's musical recordings. In addition to his work on *Mad Men*, Hill worked with composer James Newton Howard on numerous movie scores including *The Sixth Sense*, as well as composer Jane Antonio Cornish's *In Luce* and numerous additional projects. Together, Carbonara and Hill know what it takes to properly capture a musical instrument's sound and that's precisely why they use Mojave Audio's MA-201fet and MA-100 condenser microphones as well as Royer Labs' R-121, R-122V, and SF-24 ribbon microphones.

"Jim started using Royer's in 2003 and

Recording engineer-mixer James T. Hill (left) and composer David Carbonara

Mojave mics in 2007—the year we began work on *Mad Men*," Carbonara reports. "In the five years we've been working together on *Mad Men*, we've deployed the Mojave MA-100 on acoustic guitars, drum cymbals, and hi hats; and the MA-201fet on vocals, acoustic guitar, and a variety of other soloists. We've been equally pleased with the performance of our Royer ribbons. We find the R-121 works really well on brass, woodwinds, and guitar amps while the R-122V does a great job on woodwinds, acoustic guitars, and strings. With the Royer SF-24 being a stereo microphone, we typically use this for piano, drum overheads, and room ambience."

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Focal, Fender Collaborate On Musicians Audio System

Born from a shared passion for music, Fender and Focal (Booth 837) are collaborating on the creation of an audio system for musicians.

"Fender made incredible strides with the success of the Passport series due to its big sound, great clarity, ease of use and portability," says Jay Piccirillo, senior product manager, Bass Amplifiers/Passport. "Moving forward, we're pleased to partner with Focal and know the collaboration will bring musicians the utmost performance they expect and deserve."

"Based on 32 years of driver design and manufacturing experience, Focal always acted, right from the beginning of the company, with OEM partners," says Nicolas Debard, Pro Audio product manager at Focal. "The quality of Focal drivers is recognized all over the world, be it through Focal products or OEM solutions. The Fender/Focal collaboration, where the spirit of rock 'n' roll meets the spirit of sound!"

Lexicon Gear Still Tops With Guiliani

Simone Giuliani is a film and TV composer, music producer, orchestrator and keyboard player born in Florence, Italy, based in Manhattan and inspired by music from all over the world. He has composed for films and TV shows and has done digital audio editing on a host of classic jazz reissues, including very rare recordings of Miles Davis and Louis Armstrong among others. He is the founder of Emunity Records, a digital label that focuses on future-lounge and ambient soundscapes, and was a contributing writer to the book *The Spiritual Significance of Music*.

"I have been interested in Lexicon products going back to 1992 when I was recording and producing an album in Florence with Funkareem, my band at the time," says Giuliani. "At that time, I first heard the Lexicon 480L digital effects system and fell in love with it."

"I've been pleasantly surprised by Lexicon's ability to maintain a very special sonic flavor for its products throughout the years, Giuliani continues. "The sonic texture of its reverb units has always been unique. My good friend, bassist Amanda Ruzza, told me about the LXP Native Reverb and when I tried it, I instantly knew I had to add it to my studio arsenal." Giuliani is using a Mac Pro 8-core Intel Xeon desktop running Logic and Pro Tools. "The Lexicon LXP works like a charm in this setup."

Currently Giuliani is working on recording and producing Sambismo, a contemporary vision of Brazilian music with Zé Luis Oliveira (Caetano Veloso, Gilberto Gil) and Béco Dranoff (Bebel Gilberto, Red Hot + Rio). "A top-line roster of guest artists like the one we have on this project can only deserve the best I can give them, and the LXP Native Reverb is an obvious choice for this production. It gives me a selection of those warm, uniquely lush Lexicon reverbs that perfectly complement male and female vocals and a wide variety of instruments."

Sennheiser Launches Online Tutorial For Filmmakers

"If you're asking me 'What is the most underestimated power of filmmaking?' that would be sound," says filmmaker Geert Verdickt. To remedy this situation, the multi-award-winning video journalist has joined forces with audio specialist Sennheiser (Booth 823) to develop a series of tutorial videos dedicated to the subject of audio for video filmmakers. In a total of five episodes, Geert Verdickt shows ambitious filmmakers how to record perfect sound for their videos, and does it in a way that is both professional and entertaining. New tutorials will be uploaded to www.sennheiserusa.com/audioforvideo every two weeks through November 14.

"The video series is packed with useful tips on every aspect of audio for video, ranging from everyday situations to particularly challenging filming environments," explains Oliver Ohrndorf, Marketing Manager Professional at Sennheiser. "The tutorials are aimed at video journalists, video filmmakers and amateurs who want to enhance their video images with excellent sound. Geert Verdickt is not only an outstanding video filmmaker but also an enter tainer who is able to inspire and motivate his audience."

The subjects dealt with in the tutorials include wireless audio recording, choosing the right microphone, recording with DSLR cameras and using shotgun microphones, as well as tips and tricks for avoiding proximity effect and reducing wind noise.

Not only does each tutorial provide valuable information, it also gives participants a chance to win an attractive prize by answering a question on the subject. For each episode, there will be a chance to win three combinations of an MKE 600, Sennheiser's new video shotgun microphone and a set of classic HD 25-II headphones. The winners will be drawn from all the correct answers submitted.

New HDBaseT Extenders Ready At Gefen

Gefen (Booth 819) is showing how a single CAT-5 cable can be used to deliver 1080p full HD resolutions with additional signals such as power and USB peripherals. Both new extenders use Gefen ELR (Extra Long Range) technology based on HDBaseT to consolidate multiple signals using one industry-standard cable.

"HDBaseT enables us to provide an outstanding video using just one CAT-5 cable," says Hagai Gefen, president and CEO, Gefen. "Both short- and longer-range options are available so professionals have some options when it comes to extending high-definition video in the studio."

The Gefen ToolBox Extender for HDMI w/POL (Power Over Line) extends a hi-def source using HDMI with bi-directional IR and power up to 230 feet (70m) over one CAT-5 cable. Extending power over the same cable as HDMI is possible using Gefen POL technology, which streamlines installations where power is limited at the receiving end. Bi-directional IR allows control of the source through the receiver unit. Wall mountable sender and receiver units are connected to the local source and remote display. Distances up to 230 feet are surmounted with just one CAT-5 cable.

The HD KVM ELR (Extra Long Range) for HDMI extends a hi-def source using HDMI with USB for keyboard/mouse peripherals up to 330 feet (100m) using one CAT-5 cable. Gefen's ELR technology is based on HDBaseT and bundles the delivery of 1080p full HD with USB peripherals for an excellent performance. This new model replaces an older version that used two cables to reach the same distance. Complete KVM functionality allows users to access computers and laptops from another room. Half-rack space sender and receiver units connect the computer or laptop to the remote display and keyboard/mouse.

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WORLD CLASS MIXING

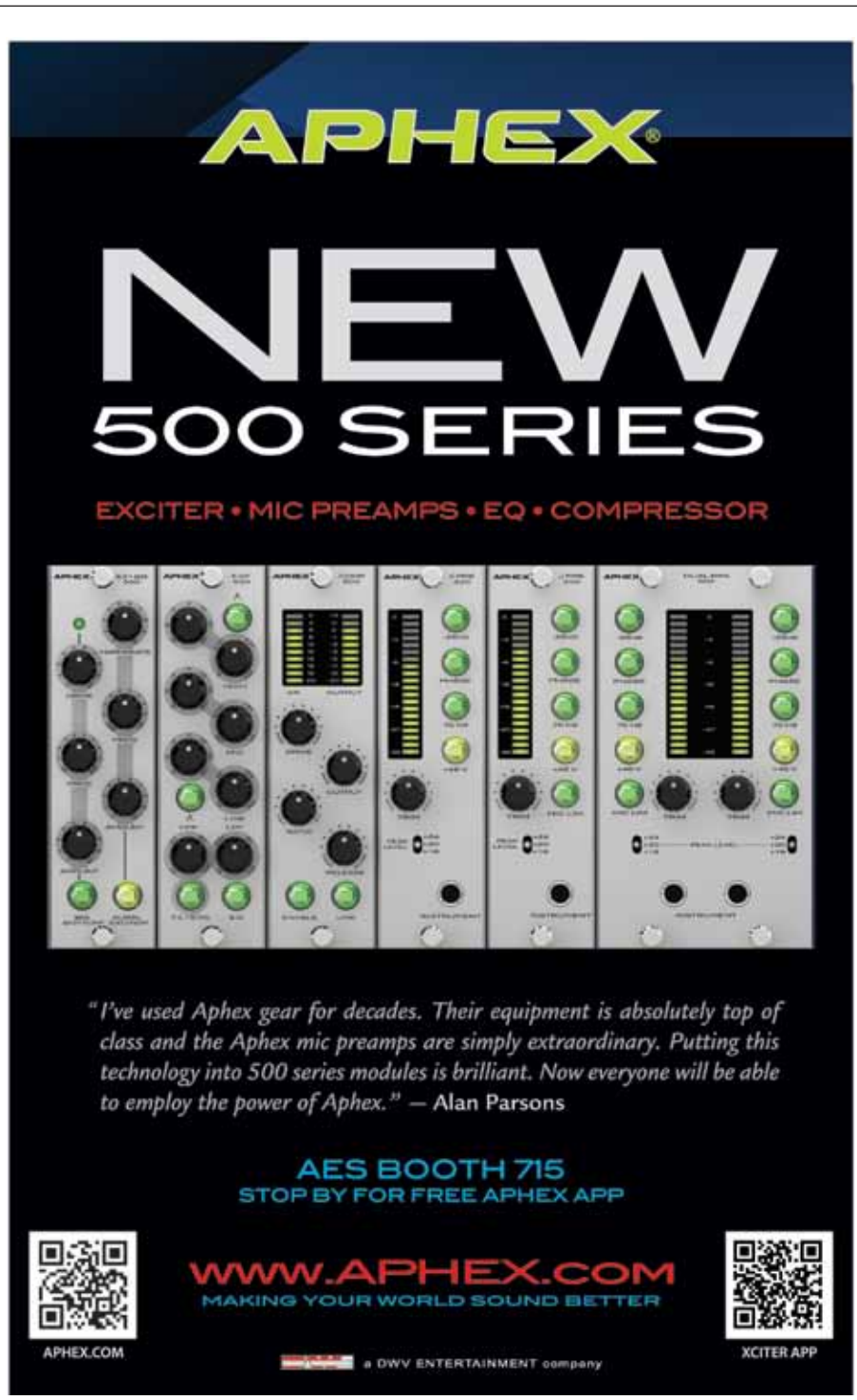
Soundcraft Features Si Performer Mixers

Soundcraft (Truck T1) is launching the Soundcraft Si Performer range of mixers, which, thanks to the integrated DMX functionality, adds lighting control options to an already impressive and powerful audio feature set.

The Si Performer builds upon the successful Si Compact range to which it bears a likeness, providing almost twice as much DSP power and increased functionality, with an input capacity of 80 inputs to mix on all models. The built-in I/O does not disappoint: Si Performer 2 with 24 mic and eight line inputs, and the Si Performer 3 with 32 mic and eight line inputs, plus the four FX return channels. The provision of two option card slots allows I/O expansion via any of the Soundcraft stageboxes and option cards from the Soundcraft ViSi Connect range, giving the possibility of patching up to 80 inputs to mix, or from CobraNet, AVIOM or AES inputs via the appropriate cards.

Soundcraft's SI Performer 2 mixer

The unique integration of a DMX512 port offers core lighting control. The first release of software provides four scene masters (A-D) with associated slave channels on the ALT fader layers, individual color intensities or parameters are set on the slave faders with an overall master level fader, which itself may be assigned to any of the main fader layers for simultaneous access to audio and lighting levels. To automate the process, DMX settings may be stored alongside audio settings in the snapshot system, so both may be recalled automatically by a single button press or via an external MIDI command.



VisLM Leads NUGEN Showcase

NUGEN Audio (Booth 512) is showcasing the VisLM visual loudness meter.

With detailed, objective loudness measurement, history and logging facilities, VisLM provides an easy-to-use ITU, ATSC and EBU standard-compliant way to measure, compare, and contrast loudness during production, broadcast and post-production, on the fly or for entire sections of audio. Offering true-peak level metering (inter-sample accurate level monitoring); loudness range (to help decide if and how much dynamic compression to apply); momentary "instantaneous loudness" for mixing by ear; short-term loudness (three-second time window); and program loudness (long-term integrated loudness measurement); VisLM is a comprehensive tool that helps audio professionals cut through the complexity of loudness compliance.

Updates to VisLM being launched at AES include a dialogue gate option and a customizable sliding window feature. Additionally, VisLM will now be available in a 64-bit OS X version.

VisLM is available in two versions: VisLM-C (compact) and VisLM-H (history), with both versions available in 2.0 and 5.1 formats.

NUGEN Audio's VisLM-H (history)

Also featured at the NUGEN booth: the LM-Correct, an audio suite plug-in designed to offer automatic, faster-than-real-time loudness analysis and correction within Avid edit systems, including Media Composer, Pro Tools and NewsCutter.

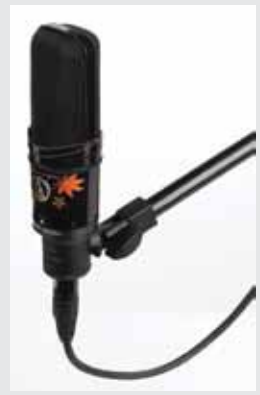
LM-Correct is ideal for rapid, intuitive correction in situations where time is limited, providing an automatic method of rapidly conforming audio to current loudness standards. LM-Correct can be used as a one-stop solution for loudness correction, fixing audio that has not been mixed with loudness standards in mind, or in conjunction with a real-time loudness meter such as VisLM to fine-tune audio mixed to loudness requirements from the outset. LM-Correct can serve as a final "backstop" processor, ensuring that finished files are within specification and performing an in-place fix where errors are found.

A-T Celebrates 50th With Limited Edition Products

Audio-Technica (Booth 705) is offering a number of limited edition products, all featuring a distinct Audio-Technica 50th Anniversary design and color scheme. The products include ATH-M50s/LE professional studio monitor headphones, ATM25/LE hypercardioid dynamic instrument microphone, AE4100/LE cardioid dynamic handheld microphone, AE5400/LE cardioid condenser handheld microphone, AE6100/LE hypercardioid dynamic handheld microphone, AT4050/LE multi-pattern condenser microphone and AT4050URUSHI multi-pattern condenser microphone. Representing just some of Audio-Technica's offerings in its product line, these products are limited-edition versions of A-T's ATH-M50s, AE4100, AE5400, AE6100, AT4050 and the legacy product ATM25.

The LE/Anniversary limited editions feature A-T's classic, silver-colored metallic finish with blue accents, and the AT4050URUSHI sports a stunning traditional urushi lacquer finish with hand-painted Japanese maple leaves. The AE4100/LE, AE5400/LE, AE6100/LE, AT4050/LE, AT4050URUSHI and ATM25/LE all feature a unique anniversary serial number etched on the surface of each model. The AE5400/LE, AT4050/LE and AT4050URUSHI come with a specially designed, beautifully handcrafted wooden carrying case.

Of special note is the ATM25/LE, a re-emergence of the classic ATM25 Hypercardioid Dynamic Instrument Microphone. Based on direct input from end-users and dealers, Audio-Technica chose its 50th anniversary to bring back a special edition of the classic ATM25. The new ATM25/LE is ideal for kick drum, toms and other highly dynamic instruments; handles very high SPL at close range; provides big, warm low-frequency response with excellent presence; offers very full sound on close-up vocals and dialogue; and features a multi-level grille and rugged construction.



Audio-Technica's AT4050URUSHI multi-pattern condenser mic

Firesign's Proctor Stars In 'Poe,' AES Special Event

Phil Proctor

Underscoring the diversity of this year's AES Convention Special Events Track, *Poe—A Life And Stories In Sound* offers attendees a rare opportunity to see legendary three-time Grammy-nominated Firesign Theatre star Phil Proctor, in a live, hour-long dramatic audio performance, as writer Edgar Allen Poe. Engaging live and recorded sound effects, with an original score, the production features Proctor dramatizing moments from Poe's life and passages from the author's most powerful prose.

Scheduled for Saturday, October 27, 8-9 p.m., *Poe—A Life And Stories In Sound* will also feature actors Melinda Peterson, Bill Chessman and Ellen Stewart. The production, underwritten by Sennheiser-Neumann USA (Booths 823 and 822, respectively), features an original play written, produced and directed by award-winning audio dramatist Sue Zizza, and features sound design by David Shinn of SueMedia Productions, with live sound effects performed by Valerie Priest and Suzan Lorraine and recorded playback by Don Priest.

The production was coordinated by AES Convention Broadcast/Streaming Media Chair David Bialik to illustrate the diversity of live audio production. It also serves to kick-off the inaugural "HEAR Now: The Audio Fiction and Arts Festival," taking place in Kansas City June 20-23, 2013.

A multi-faceted artist recognized as the inimitable voice of 'Howard' on the Emmy-award winning *Rugrats*, and as iconic characters in such major animated films as *Finding Nemo* and *Monsters, Inc.*, Phil Proctor is an equally accomplished on-and-off Broadway actor. He has performed with L.A.'s celebrated Antaeus Classical Company with his wife, Melinda Peterson, toured the USSR with the Yale Russian Chorus, and will appear in the forthcoming independent feature film, *Window of Opportunity*.

Co-starring with Proctor in this exclusive AES production is Melinda Peterson, an audio and live theater pro whose appearances range from multiple roles in Proctor & Bergman's long-running NPR Power series which aired on John Hockenberry's *Heat*, to NPR Playhouse productions, and work with all-star casts on *We Hold These Truths* and *Empire Of The Air* for Other World Media. Later this year, she will reprise her lead role of Agatha Christie in *The BBC Murders*.

SoundToys Unveils Boutique Series Plug-Ins

SoundToys is at Booth 619 launching the SoundToys Boutique series of plug-ins. This new series of plug-ins is focused on classic, obscure, hard-to-find audio gear and studio techniques with character, unique sound, and simple control. The ideas for this line of products are culled from SoundToys' massive collection of vintage hardware, and by keeping an ear to the indie production and experimentation side of the music industry.

The first plug-ins in the SoundToys Boutique series are: DevilLoc, a dirty compressor based on the Shure Level-Loc podium mic compressor, and Radiator, a tube channel with EQ, based on the Altec 1567A tube mixer.

"These are the tools and techniques that producers and engineers use to add character to their mixes." says Mitch Thomas of SoundToys.

Royer Labs Spotlights SF-2 Active Ribbon Mic

Royer Labs (Booth 1215) is featuring the SF-2 active ribbon microphone. Designed as a premium instrument for use in classical performance applications or to capture acoustic instruments, the SF-2 is a phantom powered version of the company's original SF-1 ribbon microphone and combines Royer's legendary audio performance attributes with its exclusive active electronics for ribbon microphones.

The new Royer Labs SF-2 has an output level of -38 dB-putting its sensitivity on par with that of phantom powered condenser microphones. This enables the microphone to be used with a wide variety of mic preamplifiers, regardless of gain characteristics. The SF-2's unique electronics and custom designed FET's deliver ultra-quiet operation; with self-noise of lower than 18 dB.

The SF-2's magnet/pole piece transducer structure provides a wide, uniform frequency response with no substantial peaks or dips, and the 1.8-micron ribbon element delivers superb transient response. The result is excellent frequency response, regardless of the angle of sound striking the ribbon. Equally noteworthy, the microphone's off-axis coloration is negligible. These characteristics enable the microphone to deliver rich, full-range sound quality indicative of Royer Labs' reputation for sonic accuracy.

In terms of gain structure, Royer Labs' Active Series ribbon microphones are as sensitive as phantom powered condenser microphones, enabling one to use virtually any microphone preamplifier or

Royer Labs' SF-2 active ribbon microphone

board preamp. Conventional ribbon microphones are typically 15 to 30 dB less sensitive than condenser mics, necessitating the use of high-quality, high-gain microphone preamplifiers when recording quieter sound sources such as acoustic instruments, vocals, room ambiance, etc. The SF-2 contains a fully balanced, discrete head amplifier system that utilizes a specially wound toroidal transformer and ultra-low noise FET's to deliver a sensitivity of -38 dB. Even with extremely quiet sound sources, the SF-2 provides enough level to drive any recording medium.

Where Junior Sanchez Lives, It's Dangerous

Junior Sanchez, who started making records when he was in high school, has evolved from using major studios and large format consoles in New York and LA to designing and building his own high-end studio in his New York area house. To get back to the sound he had mixing on analog consoles, Sanchez has chosen Dangerous Music (Booth 837) gear for mixing and monitoring. "I have the Monitor ST, the DAC ST and the 2-Bus LT. It's changed the whole platform of how I hear, it's awesome," says Sanchez. "I live my life Dangerously."

Relating the sound Sanchez gets from the 2-Bus analog summing amp to his early years with consoles, he explains, "The 2-Bus offers every person that's ever wondered or dreamt about working on a large-format console that advantage of actually having that sound, that headroom, that sonic mass. For me, when I first mixed through the Dangerous 2-Bus, it was like a sigh of relief, 'Finally! I can push my productions to another level.' That's what the user is going to have with a 2-Bus: the experience of mixing on an analog console, without having a giant console in their room." Sanchez says he plans to add a second 2-Bus LT for 32-channels of summing.

Deciding to put together his own studio, Sanchez reminisces, "Before I understood about the importance of monitoring, I would monitor through whatever console I was using. So when I decided to build a room in my house—trying to put together a setup where I can be creative: wake up, go downstairs, write—the first system that came up when I was talking to friends about it was Dangerous Music.

"When I decided to build my room in my house I called my friend Victor Rios, and he suggested a couple of different summing devices and monitoring sections, including Dangerous Music. I decided to look into it, so I did my research, talked to a couple different people and I went online. The rest is history. I've been using the Dangerous Music gear for over three years now."

dbx Showcases TR161 BLUE Link I/O

At Truck T1, dbx is showcasing its DriveRack TR1616 BLU link I/O, a 16-input/16-output digital on ramp/off ramp module that brings professional digital networked audio connectivity to an attractive price point.

The TR1616 offers 16 XLR/TRS analog inputs and 16 analog outputs, along with BLU link RJ-45 Loop input and output, and RJ-45 Snake input and output ports. Users can configure up to 256 channels at 48kHz or up to 128 channels at 96kHz. No addressing or programming is required.

Each of the TR1616's 16 front panel channels features a high-quality dbx mic preamp with mic gain, 20dB pad, low-cut filter, +48V phantom power and polarity selection, along with signal, clipping and additional indicators. A rear-panel USB and Ethernet port enables uploading future firmware updates.

Up to 60 TR1616 units can be linked together with no loss of control or fidelity, enabling first-time users to expand their systems as their connectivity requirements increase. The dbx TR1616 is ideal for use with mixing consoles and with the new dbx PMC Personal Monitor Controller, a remote control that allows performers to easily set up and control their personal mix of up to 16 channels of audio via a BSS Audio BLU link interface. A live mode option provides the user the capability to see real-time view of channels.

Shure Mics Support Parrot Communication Study

When Dr. Karl Berg became part of the world's most extensive parrot research project as a doctorate student at Cornell University, he faced the challenge of recording 1,000 hours of the bird's communication at a wild parrot research center in Venezuela. In a climate that averages a stifling 95 degrees with 99 percent humidity, Berg's focus was to discover important interactions and behavioral traits among parrots in their normal habitats. To properly analyze communication habits, he needed to obtain digital recordings from inside the parrots' nests. Berg turned to the Shure (Booth 905) SM57 and SM11 microphones, confident the mics' rugged design and quality would withstand Venezuela's tropical climate conditions.

The science community closely studies parrots, as the bird is one of few species, including humans, that uses unique "contact calls"—vocal naming skills—to communicate. "Our studies have shown that parrots' talking habits are in some ways aligned with humans," said Berg. "Contact calls serve as the sound that uniquely distinguishes each bird; it functions much like a human name."

The strong communication skills demonstrated by parrots urged Berg to document their sounds for a better understanding of the acoustic patterns and how they relate to human-like abilities. Interested in taking a more in-depth listen to the day-to-day conversations parrots have within nesting environments, Berg selected the SM57 to capture recordings. Although the microphone performed flawlessly and survived Venezuela's heat and moisture-heavy conditions, he did encounter a unique challenge.

"The physical design of the [SM]57 was mistaken for a black snake, and parrots hesitated to get close to it, wanting to avoid exposure to predator danger," Berg commented. "Changing up my game plan, I reviewed Shure's line of lavalier microphones, with the assistance of Michael Pettersen, Director of Applications Engineering at Shure, and added seven wired SM11s to my project's set-up, using a tie clasp to ensure the discrete mics were placed firmly against the parrots' nests, which I made out of PVC pipes."

Dan Dugan Spotlights E-3 Auto Mixing Controller

At Booth 930, Dan Dugan Sound Design is demonstrating the Dugan Model E-3 automatic mixing controller. Since the product's introduction at last year's AES, the Model E-3 has been updated with the ability to provide up to 14 AES3 audio connections or 16 channels of the Dugan Speech System via ADAT.

The Model E-3 replaces the Model D-3 as Dugan's top-of-the-line automatic mixing controller with AES digital I/O. Through its interface with Dugan's Model CP-2 control panel, the Model E-3 provides all the functions of the 8-channel Model D-3 including the Dugan Speech System, the Dugan Music System, Dugan Gain Limiting and three automixing groups in a smaller and more economical processor box while adding more features.

The Dugan Model E-3 automatic mixing controller

AES3 audio connections for up to 14 channels are made through a DB-25 connector; readily available cable squids can be used where XLR connectors are desired. I/O may also be switched to ADAT optical connectors, as in Dugan's other E-series controllers, to provide 16 Channels of Dugan Speech System.

Rack mounting accessories are included to mount a single unit, and two units may be mounted side by side in a single rack space.

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A-FADA Automation For SSL Duality Pro-Station

Solid State Logic is introducing the A-FADA automation system and the new Pro-Station version of its Duality console at Booth 1005. A-FADA for Duality and Duality Pro-Station will be available starting November 2012.

SSL's Duality Pro Station at the House of Rock in L.A.

First introduced with the AWS 948, A-FADA (Analogue Fader Accesses DAW Automation) is an innovative way of using DAW automation to drive the analogue faders on an SSL console. Whether it's for the practical workflow or the subtle noise coloration, an analogue console still has significant place in the modern day studio. A-FADA combines the best of both worlds; the sound of an SSL automated mix with the convenience of DAW tools and control. A-FADA is possible by clever use of the MDAC-driven faders on AWS and Duality consoles. This is the same groundbreaking MDAC system that allows the consoles to switch between controlling the analogue signal levels or DAW faders. The workstation automation is used to drive the MDAC faders on each channel, instead of the on-board automation system, which results in the ideal combination—workstation automation: analogue sound. The system can be retrofitted to all models of Duality console for a nominal charge.

Duality Pro-Station is a new version of the SSL Duality large-format console, which expands the available range of options. Pro-Station offers all of the benefits of SSL's hybrid workflow, combining the sonic advantages of a classic SSL SuperAnalogue mixing console with integrated hands-on hardware control over the DAW environment. The new winged layout of the Pro-Station is designed to serve producers and engineers who wish to conduct their DAW session editing/arrangement and audio mixing from a single central position. In many studios, a separate dedicated DAW station is adjacent to the console and the task of operating the DAW for editing and arrangement is separated from the audio mixing process. Duality Pro-station will appeal to producers and engineers who like hands-on DAW operation that combines the recording, editing, arrangement and mixing processes.

P&E Wing Promotes Quality Sound In New Online Portal

In partnership with the Consumer Electronics Association (CEA), the Recording Academy Producers & Engineers Wing is launching an online portal that promotes enhanced consumer awareness of higher-quality sound for music. The site, which is scheduled to go live in Q4 2012, will offer music consumers information about how they can enhance their enjoyment of their music by seeking out today's higher-quality digital file formats and using listening and storage products that help retain the sound of the music as the artists and engineers intended. The site will help mark a turning point in the evolution of digital music technology from a time when convenience and ubiquity were primary factors in consumers' music technology choices, to a new era when the pursuit of sonic quality becomes equally important.

"We're now entering a time when consumers want to focus on the sonic quality of music, not just its convenience," states Maureen Droney, Sr. Executive Director of the P&E Wing. "As music moved further into the domain of computers, handheld/mobile devices and software, manufacturers of consumer electronics products worked to create new systems that consumers would find valuable in their everyday lives, sometimes at the expense of fidelity," says Droney. "But with increased bandwidth and more readily available hard drive space, it is now possible to merge these conveniences with the world of high-resolution files. Producers, engineers and mixers have always made the most of digital audio's benefits, like improved signal-to-noise ratio and dynamic range, to make recordings that reflected what recording artists heard in the studio. Now those benefits are becoming available to consumers as well."

Ressino's Legs, DPA's Mics Ready For 'Test Drive'

DPA Microphones (Booth 629) and ResInno, designers of specially engineered piano legs, are teaming up at AES to highlight DPA's complete line of instrument microphones. ResInno's Grand Rossa piano design will be on display at the DPA booth for attendees to not only marvel at the Ferrari-inspired red piano legs, but also to listen to the superb audio quality that they produce through the DPA d:vote 4099P instrument microphones and 4006, 4011 and 2000 Series Reference Standard microphones, which provide a clear, true sound.

Designed by ResInno Originator Justin Elliott, the legs on the Grand Rossa have been precisely engineered to produce a distinguishable improvement to the impressive instrument's tonal quality. To emphasize the enhanced audio abilities of the grand piano, as well as those of DPA Microphones, the companies will affix DPA's d:vote 4099, 4006, 4011 and 2000 Series microphones to all areas of the piano at AES. Attendees will be able to listen to each individual microphone through various headphone listening stations connected to each microphone and set up throughout the DPA booth.

DPA and Resinno are teaming up to allow AES attendees to 'test drive' a number of DPA mics and to spotlight Reinno's Ferrari-inspired red piano legs, which have been engineered to improve the instrument's tonal quality.

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Telefunken Intros M81 Reggae Microphone

Telefunken Elektroakustik is at Booth 1224 introducing its new M81 Reggae version of its popular universal dynamic cardioid microphone. The M81 Reggae, featuring a three-color red, yellow and green paint finish and a Lion of Judah graphic is a tribute to the internationally known reggae artist Toots Hibberts of Toots & The Maytals. Frederick "Toots" Hibbert is widely recognized as the man who coined the word "reggae."

In comparison to the M80, the M81 retains the same minimal proximity effect, superior feedback rejection and articulate mid-range however, the top end is pulled back a bit, yielding a flatter overall frequency response, making it ideal for lighter sounding voices, as well as electric guitar, percussion and rack toms.

Over the past few years, the performance of Telefunken's M80 has been likened to that of a condenser microphone and has become a staple for vocal and snare drum applications, especially in the world of touring and live performance. As an alternative to the extended top end capabilities of the Telefunken M80, the M81 is a tool that is a bit less specialized, giving the microphone more universal application ability.

Telefunken's M81 Reggae universal dynamic cardioid microphone

Genelec Gear Enriches Former U.S. Mint In Nola

The Jazz Theater on the top floor of the Old U.S. Mint Building in New Orleans is designed around the music itself: the small (120-seat) rectangular room is intimate and acoustically pristine, fitted with complex movable panels that provide both diffusion and absorption while offering variable acoustics as they slide into place as needed for different types of jazz artists.

The theater is a modular, 4,000-square-foot performance space with a stage that can be configured multiple ways to accommodate any type of jazz genre. The venue has hosted several great performances since it opened in late 2011, and it has recorded many of them via its state-of-the-art recording studio at the rear of the space, where reference speakers from Genelec (Booth 911) reside. A pair of Genelec 8240A bi-amplified DSP monitors, featuring Genelec Directivity Control Waveguide (DCW) and the rounded edges and gently curved front and sides of the Minimum Diffraction Enclosure (MDE), provide uncolored and utterly accurate imaging. A Genelec 7270A active DSP subwoofer provides additional low end, creating the ultimate stereo-and-sub monitoring system for music as nuanced as jazz.

The control center for the recording studio at New Orleans' Jazz Theater at the Old U.S. Mint Building, featuring 8240A bi-amplified DSP monitors and 7270A active DSP subwoofer from Genelec.

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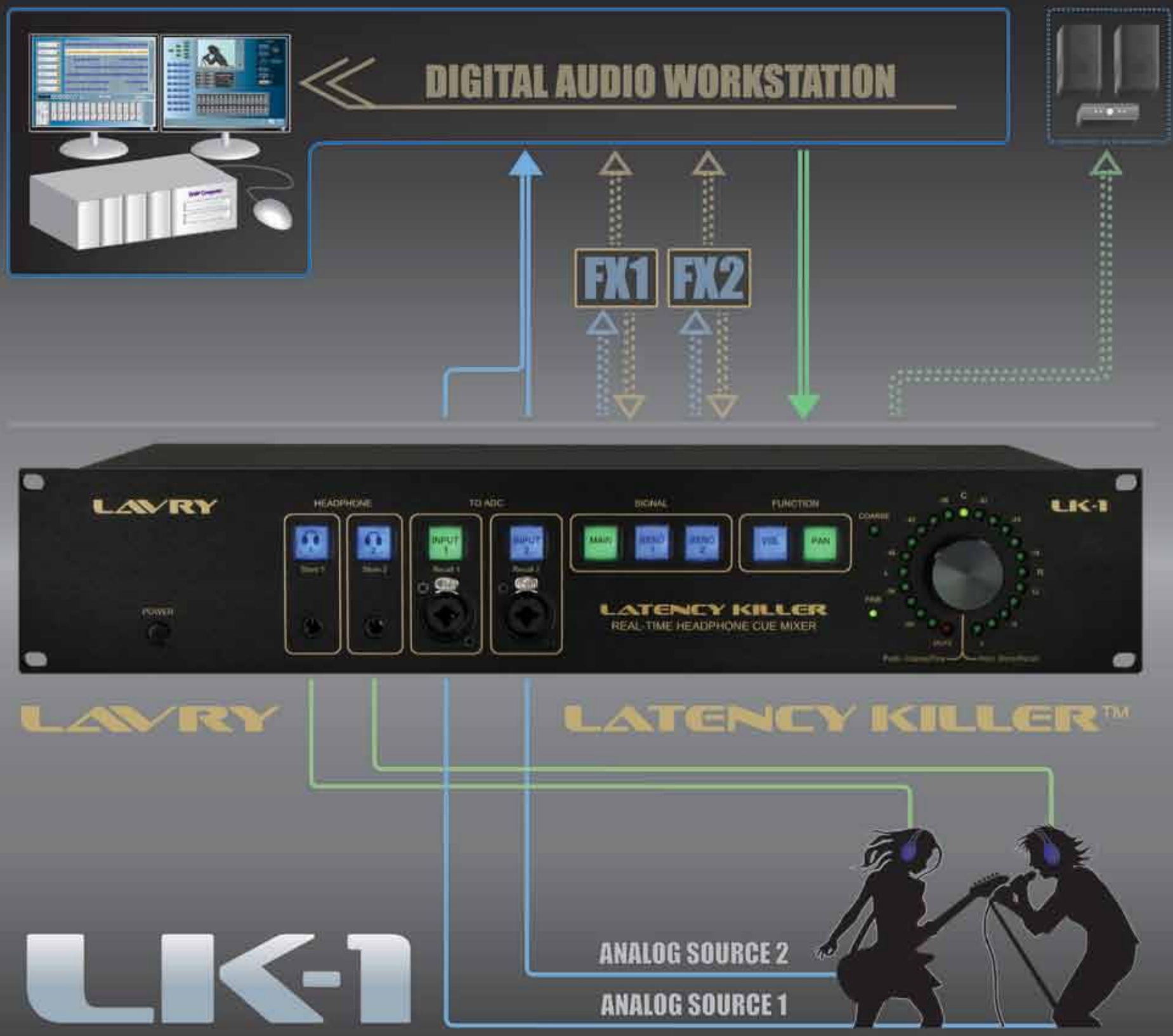

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They didn't really have enough hair left to wear flowers in, but a trio of legendary San Francisco musicians and a veteran music writer who has covered their exploits for years in local and national publications convened for a salute to the San Francisco Sound at AES, in a special event hosted by David Goggin, who also was sans flowers but abundant in knowledge, smart quips and pointed questions. The distinguished lineup is shown here in a rare moment of repose: (from left) Michael Cippollina, former bassist for Huey Lewis and the News; Peter Albin, founding member of Big Brother and the Holding Company; author-critic-historian Joel Selvin; and Country Joe McDonald.

Al Schmitt & Friends Share Info, Laughs

By Clive Young

One of the highlights of the AES Convention's opening day was the "Al Schmitt & Friends" Roundtable, which featured a slew of top engineers and producers sharing their thoughts on a wide variety of subjects, as well as busting each other's chops—and occasionally the audience's as well.

While 21-time Grammy-winning engineer and producer Al Schmitt may have been the name on the marquee, also on hand to share their experiences and expertise were Elliot Scheiner (Foo Fighters, Eric Clapton), Ed Cherney (Bob Dylan, The Rolling Stones), George Massenburg (Earth Wind & Fire, James Taylor), Chuck Ainlay (Mark Knopfler, Dire Straits) and Frank Filipetti (Foreigner, KISS). The event was sponsored by Sennheiser and hosted by the company's Joe Ciaudelli.

While there was a prepared segment of the show, the highlight was the free-for-all Q&A with the audience, which covered everything from stereo mid-miking on vocals, to retaining objectivity. Perhaps the most revealing moment was when the panel was asked what was the best advice they had been given. After Massenburg offered "Be an accountant," Cherney jumped in to share advice he received from legendary engineer Bruce Swedein (Michael Jackson): "Run your career like a business—keep track of your hours, bill them, pay your taxes, save money when you can, because I promise you'll hit good times and bad times, and you don't want to be a schmuck living in your car when you hit bad times. Don't get in trouble with the government. A lot of us neglect it, think it won't happen to you, but guess what? It ruins your life and negates everything else you did."

Frank Filipetti cited a fellow panelists as he explained, "The best advice I ever got was when I'd only been engineering for two years and I had the honor of doing a panel with George Massenburg; I hadn't gone through the ropes as others had, so I spent most of the panel trying to learn from him. He said to always remember that you don't own the project—it doesn't belong to you. If you get too personally involved, you're not going to do any good for yourself or the artist you're working with. It's about letting it go; at the end of the day, yes, it's creative and we get our ideas down, but it's a service industry… we're here to service creativity, but more importantly, to get the best out of the artist."

The event was recorded and will be posted online at Sennheiser's Recording Sound Academy (RSA) as well as the AES website.

NewsFrom Spectra Sonics

Spectra Sonics (Booth 942) has initiated a development program that utilizes 1960's-era circuit designs in combination with current digital audio application requirements. The result is several new products, including the M502 preamplifier/EQ, and the 611 series Complimiters. The products offer superior analog performance that will easily interface with digital platforms.

CEDAR Enters The AAX Era

In response to Avid's introduction of its AAX plug-in format, CEDAR Audio (Booth 935) is introducing DNS One AAX, an AAX Native plug-in that combines the DNS One process with the DNS CS remote control for the DNS2000 and DNS3000.

CEDAR's DNS process is the modern standard for noise suppression in film and TV studios, on location, for sporting events and in newsrooms worldwide. Compatible with the latest Pro Tools 10 systems, DNS One AAX retains the zero latency of previous versions and offers the same Academy Award-winning noise suppression as its illustrious siblings the DNS1000, DNS1500, DNS2000 and DNS3000.

Andy Day, when reviewing DNS One, noted: "The incredibly simple interface might fool you into thinking that the DNS One is limited in performance, but quite the opposite is true. In fact, I'd go so far as to say that it provides the most natural noise reduction of all the processors out there."

Existing users running DNS One on Intel-based Mac systems may upgrade to DNS One AAX (which also supports Audiosuite) free of charge. Those running a more complete suite of CEDAR Studio processes may do so for a nominal charge.

Clear-Com Gets The Vote For Presidential Debates

Clear-Com (Booth 1218) provided a total communications solution for the presidential debates. The company's Eclipse Median digital matrix and HelixNet Partyline intercom systems and Tempest2400 digital wireless intercom with the new Seamless Roaming feature were following the campaign trail, providing production team members at each of the four debate locations with an integrated communications solution for coordinating all the production elements within the venues as well as the pool broadcast truck.

With more than 100 million viewers watching the debates around the world, every production cue, from lighting to camera angles, was critical. Equally important was coordination between the director and producer of the debates, as well as between those positions and the producer in the pool broadcast truck, who managed the camera and audio feeds for the broadcast on all the major networks. The ability of the Clear-Com intercoms to interface easily with one another, along with delivering superior audio quality for clear audibility, ensured that no critical communications were missed.

At the heart of the communication setup was an Eclipse Median frame located backstage. It handles venue communications, while a second and third Eclipse frame, located in the media pool, allowed broadcast and print media management personnel to communicate with the production crew about shot selection and other important elements. A fourth Eclipse frame was positioned at the pool broadcast truck. Its primary function was to interface with the venue's Clear-Com system and the truck's installed intercom system. This setup allowed the crew to place a Clear-Com V-Series panel at or inside the pool truck.

PHOTO: JONATHAN FONG

The Grateful Dead's Bob Weir, of Tamalpais Research Institute (TRI Studios), and his team, are shown demonstrating the Meyer Constellation system in their Studio One technical tour yesterday. Shown from left during the demo are: audio engineer Rick Vargas; studio founder Bob Weir; audio engineer Michael McGinn; and chief technical officer John Harkin.

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Sonnox, Fraunhofer Pro-Codec Version 2 Plug-In

Sonnox Fraunhofer's Pro-Codec Version 2 plug-in

Fraunhofer IIS (Booth 729) and Sonnox Ltd. (Booth 504) are launching the second generation Sonnox Fraunhofer Pro-Codec Plug-In. Initially released in 2011 to global praise, the Pro-Codec Version 2 introduces the ability to master for iTunes and supports the latest multi-channel audio codecs.

For the first time, the Pro-Codec Plug-In enables engineers to use Apple's iTunes Plus codec for real-time auditioning, making it a powerful time-saving tool to efficiently mix directly for the "Mastered for iTunes" program. Sonnox has added Apple's iTunes Plus codec to the Plug-In to enable the exact clipping behavior of the iTunes encoding chain to be monitored and levels corrected if necessary, saving time and ensuring high quality output during the mixing process.

In addition, Sonnox and Fraunhofer have integrated the latest MPEG Surround codec along with Advanced Audio Coding Low Complexity (AAC-LC) multi-channel and High Efficiency Advanced Audio Coding (HE-AAC) multi-channel support, making the codecs conveniently available for producers of surround music. These codecs provide superior audio quality for surround sound mixing and are used in surround broadcasting and streaming.

Owsinski Hosts Audio Recording Course At Lynda.com

Award-winning video training site lynda.com has added an in-depth recording course to its extensive audio curriculum, and is offering more than an hour of free training. *Audio Recording Techniques* is a five-hour program hosted and written by audio recording educator Bobby Owsinski, co-author of *Abbey Road to Ziggy Stardust*. Owsinski shows how to capture great recordings of drums, acoustic and electric guitars, upright and electric bass, keyboards, horns, strings, vocals, and more. Using 3D graphics combined with live-action practical examples, the course demonstrates various microphone types, placements, and response patterns.

The recording session follows one song from start to finish during a week-long studio session featuring 12 pro musicians and singer Iyeoka recording a new version of her hit song "Simply Falling," which has over five million YouTube views. The original version of the song was produced by lynda.com Audio content manager David Franz, who helped create the course after tracking the song in his Los Angeles project studio.

"Smaller project studios are becoming increasingly prominent, but simply having the tools isn't the same as knowing how to use them well," says Franz. "With Audio Recording Techniques, we're hoping to help musicians and aspiring engineers use the tools they have to make great sounding recordings."

Audio Recording Techniques combines live action with computer animation that makes it easier to visualize microphone polar patterns-meaning a microphone's sensitivity to sounds coming from different directions, which is a key consideration in choosing and placing microphones.

"This is truly a first-of-its-kind online course," says Franz. "There are audio schools that cover recording technique, but online we're able to use computer graphics to make it easier to understand certain concepts. Plus, it's much more economical, and you can refer to it again and again."

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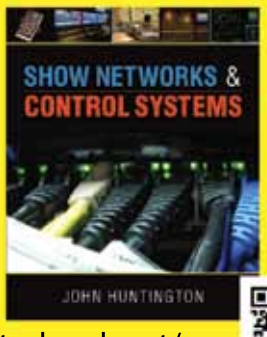

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AES Must-See: Networked Audio Issues

By Steve Harvey

Networked audio is uppermost in many minds currently, with AVB promising a standardized protocol solution for both audio and video. AVnu Alliance, the consortium of 50 manufacturers behind the AVB protocol, will present an overview of the technology during "The Unified AV Network (Room 123, 9 a.m.), chaired by Robert Silfast of Avid.

With cross-vendor operability increasingly demanded, "Interoperability Issues in Audio Transport over IP-Based Networks" (Room 123, 11 a.m.) will focus on interoperability standards and methods based on the Ethernet AVB suite of IEEE standards as well as AES X-192, and Audio Contribution over Internet Protocol (ACIP and ACIP2) interoperability issues. Discussions will be from both a European and U.S. perspective.

With the FCC's regulations stemming from the CALM Act coming into effect in mid-December, thoughts now turn from loudness to lip sync, which remains a problem for some TV broadcasters. Jonathan Abrams of Nutmeg Post will chair "Lip Sync Issue" (Room 131, 2 p.m.), discussing the challenges and offer potential solutions from both a U.S. and European perspective.

Anyone concerned with getting the best audio from the ATSC standard would do well to attend "Audio Processing Basics (Room 131, 5 p.m.). Panelists include experts from three of the giants of broadcast processing: Linear Acoustics, Omnia and Orban.

Post production professionals might be interested to see how things are done in San Francisco. Technical Tour 6 (1 p.m.; tickets are limited) will take participants through the Polarity Post and Outpost Studios facilities. The two shops, under one roof, are a premier destination for post services in the city.

The two high performance workhorses of Lewitt Audio's (Booth 1146) DTP Percussion series, the DTP 340 REX and the DTP 640 REX, have undergone a model upgrade in 2012. Now the two bass specialists are even more versatile and specialized. In addition to these upgraded products, Lewitt is spotlighting its MTP live mic series as well. Shown here at the Lewitt booth are, from left, Lewitt's head of sales, Mike van der Logt, and Jeff Sazant, president of TruNorth Music & Sound, which distributes Lewitt gear.

With 16 channels of Rupert Neve designed class-A magic and numerous tonal and routing options, the RND (Booth 1131) 5059 Satellite will elevate a DAW-based studio's sound and performance to new heights. Shown here with the full RND line featuring the 5059 Satellite are Chris Dauray (left), marketing savant/sales liaison for Rupert Neve Designs; and RND general manager Josh Thomas.

Jim Bailey, director of product development at Aphex (Booth 715), was at the ready on Saturday as AES got into full swing. Aphex is here introducing its new 500 Series modules. The 500 Series now includes six models: J PRE 500 Mic Pre; EQF 500 Parametric Equalizer; DUAL RPA 500 Mic Pre; A PRE 500 Mic Pre; the COMP 500 Optical Compressor; and the previously unveiled EX•BB 500 Aural Exciter/Big Bottom module.

At Booth 749, ADAM Audio is introducing the F Series professional monitors with signature tweeter technology that provides unsurpassed performance at the most accessible prices in the company's history. The F Series consists of the F5 and F7 nearfield monitors and SubF dedicated subwoofer. At the ADAM booth yesterday, company president Robert Caputo got up close and personal with the new product line.

New Converters At iZ Technology

iZ Technology Corporation (Booth 1033) is launching the ADA II converters along with its next generation of converters, the Classic 96 and the Ultra Nyquist, 8-channel analog I/O cards, the most pristine and euphonic converters iZ has ever produced.

Not only does the new ADA II offer the most transparent, true-to-source conversion available today, it's now even more powerful than the original ADA I and comes with a larger 10.1-inch higher-resolution display. The user interface is easier to use with the main screen showing both the A/D and the D/A meters. The new front panel is fingerprint-resistant and offers a high-contrast white LED ring-lit power switch.

iZ Technology's ADA II converter.

ADA II supports the 24-channel transformer balanced AES card, and features a new ProTools sample rate error indicator. ADA II is fully compatible with iZ's new Classic 96 and Ultra Nyquist analogue I/O option cards.

iZ's Classic 96 analog I/O card maintains that signature, high-quality iZ audio without compromising disk space. Never harsh or biting, the iZ Classic 96 converter card is optimized to bring clear, transparent sound to studio and live recording applications. The Classic 96 analogue I/O cards boast the same warmth, bottom end, and performance characteristics as the historic Classic analogue I/O cards, but with the sample rate range extended to 96 kHz.

Also available now are the long awaited follow ups to the legendary Nyquist (96 kHz) and S-Nyquist (192 kHz) analog I/O cards: the Ultra Nyquist Analogue I/O cards. With lower noise and distortion than even the famed S-Nyquist design, the Ultra Nyquist analogue I/O cards combine the best attributes of both the Nyquist and the S-Nyquist into one unified design.

Focusrite (Booth 1205) is launching Forte, a brand-new flagship portable audio interface. It represents the pinnacle of Focusrite's analog audio circuit design, coupled with the latest in digital conversion technologies, alongside no-compromise industrial design and professional practicality. Focusrite Novation's Ralph Goldheim, director of U.S. sales, shown here, is a fount of insight on the subject of Forte.

Offering more than 700 brands with fast shipping, sane prices and outstanding service, Full Compass Systems has become a leading national retailer of pro audio, pro video, A/V, lighting and musical instruments. Product manager Kevin Peckham is shown here at the Full Compass booth yesterday.

Isabelle Wear Joins Interfacio Team

Isabelle Wear has joined industry search and recruitment business Interfacio in the newly created role of director of business development for Europe.

Isabelle joins husband and Interfacio founder Richard Wear after 16 years working in sales and business management roles in the U.K. and Europe with Edirol, M-Audio and most recently Audio Technica. Isabelle will operate from the London headquarters where she will focus on increasing the company's reach and capability in key European territories including France, Germany, Benelux, Scandinavia, Southern and Eastern Europe.

Speaking about her new role Isabelle comments: "I am very excited to be joining Interfacio and am looking forward to reconnecting with my many colleagues throughout the European MI, Pro-Audio, and Broadcast network. This feels like a perfect next step for my career allowing me to build on my experience working with and recruiting sales, marketing and support people at all levels. My first introduction to Interfacio was as a client and I really believe in what we are doing—helping individuals and companies get the right fit in what is always the most critical area for any business."

aes rally | continued from page 1

emerging new tracks gaining attention from the visiting masses.

"At any time this weekend, there are three things going on that you have to see," said John Krivit, Student/Career Events Co-Chair. "The Project Studio Expo is awesome, the exhibit floor is fantastic and then there's the papers, workshops and social events. It's all great."

The convention has been a success at attracting audio students, and the plethora of educational offerings are a key factor. "We're doing everything we can to make students feel like they're a significant part of the audio community," said Krivit. "We're reaching out with everything, from social events like parties to the great mentoring party Saturday night at Coast Recorders, to meetings of the student delegate assembly where we invite students to introduce themselves to other students in the community."

But wait—there's more. "There's also an education and career fair that has more participation than any recent convention that we've done," said Krivit. "Same story with the Student Recording Competition, which is the most well-subscribed for a West-Coast convention that we've ever had. We also brought back the Student Design Competition, allowing us to reach out to people who have an entirely different relationship to audio—electrical engineers and computer science majors who are creating projects in audio—and we're really excited about that."

You don't have to be new to the industry to get a lot out of the educational offerings at AES—they're designed for everyone across the spectrum, from the audio student to the seasoned pro. As Krivit pointed out, "Anyone who enjoys going into Guitar Center's pro audio department loves going to the AES Show, because this is that times a million—it's your bliss."

cinema | continued from page 1

Bender demonstrated how sound can help build tension, focus the audience's attention and amplify the director's storytelling. The sound team can also create signature sounds: Bender's iconic mockingjay melodies from *Hunger Games* have found their way onto iPhones as ringtones worldwide.

Bender noted that in the legacy workflow, all of the sound associated with a film could not be played together until the final mix. Nowadays, technology is so powerful that the sound team can delivered elements already processed and placed in the soundfield. "Pro Tools has changed everything," he observes.

Lon Bender, Soundelux

Hunger Games included material specifically designed for the 7.1 format's center-side surround channels, a new experience for the Soundelux team, he said. After 37 years in the business, "There isn't a film that comes along that I don't learn something on," he reports.

On the subject of 7.1, he adds Soundelux is also involved in mixing specifically for home delivery of many movies, typically containing the dynamic range to better suit home systems, and creating specially tailored stereo mixes, rather than relying on the processor to generate an electronic downmix.

Soundelux also develops its own technology and techniques. Bender spoke about DFS, a MIDI-based digital Foley system, and the ability to record authentic outdoor Foley using the iPad for video playback.

More than ever, sound and picture are planned in tandem. "Directors are looking to get the sound team involved from the get-go," says Bender.

tutorials | continued from page 1

for worse, more communicative with their audiences (i.e. customers). Considering that, how are those valuable connections nurtured and maintained with businessmen no longer calling the shots? Social networking is the answer, and for those savvy with these social tools, the connected world is their growing audience.

On Saturday morning, Ben Kok of BEN KOK Acoustic Consulting provided valuable insight to a full audience with his "Small Room Acoustics" tutorial. Because many project studios are shoehorned into a small bedrooms, basements and attics, Kok covered the inherent problems of these environments as well as how to correct them—valuable information for those of us working in the confines of residential, secondary rooms.

For more tutorial topics, refer to your AES Convention Program.

'David Rees Compressor' At Phoenix Audio

Phoenix Audio (Booth 621) is introducing the N90-DRC/500 compressor, aka the David Rees Compressor. This is an API 500 series format compressor and gate that will complete the Phoenix Audio 500 series line up and will sit alongside the DRS1R/500 mic pre amp and the new DRS-EQ/500 four-band EQ.

This product was originally conceived 20 years ago by David Rees but was never fully released. Shaun Leveque (Phoenix lead designer) and David Rees worked hard to port this across for the API "lunchbox" series. This product is a testament to David Rees's long career as an acclaimed audio designer, a career in which he has designed for various companies such as Cadac, Tweed Audio, Shep Associates, to name just a few, as well as being heavily involved in Cathedral audio sound system designs such as the system installed in Winchester cathedral. Rees was also the technical manager at the revered Rupert Neve company in the 1960s and '70s, where he was solely responsible for the legendary Neve 2254 and 2253 compressors.

The Phoenix N90-DRC/500 compressor/gate is designed around a VCA control with Class A discrete input and Class A transformer balanced output. The N90-DRC/500 is intended to be driven "by ear." There are no optimum settings that would cover all situations. It is intended to be very musical and smooth and has quite a wide ranging effect. Musically the progressive curves are very kind—there is no sudden change on passing the threshold and audio processing is virtually "seamless."

Technically the progressive curves are achieved using linear detection combined with logarithmic attenuation inside a closed control loop. "Limiter sound" is still provided by the higher ratios and there is a choice of attack times. The gate is more conventional but its release time is composite with a hold time followed by a fade time.

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