From the editors of Pro Sound News & Pro Audio Review

day3 monday edition

the AES DAILY

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

Michael Romanowski

Narada Michael Walden

Young Guru

Jack Douglas

Platinum Producers: Where's The Song?

By Steve Harvey

The takeaway from "Platinum Producers and Engineers," chaired by locally based mastering engineer Michael Romanowski, was simple: Never mind the technology, where's the song?

"The song is the most important thing," says Young Guru, perhaps best known for his work with Jay-Z. "People are relying too much on technology and not playing. I would prefer everybody to be in the same room."

Narada Michael Walden, who had a long, hit-laden working relationship

platinum on page 38

AES Closes With A Flourish, Looks Onward To L.A. in 2014

By Clive Young

This may be the last day of the AES Convention, but that doesn't mean everything's finished for the 2012 edition of the annual convocation; in the words of Yogi Berra, "It ain't over 'til it's over."

There's still great workshops and tutorials to see; the Project Studio Expo will offer telling insights and savvy practices to adopt; some of the best tech tours of the Convention (Electronic Arts and Fantasy Studios) have been saved for last; and then there's also the important consideration that the best pro audio equipment and technologies in the world are on display on the exhibition floor.

In short, if you love audio and are looking for something to do, you've come to the right place. There are 296 different exhibitors onsite, presenting their cutting-edge wares, and over the course of the Convention's three days, an estimated 14,000 visitors have—and continue to—stalk the show floor, ready to see it all before the doors close.

However, when the day's end arrives and the final attendee is removed from the Moscone Center kicking and screaming, it will be some time before the Convention returns to San Francisco.

The show has traditionally alternated years between the East and West Coasts, so it will head back to the Jacob Javits Convention Center in New York City for the 2013 edition, but the following year, 2014, will see another change: The AES Convention will pitch its tent in Los Angeles for the first time in over a decade.

"We haven't been in Los Angeles since 2002," says Chris Plunkett, deputy director, convention management. "We're really excited to go back down to L.A.; we'll be returning to the Los Angeles Convention Center, right next door to the Staples Center."

A major reason for the long-term move to San Francisco 10 years ago was the area surrounding the conven-

aes to l.a. on page 38

In The Mix: Options At Both Extremes

By Strother Bullins

The spectrum of products displayed by our passionate group of manufacturers at AES are as deep and diverse as the audio professionals who will ultimately use them. Look no further than the mixer/control surface category as an example; meticulously-built reboots of old school, analog-based ideologies stand opposite brand-spanking-new ways to produce audio in-the-box, and both extremes have potential end users salivating.

For example, two exhibitors—both LA-based pro audio firms, Tree Audio and Slate Pro Audio—embody this "have it your way" mix trend. Tree Audio's The Roots, a unique eight- or 16-channel/2-bus tube console, and Slate Pro Audio's Raven MTX mixing console/DAW controller, featuring a

in the mix on page 38

on the | inside

Entertaining and Enlightening: Proctor Plays Poe PAGE 8

Aurora Audio Releases Aurora Sidecar PAGE 24

iZ Technology Launches RADAR 6 System PAGE 34

Grace Design Launches New Stereo Ref Monitor PAGE 37

VISIT US AT BOOTH # 905

OUR COMMITMENT TO SOUND HAS NEVER BEEN SO CLEAR.

SHURE PROFESSIONAL HEADPHONES For over 85 years, we've focused on precision engineering, so you can, too. That's why Shure offers a variety of models engineered for mixing, mastering and tracking, all delivering high-performance audio and rugged durability. Because when sound is both a passion and profession, there's no room for compromise.

www.shure.com/americas

© 2012 Shure Incorporated

SHURE
LEGENDARY PERFORMANCE™

Moog Music is at Booth 1222 showing its new Analog Delay, a 100 percent analog signal path module that features 800ms of delay time, front panel MIDI control, and an assignable Tap Tempo/ CV jack on its front panel. Included with each unit is a free VST/ AU/RTAS editor for easy implementation into any recording, live, and performance situation. Expounding on the Analog Delay's virtues at the Moog booth yesterday were, from left: Eric Church (production engineer), Tent Thompson (product marketing manager) and Cyril Lance (chief engineer).

China Audio Video Association (CAVA) members in front of their booth number 532 at AES 133 in San Francisco. Seated are Bingkun Zhao (CAVE General Secretary), Zhu He (Vice Secretary General CAVA). Standing, left to right, Michael Chen (General Manager Jazz Pro), Shusen Wang (Chair, AES Beijing), David Pan (Secretary AES Beijing), Frank Zhou (TASE representative), Peter Jianchu Wang (Treasurer AES Beijing), Liu Zhichong (Vice-General Manager ZP Sound), Yong Xie (President XYCAD).

'Optimism and Hope' Underpin Wells's Agenda as AES President-Elect

By Steve Harvey

With the economic woes of 2008 now fading somewhat, "I'm happy that we are entering the next year with a sense of optimism and hope," says AES president-elect Frank Wells. "The Society has tightened its belt and trimmed its operation and been a good steward of its resources, but that's gone as far as it can."

The organization must begin thinking about growth again, he says. "My friend and colleague, Bob Moses, the new executive director of the Society, has been on the job since January, learning and listening and, with this Convention, beginning to experiment with new ideas. As Bob, and our now small but dedicated staff, work to model the Society's future, customer service is a consistent focus."

There are also considerations beyond the AES' 14,000-plus membership, he says. "The manufacturing community needs to know that AES is committed to partnering with them to our mutual benefit, and for the benefit of the industry. New training initiatives and focused marketing are early signs of this commitment."

AES President-Elect Frank Wells

Wells began a career in radio and technical engineering in the mid-1970s with the USAF, going on to become chief engineer for WMOT-FM at MTSU, then chief of technical services at Glenn Meadows' Masterfonics production and mastering facility, both in Nashville, located in the heart of Music Row. In 1988 he made a transition to publishing, working first as editor for the U.S. edition of *Audio Media*, then as editor of *Pro Sound News* and editorial director of *Pro Audio Review*, *Audio Solutions* and *The AES Daily*.

As for the evolving size and format of conventions, he says, "New York in 2013 and the return to Los Angeles for the bi-annual west coast convention in 2014 will tell us a lot about the future of conventions, as well as about the ongoing marketing and content experimentation."

He concludes, "AES plays important roles as an incubator of ideas, a clearinghouse for technology, a source for education—including continuing education, in Standards development and as a gathering point for dialog between the best minds in our industry."

The AES Daily is urging Convention attendees not to take umbrage should they hear others saying something on the order of, 'Check out them legs!' Over at the DPA booth (629), the esteemed mic manufacturer and Rossino, designers of specially engineered piano legs, are teaming up to highlight DPA's complete line of instrument microphones. Rossino, in turn, is using the occasion to promote its Ferrari-inspired red piano legs, which, it must be admitted, have a high 'wow!' factor going for them. We'd follow them anywhere.

Cogswell College Exhibits At AES, Hires Dobos

Cogswell College, a regionally-accredited institution offering a unique curriculum that fuses digital arts, engineering and entrepreneurship, is exhibiting at Booth 1211. At AES the college is demonstrating how its sound effects and score enhanced the short animated film Worlds Apart produced at Cogswell; showcasing student synthesis projects; promoting a DAT CD project and the Genre Electronica class tracks on iTunes Playlist; and showcasing special project class student-built guitar amplifier.

"The AES conference is the best opportunity that we have to create industry partnerships, secure internships and collaborative projects for the students, and close key educational equipment deals," says Professor Timothy Duncan, Director of the Digital Audio Technology (DAT) program at Cogswell College. "As one of the most important conferences in the audio industry, we are thrilled to participate at this year's event."

In related Cogswell news, Julius Dobos has been hired as Distinguished Lecturer in its Digital Audio Technology department. In his new role, Dobos will teach courses in Studio Recording, Sound Design and Sound Synthesis, and advise on student-based projects and initiatives.

Dobos is also the founding composer and producer for The Creative Shop, a music production studio with a clientele that has included Sony Entertainment, The Discovery Channel, and Nokia. Prior to joining Cogswell, Dobos released seven musical albums, among them the platinum-selling *Connecting Images*.

ProSound Network Presents Best Of Show Awards

The editorial staffs of *Pro Sound News* and *Pro Audio Review* magazines presented the second annual ProSoundNetwork Best of Show Awards for the 133rd AES Convention in San Francisco yesterday afternoon.

During each of the pro audio industry's major U.S.-based conventions and trade shows, the editors of *PSN* and *PAR*, with assistance from the editors of sister titles *MIX* and *Audio Media*, comb the exhibit halls for new and noteworthy products.

The winners are as follows: **ADAM Audio** F-Series, **AKG** D12 VR, **AMS Neve** 1073N, **Antelope Audio** Orion 32, **Aphex** 500 Series Modules, **Audio-Technica** AT5040, **Cedar** DNS One AAX, **Dangerous Source**, **Fairlight** Quantum, **Focusrite** Forte, **Grace Design** m905, **IsoAcoustics** ISO-L8R200, **iZ Technology** RADAR 6, **Lawo** mc2 56 MKII, **Lewitt** Audio DTP Percussion Series, **Miktek** R99, **Millennia** HV-37, **Moog** 500 Series Analog Delay, **Neumann** KH 310 A, **PMC** twotwo, **Prism Sound** Lyra Series, **Radial Engineering** Gold Digger & Cherry Picker, **Rupert Neve Designs** 5059, **Sennheiser** Digital 9000, **Shadow Hills** Mastering Compressor, **Shure** KSM9HS, **Simaudio, Ltd.** MOON 3500MP, **Slate Pro Audio** Raven MTX, **Solid State Logic** E-Series for 500 Series Racks, and **Undertone Audio** UnFairchild Model 670M.

Analog, digital, vintage, new—across the spectrum of live and studio recording tools and accessories, Vintage King Audio, at Booth 1111, has all the brands and gear an audio recording enthusiast could want. VK's Robin Porter is shown at the booth with a rack display featuring several of the company's most sought-after products.

How appropriate that the Harman brands should take the old saw "keep on truckin" to heart when planning their AES presence in San Francisco, because a truck—newly refurbished, no less—is indeed on the exhibit floor here, showcasing a range of Soundcraft Studer digital mixing consoles, JBL Professional LSR Series studio monitors and AKG microphones and headphones. With the redesign and refurbishment, the Soundcraft Studer truck can now demonstrate up to six monitoring consoles at any one time. No word yet as to whether Robert Crumb's Mr. Natural will show up to greet visitors with his trademark wisdom.

Fairlight Unveils Quantum Post System

AES 2012 sees the debut of Fairlight (Booth 543) Quantum, the latest addition to the company's award winning, high-end Audio Post Production range. Quantum is a complete audio post production system combining the power of Fairlight's hardware and software, recording, editing, mixing, plug-ins, MIDI and video with a fully integrated, 12 or 24 fader console perfectly suitable for film, video and music studio and post production facilities.

Quantum offers pure control through the fast and ergonomic operation of its tactile control surface with faders, switches, knobs and jogger wheel, augmented with touch screen and mouse based functions. Quantum's motorized faders combine with a dual row of rotary encoders to provide touch-triggered automation of all mixing parameters.

Fairlight's Quantum audio post production system

Within easy reach, the system touch screens complement the physical controls with multiple switching options and project navigation. Quantum includes an embedded Edit controller utilizing Fairlight's unique Picture Keys. These instantly adapt their appearance and function for easy navigation with fewer keystrokes. The control surface literally reinvents itself for each task you undertake, presenting the commands you need at the right time. Fairlight's new iCan technology, with drag-and-drop Layout Editor, allows audio engineers to design their own button layouts for specialized functions. Also available are flexible mounting systems to attach speakers and screens from the rear of the console.

Quantum delivers pure efficiency with cutting-edge affordability for a mid-size console. Editing, SD/HD integrated video, mixing, plug-ins, file transfer, recording are integrated all in one system. As part of the Fairlight range it is fully file format compatible with all Fairlight products, and provides seamless workflows for virtually all SD and HD file formats.

NewsFrom

Sanken

Sanken (Booth 1112) microphones is introducing the new CU-55 cardioid microphone. Featuring a modern, compact design, the CU-55 provides a rich vintage sound in a small, lightweight, easy to position package. The CU-55 houses a side-firing 16mm capsule with a resonant chamber like the top of the line Sanken CU-44x that has been tuned to create a perfect cardioid pattern, and is omnidirectional below 50 kHz. This new generation microphone is flat at 90 degrees, flat on axis, with very little proximity effect. The CU-55 uses the same diaphragm material as Sanken's remarkable CU-100 and CUW-180 mics. Ideal for acoustic instruments like guitars, cello, harp and piano, the CU-55 can also handle the explosive levels of big brass and pounding tympani.

PMC 'Masters of Audio' Presentations

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!

PMC is launching the active twotwo series of monitors at Booth 722. The new series makes the design approach of PMC's top lines available at a lower price range, maintaining a PMC family listening experience by employing PMC's ATL (Advanced Transmission Line) bass loading/extension approach along with built-in amplification and high resolution digital filtering The line initially comprises two models, the twotwo.5 and twotwo.6. A third, the twotwo.8, is slated to extend the line in 2013. In the PMC demo room yesterday, Maurice Patist, president, sales & marketing for PMC, enthralled visitors with his demonstration of the twotwo's finer points.

Designed to Adapt

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.

Visit us at AES-San Francisco 2012, Booth 911

GENELEC®

Genelec Inc. 7 Tech Circle Natick, MA 01760 - 508 652 0900(t) 508 652 0909(f)

At Booth 940, Lawo is introducing the second-generation mc²56 production console. Featuring cross-platform compatibility with its two larger mc² Series siblings—the flagship mc²290 and mc²266—the new mc²56 introduces a wealth of new features aimed at streamlining workflow efficiencies and increasing one's productivity. Touting the new console's various and sundry impressive specs yesterday were Lawo president Herbert Lemcke (left) and, from the sales and marketing side, Michael Mueller.

Slate Digital (Booth 938) is giving AES attendees much to ponder in the form of its new Raven MTX Multi-Touch Production Assistant, prominently featured at the Slate booth. Yesterday, Alex Oana (standing), Slate's VP of creative operations, and CEO Steven Slate, declined to comment on whether there might be a Lenore mate for the Raven in the near future. 'Nevermore,' quoth Mr. Slate to our scoop-obsessed reporter's plaintive plea for a response.

Today's Historical Events

MONDAY, OCTOBER 29
THE REPLAY OF HISTORICAL MAGNETIC TAPE—MORE THAN PRESSING THE PLAY BUTTON
9 a.m.—10 p.m.

Today's Tech Tours

MONDAY, OCTOBER 29
FANTASY RECORDING STUDIOS
9:30 a.m.-12 p.m.

ELECTRONIC ARTS
1 p.m.-5 p.m.

Millennia HV-32 For API Legacy, Vision Consoles

Millennia's (Booth 515) HV-32 mic preamp module drops into any API Legacy or Vision console or 200 series frame.

Nominated for a 2012 TEC Award, the HV-32 offers continuously variable gain control, DC coupled ribbon mic switch with 10dB gain boost setting, 48V phantom switch, 15 dB Pad and -a 30, +8, +18dBu LED indicators

Millennia also is showing its complete line-up of top end analog recording systems including the new HV-37 two channel mic preamp, HV-35 500 series preamp AD-596 500 series module, a single slot, eight-channel A/D converter. It features Millennia's proprietary True-Lock-Clock for outstanding performance with an external clock.

Along with the industry standard HV-3 microphone preamplifiers and M-2B Vacuum Tube Mic Preamp, Millennia is showing the entire line of Twin Topology products, including Origin STT-1 Recording System, NSEQ-2 and NSEQ-4 parametric EQs, TCL-2 opto-compressor limiter and the TD-1 Half-Rack Recording Channel.

Millennia's HV-32 mic preamp in an API Legacy console

With over 30,000 channels of HV-3 mic preamps now installed, Millennia continues to set a standard in the high-performance category of professional audio.

the AES DAILY
day3 | monday edition

October 2012

Adam Goldstein **Executive Vice President, Group Publishing Director**
Tara Preston **Associate Publisher**
Karen Godgart **Advertising Sales Director**
Doug Ausejo **Specialty Sales**

Frank Wells **Editorial Director**
David McGee **Editor**
Kieran McGee **Pro from Dover**
Clive Young **Senior Editor**
Strother Bullins, Steve Harvey **Contributing Editors**
Fred Vega **Production Manager**
Nicole Cobban **Senior Art Director**
Brad Glazier **Onsite Photographer**

Elvis **Patron Saint**

Steve Palm **President & CEO**
Paul Mastronardi **Chief Financial Officer**
Tony Savona **Vice President, Content and Marketing**

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

Tel: 212-378-0400
Email: aesdaily@nbmedia.com
Web: www.nbmedia.com
NewBay Media

REDNET®

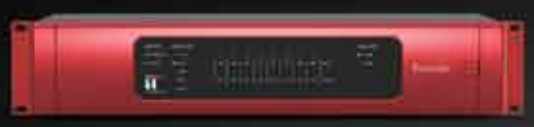
21st Century Studio Wiring

RedNet is Focusrite's Professional Audio Networking System. RedNet features a range of input/output devices for microphone, analog and digital audio signals. RedNet's PCIe card provides up to 128 workstation I/O channels. Now you can have the benefits of remote controlled Mic Pres on your Ethernet based audio infrastructure!

RedNet is based on industry standard Dante™ 'audio over IP' solutions. This proven robust system employs Gigabit Ethernet cabling and managed GigE switches. With RedNet your costs are minimized and your flexibility is maximized. Wire your entire setup on Ethernet cabling and eliminate the downsides of traditional audio cabling while maintaining great Focusrite sound quality throughout.

Whether you are recording in the studio, church, auditorium or school a RedNet system can be configured for your setup. Contact your GC Pro Account Manager or Sweetwater Sales Engineer today or visit our website for further information. Your sound will thank you.

Visit AES booth 1205 to hear RedNet



REDNET 1 – 8 channel A-D/D-A interface

REDNET 2 – 16 channel A-D/D-A interface

REDNET 3 – 32 I/O digital interface

REDNET 4 – 8 channel remote controlled Mic preamp and A-D interface

REDNET 5 – 32 I/O HD Bridge adds RedNet to your Pro Tools HD system

REDNET PCIe Card – 128 I/O low latency RedNet interface for PC and Mac

For more information: (310) 322-5500
www.focusrite.com/RedNet

Focusrite®

elysia Ships Rack Model nvelope 500

elysia (Booth 1128) is releasing a rack version of its nvelope 500 impulse shaper. This stereo dynamics processor is capable of making subtle or drastic changes to a sound by altering its impulse structure, providing direct control over the envelope of a signal by shaping the intensity of its attack and sustain.

Primarily intended to shape individual signals, it can also be useful while mixing as it can subtly shift a sound towards the front of a mix using more attack and less sustain, or blend it gently into the background by reducing its attack and increasing its sustain. Another powerful and unique feature of the nvelope is the enhanced tweakability offered in Dual Band mode. Individual frequency controls for attack and sustain yield precise results while avoiding unwanted artifacts, even when utilized on complex material like a summing bus.

"Since releasing the 500 series nvelope in May 2012, we've had quite a few requests for a stand-alone version," says elysia co-founder Dominik Klassen. "Consequently, we expect the rack version to be very well received.

At Booth 1116 Antelope Audio is unveiling Orion 32, a 32-channel AD/DA converter and audio master clock in a 1U rack. The new device supports both MADI and USB interfaces, clocked by Antelope's 64-bit Acoustically Focused Clocking (AFC) technology. Shown here at the Antelope booth is Marcel James, Antelope's U.S. director of sales and marketing (left), and Igor Levin.

NewsFrom

Cloud Microphones

Cloud Microphones (Booth 1128) is showing its new U1, an innovative and affordable microphone mount. The Cloud U1 is a virtually indestructible shock-mount considerably superior to the more conventional "cat's cradle" suspension used in other designs. The U1 makes use of Rycote's patented vibration-resistant W-shaped Lyre Mount system carefully oriented around a central mounting ring with fully adjustable fasteners. The U1 will fit all Cloud Microphones boutique ribbon mics, but can also handle a wide array of classic and modern mics, including larger mics that are difficult to mate or those that have been previously limited to proprietary mounts.

Entertaining and Enlightening: Proctor Plays Poe

By Clive Young

For decades, radio was the conduit for dramatic serial storytelling, but while TV eventually stole radio's thunder, the art of audio drama never went away. This was amply demonstrated Saturday night when the Special Events Track presented *Poe—A Life And Stories In Sound.* Written, directed and produced by Sue Zizza, the hour-long production featured two sound effect artists—Valerie Priest and Suzan Lorraine—and a cast of five, headlined by Phil Proctor (three-time Grammy-nominated Firesign Theatre star), Melinda Peterson, Bill Chessman, Ellen Stewart and Lorraine.

The production, underwritten by Sennheiser-Neumann USA, also featured sound design by David Shinn 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, and also served to kick-off the inaugural "HEAR Now: The Audio Fiction and Arts Festival," happening in Kansas City June 20-23, 2013 (www.hearnowfestival.org).

Much as DVDs and BluRay discs have behind-the-scenes extras, the audio drama event, too, had its own extra in the form of Sunday morning's follow-up presentation, *Sound Design: How Does That "Thing" Go Bump In The Night?*, as part of the Broadcast/Media Streaming Sessions track. There, Zizza and Shinn explained the ins and outs of working with sound effect props in the studio, recording elements on location, performance technique, and why the sound effects chosen impact the aesthetics of a given production. All of that was explained with the aid of examples—and various performers—from the previous evening's production.

Zizza good-naturedly shared different insights, from how to cast—noting that Proctor's distinct voice meant that other cast members' voices had to be likewise distinct against his in order to avoid listener confusion—to making choices for which sound effects to perform live. Similarly, consideration had to be given to whether to use certain recorded sound effects, and if so, whether to go with a distinct, "known" sound effect from a library or a less-familiar example. And there were occasions where all these concerns were combined, she explained, as in her directorial decision to have a black cat in the production played both by an actress—who could yowl convincingly—mixed in with "purr" recordings of Zizza's own cat, Dante.

The results of such attention to detail, in both the *Poe* event and the ensuing Session the next day, were entertaining and enlightening.

Writer/director/producer Sue Zizza (blue, in front) led a formidable cast and crew through the audio drama, *Poe—A Life And Stories In Sound*, on Saturday night.

Lavry Engineering (Booth 817) is spotlighting its Lavry Latency Killer (LK-1), a zero latency headphone cue-mixer intended to work with any digital recording system. By employing an analog approach, the LK-1 allows musicians to hear themselves in a real-time during recording and overdubbing even with systems that utilize high-quality components with larger signal delays.

VISIT BOOTH **705**

JBL LSR4300 Series Is The Soularity Sound Choice

Providing cutting-edge post-production audio services for the thriving independent film industry in Austin, Texas, Korey Pereira, owner and lead engineer of Soularity Sound, recently upgraded to 5.1 surround sound production capability with JBL (Truck 1) LSR4300 Series studio monitors.

When Pereira decided to equip the Soularity Sound studio with 5.1, he needed a monitor system that would enable his mixes to accurately translate to the theatrical screen. "While there were several other solutions on the market, I decided the best setup for me was five JBL LSR4326P monitors and an LSR4312SP subwoofer," Pereira says.

Pereira's recent credits include *Incendiary: The Willingham Case*, a feature documentary. Currently, Pereira is working on *The Ascendant*, a short science fiction film with an abundance of visual effects and impactful sound cues.

"Even in my small space, to monitor the dynamic range of a dramatic film soundtrack, I need to have enough headroom from my monitors so that I don't have to worry about the speakers, especially the subwoofer, distorting," Pereira notes. "With a short-term max SPL of 112 dB for the LSR4326P and 125 dB for the LSR4312SP, I know I have ample power for even the most dynamic mixes."

Korey Pereira of Soularity Sound

The LSR4300 System's built-in RMC Room Mode Correction, coupled with the Control Center Software, allows Pereira to tune the speakers precisely to his room. "I have four presets for the space," he says. "I measured the room from both the mix position and a couch, and stored a preset for these positions calibrated to both theatrical and broadcast specs. I can pull up the Control Center Software and choose where I want to focus the sweet spot."

Circuit Protection Goes Gold at Schurter

Schurter (Booth 740) is introducing its 5x20mm fuses and OGN series fuse block with gold-plated contacts. The contact between end-caps and clips provides low contact resistance and corrosion resistance. The fuse block plastic offers enhanced thermal characteristics according to IEC 60695-2-12 and 13. The gold-plated surface mount terminals provide improved solderabillity between the fuse block and printed circuit board.

Schurter's 5x20mm fuse and OGN series fuse block with gold-plated contacts

The FST and SPT 5x20mm fuse series with time-lag characteristic are according to IEC 60127-2. The FST has a low breaking capacity of 35-125A and current range of 50mA up to 20 Amps at 250 Volts AC. The SPT current range is 1-16A and offers a high-breaking capacity of up to 1500 A at 250 VAC, thus allowing for safe interruption of a dangerous fault. The fuses can also be soldered directly onto the board in applications where space is limited.

VISIT US AT AES
Booth 1146

ADD
MORE
POWER
TO
YOUR
TUNES.

Music professionals know that it's often the smallest details that make all the difference in vocal and instrumental recordings.

With our MTP series, we aim to exceed artists' and audio engineers' expectations of reproduction accuracy and isolation of the main sound source. These professional-quality handheld dynamic and condenser performance microphones have been developed specifically for the authentic, crystal-clear reproduction of vocals and are also well-suited for instrumental applications.

SO MAKE YOURSELF HEARD.
UNALTERED. AUTHENTIC. MEMORABLE.

LCT Recording Microphones

MTP Performance Microphones

DTP Percussion Microphones

For sales inquiries please contact sales@trunorthmusicandsound.com
+1 855 878 6668 105 // www.trunorthmusicandsound.com

www.lewitt-audio.com
visit us on Facebook and YouTube

LEWITT

Sum Total.

"With its 8 mic pre's, stereo mixing and built-in analog summing mixer, the 8MX2 gives me an easy way to get consistently great sounding results. I own seven of these units, and counting."

Mark Linett
Red Hot Chili Peppers, Beach Boys, Paul Simon etc.

- 8 Microphone Preamps
- 8 Channel Summing
- 8 Peak Limiters
- Stereo Mixer
- Input/Output Metering
- Link multiple units

The JDK 8MX2.....it's the sum total you need for your home studio and remote recording rig.

JDK AUDIO

www.JDKaudio.com

api

AES Booth #923

Babs & A-T 5000 Series Are A Hot Item On Tour

On her current, much-anticipated "Back to Brooklyn" North American tour spanning the U.S. and Canada, the legendary Barbra Streisand is using the Audio-Technica (Booth 705) 5000 Series wireless with AEW-T5400 cardioid condenser handheld microphone transmitter. Supporting Babs's new album titled *Release Me*, the tour opened at Philadelphia's Wells Fargo Center on October 8.

Designed for use on professional tours, in stadiums, concert halls, houses of worship and other demanding audio environments, the dual-receiver Artist Elite 5000 Series provides impressive audio quality and proven, critically acclaimed performance for artists, broadcasters and presenters worldwide.

The newly upgraded 5000 Series sets standards for wireless live sound, with its dual-compander circuitry that processes high and low frequencies separately. It also features A-T's proprietary IntelliScan capability, 996-channel frequency agility, True Diversity operation, soft-touch controls, digital Tone Lock squelch, backlit LCD displays on all transmitters, and locking battery doors on the UniPak body-pack transmitters.

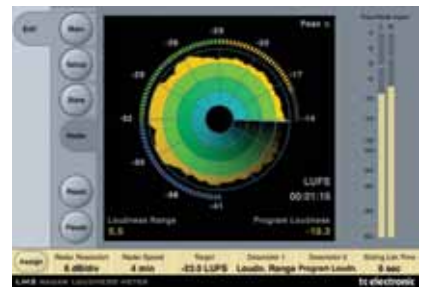
On her 'Back to Brooklyn' North American tour, Barbra Streisand is using the Audio-Technica 5000 Series wireless with AEW-T5400 cardioid condenser handheld microphone/transmitter. Photo by Jeff Fusco/Getty Images.

TC Electronic Spotlights LM2 Plug-In

The new LM2 plug-in features TC Electronic's (Booth 1019) innovative Radar Display that provides a quick—yet detailed—overview of the loudness landscape of any stereo audio signal. The main radar view shows loudness history, while the outer ring displays momentary short-term loudness. Finally, True-Peak Levels are shown in real-time on the right side of the user interface, completing the overview.

Further, there are two versatile descriptors that can be set to reflect a variety of parameters—e.g. Loudness Range (LRA) and Program Loudness. Each revolution of the radar can be set from one minute to 24 hours, which means that LM2 will in fact log loudness data for up to 24 hours continuously.

The LM2 plug-in supports all major plug-in formats, including AAX, RTAS and Audio Suite for Pro Tools as well as AU and VST for Mac and PC. These five formats virtually cover all DAWs imaginable and also most digital video editors. Naturally, it is perfect for monitoring real-time audio signals, but it is also capable of performing off-line measuring in Pro Tools as an Audio Suite plug-in. Used this way, loudness measuring can be done much faster than real-time—only the CPU of the host computer sets the limit on off-line measurement speed.



A screenshot from TC Electronic's LM2 Radar loudness meter

You Spoke...

PCM Native Effects un-Bundles

PCM Native Reverb un-Bundles

...And We listened

After overwhelming demand, the highly-successful and best-selling **PCM Native Reverb and PCM Native Effects Plug-Ins** have been unbundled and are now available as stand alone plug-ins. For over 40 years Lexicon has been the choice for the top studios, and now each one can be aquired specifically for your discerning audio needs. With 7 different reverb types and 7 of the best sounding effects ever created, the choice is yours. For more information, please contact your Lexicon Sales Representative today.

Please visit us at booth #T1 during the 2012 AES Show

www.lexiconpro.com

lexicon by HARMAN

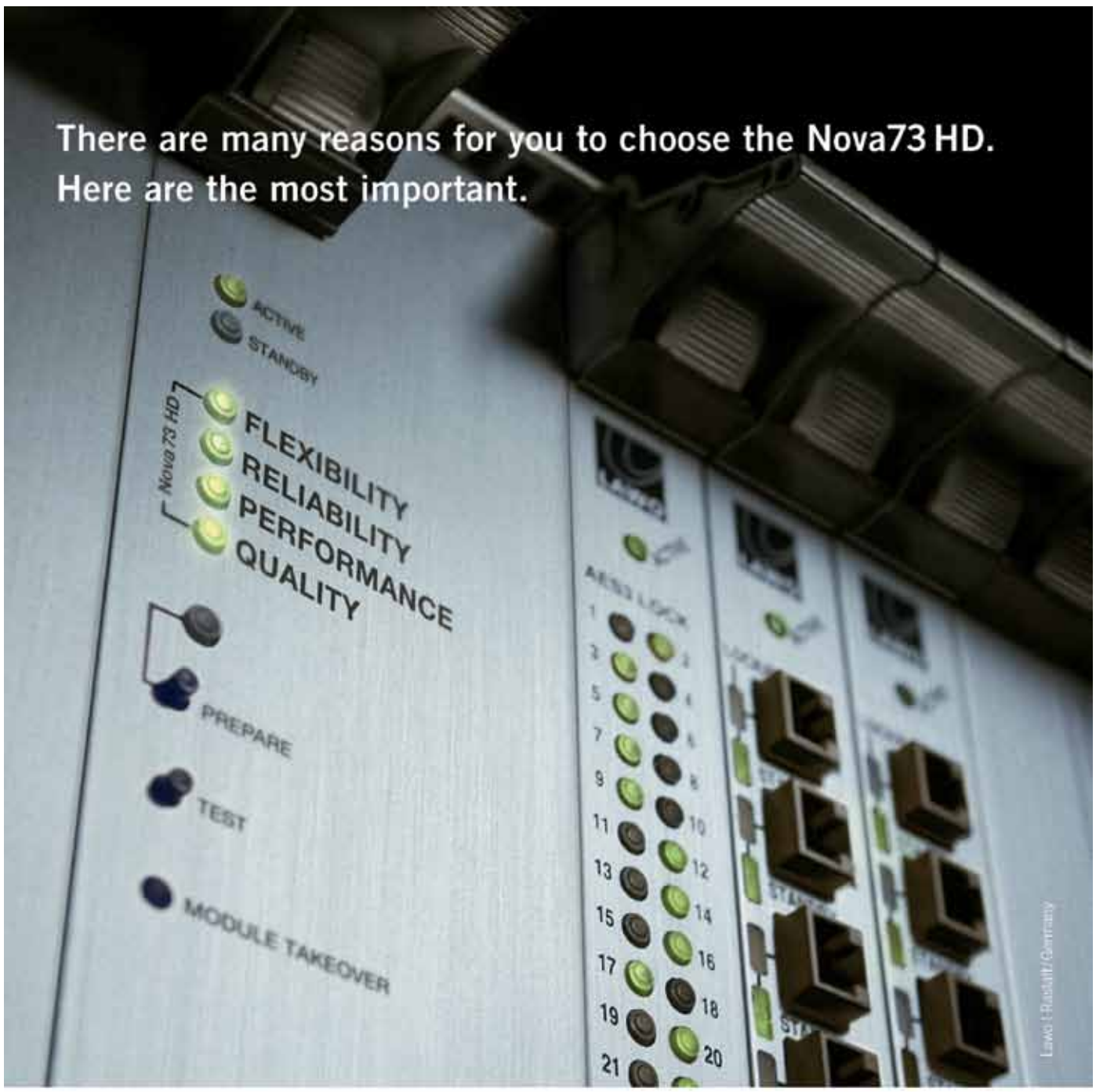
Community Expands Distributed Design Family

Community Professional Loudspeakers (Booth 1025) is introducing the newest member of its acclaimed Distributed Design Series. The new DA6 is a high-output, full-range architectural surface-mount loudspeaker with an elegant, sconce-like form factor and contemporary styling, designed to complement the most upscale environments, including restaurants, resorts, hotel lobbies and ballrooms, and retail establishments.

The DA6 offers a unique, 115-degree cone-shaped coverage pattern that emanates from the face of the loudspeaker downwards at a 26-degree angle from the wall. The two-way, 6.5-inch surface mount DA6 integrates Community's patented Carbon Ring Cone Technology, delivering uniform voicing and consistent coverage from zone to zone when combined with other Distributed Design Series ceiling, surface mount and pendant loudspeakers, including the D10SUB ceiling mount and DS8SUB surface mount subwoofers.

Community's DA6 loudspeaker

The DA6's true coaxial design achieves higher sensitivity and dramatically lower distortion thanks to the implementation of separate, discrete magnets for its LF and HF drivers. A built-in autoformer offers selectable 70V or 100V operation in a distributed system, as well as standard 8 ohm use.



Nova73 HD — just what a router must be. Continuous operation, future-proof design and outstanding performance — when you choose the Nova73 HD, you've chosen cutting-edge technology. In addition to its superb reliability, the Nova73 HD excels with its intelligent architecture and outstanding serviceability. For example, not only can the hot-pluggable components be exchanged while the unit is running, system additions may also be installed at any time during operation — even while the live show is on-air! No surprise then that the Nova73 HD is convincing an ever-increasing number of the most demanding broadcasters, and has become a worldwide reference for high-performance audio routers. 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

Gefen Extends DVI Throughout The Studio

Gefen (Booth 819) provides two solutions that extend single or dual link DVI throughout the studio. Both products use a sender and receiver system with built-in EDID management to guarantee long distance signal integrity, and are designed for post-production studios working with high-resolution computer systems.

The 2x Dual Link DVI Extender over CAT-6 extends two dual link DVI displays up to 196 feet (60m) from their source using four CAT-6 cables. Video resolutions up to 4k (3840x2400) are supported for flawless video at the extended location. Equalizing adjustments on the receiver unit eliminate potential skews when using CAT-6 cables, and locking power supplies stabilize performance.

The DVI FM-1000 extends one DVI display up to 3280 feet (1km) from its source using a single fiber optic cable. It uses modular-type sender and receiver units that install in seconds. High resolutions up to 1920x1200 are delivered using one fiber optic cable terminated in SC, replacing a previous model that used two cables to reach the same distance. Fiber optic cabling supplies a high-bandwidth method of signal extension that also eliminates EMI (electromagnetic interference).

"Both of these new extenders offer some options for studios with a need to distribute high resolution video to different locations for remote work stations or monitoring," explained Hagai Gefen, president and CEO, Gefen. "Audio pros can now reach both long and shorter distances with either CAT-6 or fiber optic cabling and still maintain 100 percent signal integrity."

SONY
make.believe

digital wireless for all

Epic digital wireless technology, now amazingly affordable.

Introducing the DWZ Series with affordable 2.4 GHz technology. You get solid-gold 24-bit linear PCM digital audio to keep you sounding your best. You get robust transmission and easy channel selection. Even automatic feedback reduction, encryption and battery charging are available. And Sony has pre-assembled DWZ packages for guitar, vocals, presentation and speech. Sony's DWZ Series. Sound like a million bucks without spending it.

Visit us at the 133rd AES Convention, **Booth #811**
Or **sony.com/proaudio** for more information

© 2012 Sony Electronics Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited.
Features and specifications are subject to change without notice. Sony and the make.believe logo are trademarks of Sony.

Christopher Stone

Chris Stone Receives SPARS Legacy Award

Industry pioneer, recording icon and founder of the legendary Record Plant Studios Christopher Stone is the recipient of the 2012 SPARS Legacy Award as presented by the SPARS Board of Directors. The award was formally given to Stone at the joint SPARS/AES Student Party, held at historic Coast Recorders, San Francisco, on October 27 as part of SPARS 133rd AES Convention activities.

Following the award ceremonies, Stone delivered a keynote address to the students and others present. Many of the 26 industry mentors who are participating in the expanded Ask SPARS Mentoring Session held earlier in the day, were present to answer questions and network with attendees.

Chandos Has An Affinity For Studer Vista 5

With an eclectic and award-winning catalogue of classical music—much of it consisting of orchestral, choral and chamber music—U.K.-based Chandos Records is renowned for its natural sound quality and prides itself on capturing superior audio with first-class balance. Founded in 1979 by Brian Couzens, the independent label is today run by Couzens' son Ralph, who knows that sound is only as good as the production facilities; his quest for a state-of-the-art digital mixing console to complete the equation led him recently to a 32-fader Studer (Truck T1) Vista 5.

The Vista 5 has the combined effect of greatly increasing the DSP and I/O capacity over Chandos' previous desk, which had served it well during the previous decade. "We also needed 24-bit, 96kHz capability, which is our standard for recording," confirmed Couzens. "Although our old desk would support 96kHz, this was only by halving the number of available channels and busses. We were faced with cutting it down to 48kHz or linking two desks together with MADI cards—but that would have meant buying a second desk."

The 32-fader Studer Vista 5 installed at U.K.-based Chandos Records

The 32-fader desk consists of 20 channel strips, optimized for input channel operation, and 12 additional versatile strips for operating output and input channels. By using the standard Vistonics screen, up to 52 outputs are under immediate control. A total of up to 240 channels can be accessed from the desk and laid out in any order, with the Vistonics system giving instant control over all related channel functions. The DSP power and I/O are configured to customer requirements.

Harman Reaffirms Support For P&E Wing

The Producers & Engineers Wing of The Recording Academy (Booth 609) is proud that its relationship with Harman Professional's (Truck T1) leading audio brands AKG Acoustics, JBL Professional and Lexicon has been increasingly successful in its efforts to promote quality in audio. As official "P&E Wing Sustaining Partners," AKG Acoustics, JBL Professional and Lexicon have participated in a wide variety of activities, including being the title sponsor of high-profile regional Academy Chapter events, having a presence on the P&E Wing section of the GRAMMY 365 member Web site and serving as a sustaining sponsor of the P&E Wing Manufacturers Council. Harman Professional has reaffirmed its sponsorship for the coming year and will continue to work closely with the P&E Wing and support its initiatives and membership.

"Harman proudly supports the Producers & Engineers Wing," notes Blake Augsburger, executive vice president, Harman International and president, Professional Division. "Its efforts advance the recording industry, benefitting artists, equipment manufacturers and most of all, the listeners. We look forward to another year of rewarding projects together."

Dynaudio Intros Main Monitor Solution

The M3VE main monitoring solution combines world-class driver and cabinet technology from Dynaudio Professional (Booth 1019) with cutting-edge amplification and signal processing from Lab.gruppen and Lake.

M3VE takes monitoring to a whole new level with a significant upgrade from its predecessor, the M3A 3-way monitor. To top it off, the speakers are powered by a four-channel Lab.gruppen PLM10000Q amplifier, using the integrated, active crossover between LF and MF by Lake, while passively filtering the MF/HF cross-over point.

Sporting the newest and most pristine Dynaudio ESOTAR^2 driver technology, M3VE takes over where most other monitor systems give up. With unsurpassed attention to detail, underpinned by an impressive 22Hz-21kHz frequency response and beyond 133dB SPL, M3VE leaves no room for desire in terms of resolution, range or sheer power. The only difference between M3XE and M3VE is that the latter is powered by a single Lab.gruppen PLM10000Q amplifier rather than two.

Dynaudio Professional's M3VE main monitoring solution

NEW

THE WIRELESS MASTERPIECE.

Lifting the Curtain: World Class Goes Digital.

As a reliable and innovative companion for broadcasters and theatres for many decades, we know what world-class sound engineers expect from our first digital multichannel system. In a class all by itself, DIGITAL 9000 offers uncompressed digital audio transmission, immune from intermodulation, with a stunning cable-like purity of sound and dynamics, and highly intuitive control functions that make the system setup fail-safe. A pinnacle of innovation, this is the best digital wireless system available and a future-proof investment. We're lifting the curtain. You'll get to know it.
DIGITAL 9000 – The Wireless Masterpiece.

www.sennheiserUSA.com

Visit Sennheiser at AES booth #823

SENNHEISER
The Pursuit of Perfect Sound

Hesse Opts For A-Designs For New Hoobastank CD

Hoobastank recently put the finishing touches on its new record, *Fight or Flight*, which made its official debut in September. Nearly two years in the making, the album was partially tracked at Woodland Hills-based studio The Lighthouse, owned by Hoobastank drummer Chris Hesse, who found frequent opportunities to use his A-Designs (Booth 1104) HAMMER equalizer and new NAIL compressor.

Chris Hesse

"My friend, Peter Stengaard (producer at Diane Warren's RealSongs Studios), owns a HAMMER and NAIL and has raved about them for a long time, and now I know why," says Hesse. "I really like using the HAMMER for tracking overheads and especially vocals. When mixing, I'll use it for pretty much anything because it's a no-brainer for breathing life into tracks. It's an impressive piece—so much so, in fact, that I sold my previous main stereo tube EQ to buy it, and I still had a load of dough left over for other gear.

"I didn't actually get the NAIL until recently, but I instantly fell in love with it, too. It's fantastic across the mixbus—almost as if there's an EQ hidden in the product because simply running things through the NAIL gives mixes added air. It polishes things so nicely that I'm not at all inclined to go exploring other avenues at this point."

iStarUSA Spotlights WS Series Cabinets

At Booth 842, iStarUSA is spotlighting the WS Series: sleek cabinets to transport your content safely and easily between set and post-production. Vented doors provide maximum airflow while keeping dust particles out, and removable side panels allow for easy access to your equipment. The cabinets have front and rear security locks to prevent unauthorized access to your equipment and data, because you can never be too careful when it comes to protecting your creations.

M3 Puts Genelecs To Good Use In Live Broadcasts

Aside from the company's more conventional clients, which include The GRAMMYs, The Latin GRAMMYs, *The Daily Show with Jon Stewart*, *The Colbert Report*, *Late Night with Jimmy Fallon*'s live broadcast from the University of North Carolina, and the upcoming 2012 CMA Awards broadcast, among many others, M3 (Music Mix Mobile, a New Jersey/California-based remote facilities company) has recently been putting its Genelec (Booth 911) gear to good use mixing live 5.1 surround sound for broadcast for challenging, high-energy events.

(from left) M3's Jay Vicari and Joel Singer with their Genelec 5.1 system consisting of 8250A bi-amplified active DSP monitors and 8240A bi-amplified active DSP monitors, along with the 7260A active DSP subwoofer.

In particular, two recent jobs for AXS.tv—a new brand combining the tools of AEG Live and AXS (formerly HDnet)—allowed M3 to utilize its full Genelec 5.1 systems, which consist of 8200 Series active DSP monitors and 7200 Series subwoofers.

On September 9, at the Home Depot Center in Los Angeles, a double bill of Linkin Park and Incubus was captured for broadcast by M3. In M3's California-based Horizon truck, Broadcast Mixer Jay Vicari was in charge, carefully mixing the audio for a TV special in 5.1. "Linkin Park's engineer, Ethan Mates, was with us in the truck during broadcast, and he was very happy. We've worked with him before, and he's always impressed with our work and the Genelec system," notes M3 co-founder and chief engineer Joel Singer.

On September 25, at the Count Basie Theatre in Red Bank, NJ, M3 was on site with its East Coast-based Voyager truck to capture and broadcast the 5.1 audio for Joe Jackson and The Bigger Band featuring Regina Carter. John Harris served as broadcast music engineer for this performance.

"With Genelecs," says Singer, "ear fatigue is non-existent, and they deliver uncolored, accurate sound, providing us with the security of knowing exactly what we're hearing on the night of the broadcast."

dbx Updates DriveRack PA+ Software

dbx (Truck T1) is offering its Software Version 1.1 update for its dbx DriveRack PA+ Loudspeaker Management System. The dbx DriveRack PA+ makes it easy to set up and optimize a portable PA system with its exclusive Set Up Wizards that guide users through system setup with step-by-step instructions. The utilities, including Auto Level Wizard, Auto EQ Wizard, automatic feedback suppression and many more, enable even inexperienced users to make their PA sound like it was tuned by a pro.

The software version 1.1 update provides the latest tunings for JBL loudspeakers and Crown Audio amplifiers, including JBL PRX Series loudspeakers, Crown XTi Series and XLS Series amplifiers.

The update can be downloaded free of charge from www.dbxpro.com. The downloaded Wizard-enabled web-updater will check for the latest release, walk the customer completely through set-up and will notify the user of future updates as well.

SONY
make.believe

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:
www.sonycreativesoftware.com

Copyright ©2012. Sony Creative Software Inc. All rights reserved. "SONY" and "make.believe" are trademarks of Sony.

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

moscone center san francisco, ca

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

Hot Chelle Rae Heats Up With Neumann Mic Capsules

Nashville-based pop rock band Hot Chelle Rae burst onto the charts last year with its double-platinum single, "Tonight, Tonight," off its sophomore album, *Whatever*. Since then, the band's intense schedule has taken it on an almost non-stop international tour with headline appearances in Australia, New Zealand, Malaysia and Japan. Neumann (Booth 822) and Sennheiser (Booth 823) have been along for the ride as Hot Chelle Rae's equipment demands have become increasingly sophisticated and its fan base multiplies.

With a rigorous tour schedule that now involves buses rather than small trailers, the band routinely finds itself opening for acts like Taylor Swift and The Script when it is not playing major headline dates itself. The band has dramatically improved the audio quality of its live performance by utilizing a combination of Neumann KK 205 capsules and Sennheiser SKM 2000 wireless transmitters for its two primary vocal positions.

"We were looking for better clarity in our vocal performances," commented Zach Snyder, monitor engineer and production manager of Hot Chelle Rae. "We selected the Neumann KK 205 mic capsule because of its warm sound and super-cardioid pattern, which does a great job in rejecting ambient stage noise. Paired with our Sennheiser SKM 2000 transmitters, these capsules save us an incredible amount of time on sound checks; they sound great out of the box since they require very little EQ."

Ryan Follesé of Hot Chelle Rae relies on a Neumann KK 205 microphone capsule, coupled with a Sennheiser SKM 2000 wireless transmitter.

Snyder expects to add a Neumann KK 204 capsule when the band adds a new keyboard player to its lineup in the near future. In addition to the Neumann KK 205s, Hot Chelle Rae maintains 16 channels of Sennheiser RF on stage: six channels on guitar, eight for wireless personal monitors and two for vocal microphones.

Lexicon Expands Software Suite

At Truck T1, Lexicon is introducing its PCM Native Effects Plug-In Bundle and the PCM Native Total Bundle. The new software packages bring additional classic and new Lexicon algorithms to native plug-ins that will add a wealth of inspirational new sounds to a user's DAW that are not available anywhere else.

The PC- and Macintosh-compatible PCM Native Effects Plug-In Bundle is designed to work with popular DAWs like Pro Tools and Logic, as well as with any other VST, Audio Unit or RTAS-compatible host.

The PCM Native Effects Plug-In Bundle incorporates classic Lexicon algorithms including:

Dual Delay: Includes slap-back echo, tape echo and much more, all with complete control over delay time, mix, repeat and other parameters.

Random Delay: Builds upon the capabilities of Dual Delay with more voices and four LFOs (Low Frequency Oscillators) that control delay time with both familiar waveforms as well as random values and input levels.

Chorus/Flange: The available chorus, flanger and long multivoice delay enable everything from traditional flanger sounds to flangers that play far behind the beat for out-of-this-world effects.

Resonant Chords: This unique mode, first introduced in the Lexicon PCM70, allows multiple delay voices to be tuned to resonate on specific notes.

Pitch Shift: A multitude of mono and stereo pitch-shifting capabilities are available, from pitch correction in a mix to standout special effects.

Multivoice Pitch Shift: This is a multivoice delay algorithm with an independent pitch shifter on each voice. It can function as anything from a voice thickener, to multiple delays that can shift up or down while locked to tempo, to a "Seasick Room" preset that must be heard to be believed.

Mikael Johnston Upgrades With API 1608

Mikael Johnston got his start in the music industry as a founding member of Mephisto Odyssey in 1993, one of the first American Electronic Dance Music acts to sign to Warner Brothers Records. From there, his charisma and solid musical sense led to a steady stream of writing, production, engineering and remix work. Recently Johnston upgraded his studio with an API (Booth 923) 1608 small-format analog console to complete a mix for rock icon Blondie at the request of the band's producer Jeff Saltzman.

Johnston was first introduced to the API sound while working with other Warner Brothers acts that wanted to experiment with electronics, something that Johnston was adept at. "We used API gear for the Jane's Addiction remixes for the "So What!" maxi single. Shortly thereafter, I co-wrote 'Crash' with Static-X. I realized it was time to step up my game. And several friends suggested an API lunchbox was the way to go." Johnston filled out his lunchbox with API mic pres, compressors, and EQs. Later he added an API 3124 rack-mount, four-channel, mic pre for work with bands such as I Am the World Trade Center.

Mikael Johnston has upgraded his studio with an API 1608 small-format analog console (Photo: 2012 Stephanie Edmark)

BOOTH #528

Radial Launches Q4 Class-A Parametric EQ

Radial Engineering Ltd. (Booth 546) is introducing the Q4, a 100-percent discrete state, variable class-A parametric equalizer. The Q4 ships this month.

Radial Engineering's Q4 class-A parametric equalizer module

According to Radial senior engineer Dan Fraser: "Ever since George Massenburg invented and coined the term 'parametric equalizer' in 1972, audio equipment manufacturers have followed suit by employing integrated circuit op-amps to generate the gain in equalizer circuits. This innovation did away with the finicky induction coils and expensive switches that were used in the 1950s and 1960s, bringing affordable EQ circuits to the mass market. And although this approach certainly works very well, no company has ever gone back to the purity of 100 percent discrete electronics to produce a true class-A state variable filter design. The Q4 is exactly that."

The Q4 is a line-level device designed to interface with balanced pro audio recording systems. It features four EQ bands with fixed low and high frequency shelving at 100Hz and 10kHz, plus two semi-parametric mid bands that span between 300Hz-2.4kHz and 1kHz-12kHz respectively. Each mid band is also equipped with choice of wide or narrow Q to open up the sweet spot or tighten it for surgical precision. All frequencies are set with up to 12dB of boost or cut. The EQ may be bypassed to compare the pre and post effect.

VINTAGE KING AUDIO

NEW | USED | VINTAGE
888.653.1184
WWW.VINTAGEKING.COM

VISIT US THIS YEAR AT **BOOTH 1111**

We're excited to be back at the 133rd Annual AES convention. We've got lots of great stuff planned this year, including the premiere of some amazing new exclusive products. As always, we're bringing some of the finest pro-audio equipment to the game and will be on hand throughout the convention for product demonstrations. So stop by to check out the latest and greatest audio tools or just to talk shop with us.

INTRODUCING SOME BRAND NEW PRODUCTS FROM THE FOLLOWING:

wunder audio · BAREFOOT SOUND · helios · Neve · Solid State Logic · BAE · shadow hills industries

WE'LL ALSO BE REPRESENTING THESE FINE BRANDS AT OUR BOOTH:

LISSON GROVE · AUDIO DESIGN RECORDING by Q2 | AuDio · ProAc perfectly natural · TUBE-TECH sound engineering · BLACK BOX ANALOG DESIGN · ENDLESS ANALOG · BURL

RETRO · GHIELMETTI · Sterling modular · INWARD CONNECTIONS · audient · mäag AUDIO · Mara

ACME · VERTIGO SOUND · ACOUSTIC ENGINEERS · Daking 90 U.S.A. · APOGEE · BOCK · PHOENIX AUDIO

SEE WHAT ELSE WE CAN OFFER YOU AT **VINTAGEKING.COM**

VK LA

Our flagship Los Angeles showroom, stocked with an incredible roster of the finest tools, all ready to experience

Dedicated to preserving the beauty and integrity of classic, irreplaceable recording equipment

We're committed to providing only the best of the best – if it's on our site, it's Vintage King Approved

Aphex Touts New Products, Expanded Distribution

Aphex (Booth 715) continues to grow with new products, an expanded sales network and an ongoing list of accolades among its loyal user base.

Advancing Aphex's processing and amplification technologies, the company is expanding its range of 500 Series processors with a number of product debuts. 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 acclaimed, previously unveiled EX•BB 500 Aural Exciter/Big Bottom module. All benefit from the portable and convenient 500 Series format and legendary Aphex sound.

The company is also offering its popular Audio Xciter app free to visitors throughout the AES convention. Simply go to Booth 715 to demo the app, and you will receive a download card for Audio Xciter Studio, the app's premium version. Audio Xciter dynamically improves the quality of digital music (as well as audiobooks and podcasts) on Apple iOS devices through a proprietary Xciter DSP. Audio Xciter uses patented Aphex DSP technology to improve the quality of music by analyzing and enhancing the audio signal in real time. The iOS app is available now with an Android version to follow in coming months.

Aphex also 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 will serve the Pacific Rim, India, Australia, Latin and South America.

Partnership Broadens Clear-Com Product Portfolio

The BroaMan DiViNe V3R-FX-ICOM-SDI video and intercom signal transport interface

Clear-Com is expanding its partnership with Optocore and its new subsidiary, BroaMan. Two new models of the BroaMan DiViNe V3R-FX-ICOM-SDI video and intercom signal transport interface will be shown at Booth 1218, along with other Optocore intercom/audio interfaces.

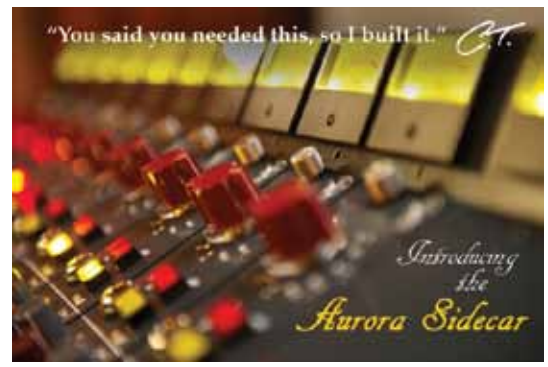
The DiViNe V3R-FX-ICOM-SDI intercom and video interface is ideal for any setup that requires distribution of multiple feeds of high-quality audio, HD video, data and intercom. For intercom and audio, the V3R-FX-ICOM-SDI is equipped with (four) four-wire RJ45 ports. The ports are duplicated with reversed wiring so that a matrix or intercom key-panels can be connected to the unit using standard CAT cables. Each port can be used as an independently routed analog line level audio input and output.

The V3R-FX-ICOM-SDI comes with up to five SD/HD/3G-SDI coaxial video inputs or outputs that are converted to and from single-mode DiViNe optical fiber links. The model V3R-FX-ICOM-SDI-1-4 features one video input and four video outputs, while the V3R-FX-ICOM-SDI-4-1 will be supplied with four video inputs and one video output. A video clock output module can be installed in either device. This Black Burst output is derived from a synchronized video source. The V3R-FX-ICOM-SDI can also be equipped with a CWDM module with auxiliary fiber ports to allow for connection of external fiber systems.

"We are happy to continue our partnership with Optocore to bring a variety of signal distribution options to our users," says Simon Browne, director of product management, Clear-Com. "With the DiViNe V3R-FX-ICOM-SDI, V3R-FX-INTERCOM and X6R-FX-INTERCOM, users have the option of transporting audio, video, data and intercom in a very scalable solution."

Aurora Audio Releases Aurora Sidecar

Aurora Audio (Booth 1209) is presenting the Aurora Sidecar. With 50 years of electronic design and production experience lead by former Neve designer Geoff Tanner, the Aurora Audio team manufactures Class A discrete audio electronics used all around the globe.



Aurora Audio's Aurora Sidecar Class A discrete console

The Aurora Sidecar delivers 10 channels of pure, Class A discrete fury, complete with 4 band EQ and super thick, transformer, coupled two-bus output for the user. Each channel of the Aurora Sidecar features Aurora Audio's renowned DI input, individual VU metering, direct channel outputs, buss assign switching with pan, and top of the line Penny+Giles (P&G) faders.

Each Aurora Sidecar console is built with a heavy-gauge steel frame designed for years of use and abuse. Every channel features steel guide rails and heavy-duty thumbscrews, keeping all 10 channels firmly in place, creating a rock-solid connection between module and frame, making module insertion and removal easy.

The Aurora Sidecar also features hand-crafted wood cheeks and a hand-tooled, padded leather armrest, providing the extra touch of prestige and craftsmanship that only Aurora Audio can provide.

The four-band EQ allows you to mold sound in ways you didn't think were possible. The 24 transformers living inside the Aurora Sidecar are designed and built to Tanner's specifications, giving the clarity and punch that so many chase and now will attain with ease. The faders and buss path were designed to not only keep your sound pure and intact, but once it hits the busses, you will be in a Class A discrete paradise that until now, only the select few have been to before.

Aurora Audio offers the option of purchasing an extra channel module in a custom wood box for use as a spare when needed.

PLUG&PLAY

GET YOUR HANDS ON THE INCREDIBLE GSR24... THE ULTIMATE MIXING MACHINE.

- **Motorized Faders**
- **Multi-Tracker**
- **Summing Mixer**
- **DAW Interface**
- **DAW Controller**
- **Monitoring Router**

Pick a DAW… any DAW. The Allen & Heath GSR-24M is fully HUI compatible. Simple plug and play architecture allows you to quickly interface with any of the popular DAW software platforms on the market providing you with full transport controls with auto locate and jog/scrub wheel functions. The GSR-24M features the best preamp and EQ circuits in the business along with fully motorized 100mm faders, choice of analog or Firewire/ADAT interface modules as well as 24 mic/line inputs plus dual stereo inputs and 2 valve mic/line/instrument preamps.

Plug in to the GSR-24M at your nearest Allen & Heath dealer today!

---

www.allen-heath.com/gsr24

Pro Tools 10 | Logic Pro | REAPER | DP8 | NUENDO | SONAR

american music & sound AM&S
A division of Jam Industries Ltd

For more information email or call:
info@allen-heath-usa.com | 800.431.2609

ALLEN&HEATH
WORLD CLASS MIXING

TC Electronic Enhances DB4, DB8 Processors

TC Electronic's DB8 processor

At Booth 1019 TC Electronic is introducing more features for its DB4 and DB8 processors. The 3.40 upgrade includes a new Advanced Loudness Correction processor, ALC6, and LKFS reading for the Radar Loudness Meter, LM6. The upgrade is free of charge to all users of DB4 and DB8—original version as well as MKII.

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 introduces several industry-first features.

Broadcasters around the world are going through a transition towards loudness-based production and program normalization. In order to comply with legislation such as the CALM Act, as a quick fix, it's tempting to insert "sausage processing" at the point of transmission. However, sausage processing is completely against the spirit and the purpose of new American, Brazilian, Chinese, European and Japanese audio standards. With ALC6, processing happens at a higher resolution than any other audio device or codec in the broadcast signal path, and therefore DB4 or DB8 will never be the quality bottleneck.

Further, ALC6's adaptive Stridency Reduction parameter brings overly loud content under tight control while leaving normal content untouched, while another setting allows the operator to indicate whether a program is already normalized, not normalized or sometimes normalized.

A-T Continues To Support Presidential Debates

Audio-Technica (Booth 705) provided the microphones to capture every word from the candidates at the 2012 presidential debates. Audio-Technica microphones have been chosen for the presidential debates since 1988.

A wide selection of Audio-Technica wired and wireless microphones were used for the 2012 presidential debates, which were held October 3 at Colorado's University of Denver; October 11 (Vice Presidential) at Centre College in Danville, Kentucky; October 16 at Hofstra University in Hempstead, New York; and October 22 at Lynn University in Boca Raton, FL.

Larry Estrin, of Best Audio in Studio City, CA, serves as Audio and Production Communications Director for the Commission on Presidential Debates (CPD) and has chosen to use Audio-Technica microphones at these landmark events. A leading audio resource for high-profile broadcast events, Audio-Technica provided a host of microphones from its comprehensive product line to pick up crisp, intelligible audio and cover the diverse needs of each debate.

David Marsh, Audio-Technica director of sales and marketing for Installed Sound & Broadcast, remarks, "We are very proud that our microphones and wireless systems were chosen for events of this historic magnitude. In high-profile broadcast events like this, when there is no second chance to get the audio right, it is a special honor to have our products selected as the go-to microphone solution for outstanding sound and reliable performance."

Audio-Technica products used on both candidates at the first 2012 presidential debate October 3 at the University of Denver included Engineered Sound ES991 dual-element podium microphones as well as AT898cW subminiature cardioid condenser lavalier microphones with 5000 Series wireless. On the moderator, wired and wireless versions of the AT898 subminiature cardioid condenser lavalier microphones were used (AT898cW with 5000 Series wireless). Audio-Technica's Broadcast and Production BP4071 Line + Gradient condenser microphones were used for room ambience.

AKG Spotlights Floorpad Near-Field Antenna

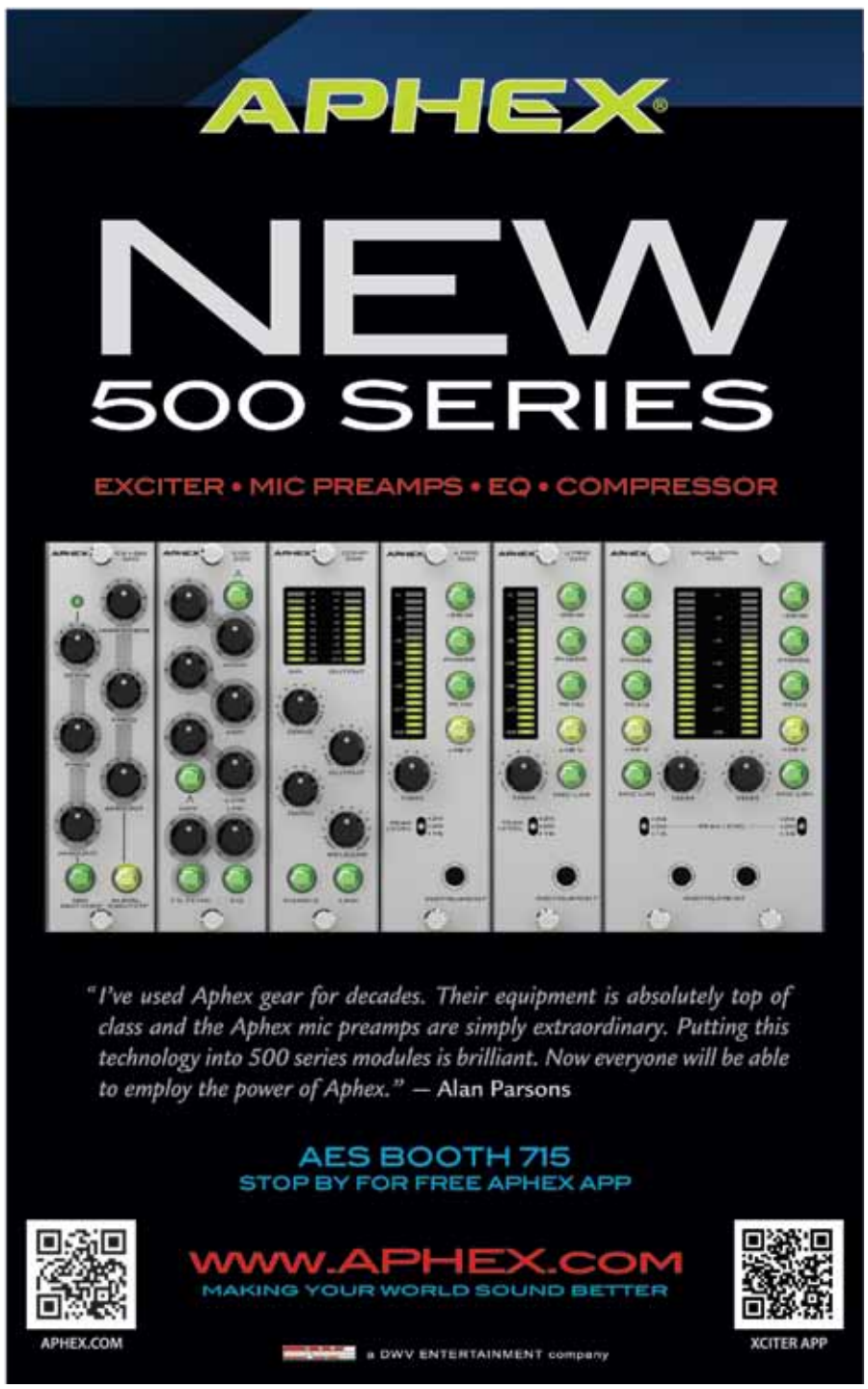
Designed to mitigate interference at the antenna in order to protect wireless microphone operations, while reducing the potential for interference to nearby operations, AKG's (Truck 1) Floorpad helps touring and equipment rental companies meet audio demands where a small to medium coverage area is required.

As an innovative and alternative approach to the typical antenna design normally applied to entertainment production wireless microphones and in-ear monitoring systems, where antennae are designed to be deployed at a distance from the speaker or performer at a higher elevation above head level for a clear line of sight, AKG's Floorpad is placed on the floor, capable of being hidden under a stage, carpeting or podiums with a high-quality RF link to wireless audio devices.

Floorpad is connected to microphone receivers or in-ear monitor transmitters via low-loss coaxial cable and placed in the area of operation. Floorpad reduces interference sources lying outside of its range, providing tactical advantage against surrounding high-powered transmitters, other wireless devices or unknown devices surrounding the area.

"Deploying an antenna in the air for a wireless microphone system creates a greater exposure to potential interference from unwanted radio energy, whether from a crowded broadband or noise in general where the user has little to no control," stated Wolfgang Fritz, product marketing manager, AKG. "AKG's Floorpad offers significantly less interference and an unobtrusive performance for users and events with limited propagation. As the Floorpad sits relatively close or under the performer, it does not require the same sensitivity as a typical wireless antenna, therefore is less sensitive to potential interferers outside its coverage area."

The Floorpad is a round, flat, rubberized package approximately 20 inches in diameter by a quarter-inch thick, with a 10-foot RG316 coaxial tail terminated with a female BNC. The device has a hemispherical radiation pattern, circular polarization and deliberate reduction in sensitivity across its 470-740MHz-frequency range.



Renkus-Heinz Iconyx In At Bridgestone Tech Center

Akron, OH, has a long and storied history as the heart of the U.S. tire business. In April of 2012, the city celebrated that proud heritage with the grand opening of Bridgestone Americas' 260,000-square-foot worldwide technical center. The USD $100m research and development facility was designed by architects Harris/Day to exceed Gold LEED standards, and it shows. The building features wide, open spaces, a "living roof" with gardens and lounge areas, and plenty of natural light thanks to an abundance of glass throughout.

The architect's vision included a desire for low-profile audio and video components, but the design was at odds with that goal. "Their original proposal was for 34 individual loudspeakers hung on walls and on ceilings throughout the area," says Gary Matthews of Middleburg Heights, OH-based Audio Video Interiors. "They came to us and asked if there was anything they could do differently, because they didn't want to see so many speakers."

Bridgestone America' new worldwide technical center in Akron, OH, features three Renkus-Heinz Iconyx steered arrays.

AVI's recommendation was for three Renkus-Heinz (Seminar) Iconyx steered arrays to cover the entire area. "So we got it down from 34 speakers, to three Iconyx ICX7 units built into the video wall, with zero visibility. And the sound coverage is far superior, with no distribution issues and no dead spots."

With an Ashly Pêma 8x8 amplifier and signal processor already in place, AVI opted for the ICX7 passive system instead of the powered version. "We built pockets for them in the walls, and you can't even see that they're there," says Matthews. A Listen Technologies assistive listening system and a pair of Shure SLX wireless mic systems completes the audio system.

"The Iconyx system was perfect for aiming the sound only at the areas we wanted to cover, and away from the walls and windows," Matthews concludes.

Neyrinck Ships SoundCode LtRt Tools

Neyrinck (Booth 1043) is shipping its new SoundCode LtRt Tools for Pro Tools 10. It features LtRt encoding and Pro Logic IIx decoding for broadcasters and audio post facilities. Neyrinck's older SoundCode Stereo LtRt plug-in for Pro Tools can be upgraded to add the new Pro Logic decoding features.

SoundCode LtRt Tools is a suite of Pro Tools AAX Native, AAX DSP, and Audiosuite plug-ins designed for post-production studios, TV mixers, video game mixers, and broadcasters that monitor or deliver stereo down mixed and LtRt encoded audio compatible with Pro Logic I and II decoders. SoundCode LtRt Tools includes a Pro Logic IIx decoder licensed from Dolby Laboratories Inc. It provides 7.1, 5.1, and LCRS decoding so mixers can simulate consumer system playback environments.

Silk & Texture
Redefine the sonic impact of your mix or stem by dialing in high or low frequency focused saturation with the texture control in Silk or Silk + modes.

Custom Transformers
Aside from providing galvanic isolation, the 5059's transformer design and implementation are responsible for the signature warmth and larger than life sound.

Dual Stereo Outputs
The dual stereo outputs can be used to expand mixers with additional stems, or can be configured off the inserts of a second 5059 to add 4 auxes per channel.

True Class-A Topologies
The class-A topologies in the 5059 have been fine tuned over a number of years to provide exceptional sonic performance and virtually eliminate cross-over distortion.

Elevate your DAW based studio's sound to new heights with 16 channels of Rupert Neve designed, class-A magic.

Built around the high-voltage topologies and custom transformers made famous in the 5088 mixer and Portico II Series, the 5059 is designed to deliver the ultimate "out of the box" sonics and ergonomics in a 2U, rack-mountable chassis.

Each 5059 features 16 channels with individual level, pan, inserts, stereo-2 sends, and master texture controls, providing easy integration with outboard equipment, complete analogue mix control, and the ability to split the channels into sub-group stems for further processing. With the same sonic heritage as mixers used to create countless hit records, the 5059 Satellite mixer reinvigorates lifeless digital tracks with the legendary warmth and presence of a Rupert Neve design.

Back Panel
16 x Line Ins (2 x DB-25), 16 x Insert I/O (4 x DB-25) ,2 x Stereo XLR out

Contact Us:
@rupertneve
/rupertneve
rupertneve.com
+1 512-847-3013

RUPERT NEVE DESIGNS

Friesen Goes With Mojave On New Billy Ray CD

Billy Ray Cyrus' latest recording endeavor, *Change My Mind*, hit stores on October 23. Grammy-nominated and multi-Juno Award-winning producer/mixer/engineer Brandon Friesen is the man responsible for bringing the new record to life. To ensure the best possible recordings, Friesen relied extensively on his arsenal of microphones from Burbank, CA-based Mojave Audio.

Brandon Friesen

Based in Los Angeles, Brandon Friesen is not only a well-known music producer; he is also involved in television production. His current companies include record label Blue Cadillac Music (with partner Billy Ray Cyrus), Arbor Television, and Arbor Records (represented by major distributors around the world). With this type of track record, Friesen can use any microphone he wants. After carefully evaluating a lot of mics from numerous manufacturers, he finds the Mojave MA-300 multi pattern vacuum tube condenser microphone, the MA-200 vacuum tube condenser microphone, and the MA-101fet condenser microphone provide him with seemingly limitless creative opportunities.

"I have two of each," Friesen reports, "and I'm a big fan of all three models. "The MA-300 has become my 'go to' mic for a lot of our work. I use it to capture room sound for the drums and I love the way it sounds with string instruments like violin and cello. But it's the versatility this mic offers that really makes it a standout product."

New R-F-T Stereo Mic Sets Via Telefunken

Telefunken Elektroakustik is at Booth 1224 introducing stereo sets of microphones from its popular and affordable R-F-T series of large diaphragm, vintage tube microphones.

The AR-51, AK-47mkII, and CU-29 microphone systems, now being offered in matched stereo sets, feature a custom dual power supply capable of powering both microphones at one time, as well as a locking flight case that contains both microphones, cables, shock mounts, and wooden mic boxes.

The R-F-T AR-51 was designed to incorporate the amplifier circuit of the C12 and ELA M 251E into a more affordable package than its Diamond Series counterparts. This circuitry has been a favorite for hi-fidelity stereo pair recordings for decades. Telefunken Elektroakustik has taken this classic sound and developed the AR-51 Stereo Set. The result is a vintage sounding microphone with a smooth mid-range, open top end, and a solid, well-balanced, low frequency translation.

Matched pairs of Telefunken CU-29 Copperhead, AK-47 MkII and AR-51 mics

The R-F-T AK-47 MkII began as a unique design to incorporate key elements of classic circuits such as the U47 and M49. These design decisions created a microphone with a rich and warm low-mid frequency response ideal for vocals, bass (acoustic and electric), brass instruments, and drums. With these applications in mind, Telefunken Elektroakustik has developed the AK-47 MkII Stereo Set.

Since its introduction, the R-F-T CU-29 Copperhead has proven itself equally useful on vocals, acoustic instruments, guitar amps, and drums. The amplifier in the CU-29 Copperhead features a new old stock Telefunken 6AK5W vacuum tube, Lundahl LL1935 output transformer, and a single-membrane version of the large diaphragm capsule used in the AR-51 and AK-47 MkII.

Recording Academy Names New Steering Committee

The Recording Academy Producers & Engineers Wing (Booth 609) has announced its 2012-2013 Steering Committee, the leadership group of the P&E Wing, which researches and recommends solutions for technical and economic issues facing today's music production professionals. The newly seated Committee, consisting of a diverse array of music engineers, producers and audio professionals, will build upon the significant legacy established by prior Steering Committees and work to identify and evaluate key issues confronting music production professionals, with the goal of finding meaningful solutions and suggestions for the industry moving forward.

The P&E Wing 2012-2013 Steering Committee includes the following music industry professionals: Chuck Ainlay (Nashville), Carlos Alvarez (Miami), Eric Boulanger (Los Angeles), Richard Burgess (Washington, D.C.), Ed Cherney (Los Angeles), Mike Clink (Los Angeles), Bob Ludwig (Portland, Maine), James McKinney (Washington, D.C.), Phil Nicolo (Philadelphia), and Dan Workman (Houston).

Steering Committee Co-Chairs Mike Clink and James McKinney will remain in their current positions as the P&E Wing continues to advocate for excellence in sound recording, audio technologies, education in the recording arts, and the rights of music creators overall.

Outpost Digital Upgrades With Genelec 5.1 Systems

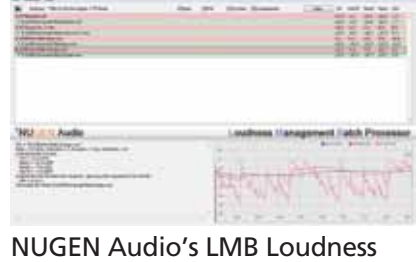
Outpost Digital, a top New York City audio and video post production company whose clients include Dodge, Champion, ESPN, Cingular, IKEA and others, recently upgraded its audio system with the installation of three new 5.1 surround monitoring systems from Genelec (Booth 911). In the wake of an expansion last year that saw 13 new post suites added to the company's existing facility, Outpost Digital's two main coloring and mastering studios each now have a newly installed Genelec 5.1 monitoring system consisting of five 8240A Bi-Amplified Active Monitors for the L-C-R and rear surround arrays, and a 7270A Active Subwoofer. The facility's Pro Tools editing suite is now equipped with a Genelec SE (Small Environment) Smart Active Monitor (SAM) System—aka Digital PowerPak—a 5.1 system using five 8130A Bi-Amplified Active Monitors and an SE7261A Active Subwoofer.

All of these new Genelec monitoring systems employ the company's proprietary Smart Active Monitor (SAM) concept that includes GLM (Genelec Loudspeaker Manager software) and AutoCal (Automated Calibration software) technologies, which together create a self-calibrating monitoring solution that both guarantees accurate audio and ensures a steady-paced workflow. These products and technologies reflect Genelec's recently introduced SAM concept, which allows monitors to be controlled with digital networking to enable the building of highly flexible computer-controlled systems of monitors. The Genelec system was sold to Outpost Digital by Audio Incorporated, of Roselle Park, NJ.

NUGEN Audio Spotlights LMB System

The NUGEN Audio (Booth 512) LMB system is an off-line, file-based loudness analysis and correction program designed for rapid assessment and correction of files for loudness and true-peak content to ITU-R BS. 1770/1, ITU-R BS. 1770-02, and EBU R128-based specifications.

With a drag-and-drop interface and/or specific watched folders, LMB saves operator time by handling the process of checking and conforming files to multiple broadcast criteria automatically. LMB produces detailed post-mortem logs, includes a built-in graphing facility, and can be fully integrated into an automated system using the optional command-line interface and XML file output logs.


NUGEN Audio's LMB Loudness Analysis and Correction Program

Lynx Updates Aurora Converters Software

Lynx Studio Technology (Booth 615) is issuing a revised version of the LT-HD firmware for its Aurora converters. The LT-HD Version 10 firmware update allows the Aurora 16 and Aurora 8 to emulate the interface characteristics of the Avid HD I/O converter, allowing seamless operation with the latest Pro Tools offerings from Avid. Lynx has also announced a limited time offer for buyers to get the LT-HD card with updated LT-HD firmware for free when purchased with a new Aurora converter.

"Avid made several improvements with the HDX card and Pro Tools 10. The new LT-HD firmware update allows current and new Aurora owners to get the most out of their Pro Tools HDX or Native equipped studio. Emulation of the HD I/O delay allows lower latency monitoring and the ability to use Lynx and Avid hardware in the same system with sample accuracy," states Bob Bauman, Lynx co-founder and chief hardware engineer, who spearheaded the LT-HD firmware project.

DPA MICROPHONES

d:facto™ Vocal

DPA takes center stage

Building on the loved qualities of the legendary DPA 4011, DPA brings the studio sound to the live stage.

With the new supercardioid d:facto™ vocal mic, DPA has once again raised the bar. Expect the unexpected.

d:facto™ Vocal

Key features

- Extreme sound level handling, 154 dB
- 3-step pop-protection grid
- Suppression of handling noise
- Ready for wireless use
- Impressive definition, accuracy and freedom of coloration
- Superb linearity in frequency and phase, even off-axis

The perfect curve

Exceptionally linear response delivers the highest gain before feedback without EQ

www.dpamicrophones.com/dfacto

New TAIDEN Digital Audio Mixer At Media Vision

The new TAIDEN HCS-8301M Digital Audio Mixer gives systems operators control over the audio level of conference microphones, interpreter consoles and system inputs/outputs, all without the need of a PC. This technology, exclusively offered by Media Vision USA, is showcased at Booth 510.

The HCS-8301M is a robust 15-channel hardware mixer, with fader attenuation at a range of -30dB to 0dB. The operator has control of up to six active microphones at any one time during meetings, ensuring effortless real-time volume adjustment tailored to the current speaker's voice. The onboard dynamic processor offers a 5-band equalizer for the microphone, line in and line out channels and a 3-band EQ for interpretation channels. A high pass filter, mute capability and peak indicator on each channel strip allows even further control of audio.

"This new product from TAIDEN is important not because of its innovation in design, but because of its simple practicality," says Wesley Sutliff, product manager of Media Vision USA. "Who wants to sit at a PC clicking on virtual faders with a mouse? The 8301M from TAIDEN provides a familiar control format for audio engineers and system operators, and that familiarity will allow them to perform their jobs with better efficiency."

TAIDEN's HCS-8301M 15-channel hardware mixer

News From Sonic Studio

SoundBlade 2.0 users will be delighted with Sonic Studio (Booth 1042), which is unveiling its new 2.0.2 software update for SoundBlade 2.0 mastering systems. Among the numerous feature enhancements included are integration support for Apple's suite of tools in conjunction with its "Mastered for iTunes initiative," stability improvements and bug fixes. Many of the updates in this software release have been suggested or have been a requested user workflow adjustment to make SoundBlade not only the most transparent sounding, but also the most productive mastering system available.

Gefen Shows New 3D Split-Image Converter

The new 3D Split-Image Converter from Gefen (Booth 819) offers an innovative approach to delivering 3DTV content from an HDMI source to a 3DTV-enabled projector that has split-image capability and two (A/B) DVI inputs. It can also output two DVI signals that feed two stacked projectors at the same time, upgrading video to 3DTV with increased brightness for a high quality picture. High definition resolutions up to 1080p full HD are supported.

When outputting video as 3DTV, the superimposed images can be viewed using standard, passive 3D polarizing glasses. Imagery can also be configured as left eye/right eye or as identical 2D signals, depending on your preference. In both scenarios, the 3D Split-Image Converter can also extract digital audio from the HDMI source and deliver it as a separate optical output (TOSlink), allowing a connection to an audio amplifier.

Gefen's 3D split-image converter

"The Gefen 3D Split-Image Converter can be used to upgrade a studio, facility or any environment with 3DTV capability when using alternative content," explains Hagai Gefen, president and CEO, Gefen.

A Mellow Mushroom location in the Charlotte, North Carolina area, benefitting from the unique DSP capabilities of the Aphex Exciter installed by AV systems integrator FirstComm.

Aphex Exciter Delivers For Pizza Bakers

Aphex (Booth 715) is proud to see its Exciter becoming the key processing component in the sound package put together by FirstComm, the approved-vendor AV systems integrator for Mellow Mushroom Pizza Bakers, the fast-growing Atlanta-based pizza restaurant brand that now has over 120 locations nationwide. Two Mellow Mushroom locations in the Charlotte, North Carolina area have recently had sound systems featuring the Aphex Exciter installed; three more, in Pooler, Georgia; Spring, Texas; and Decatur, Alabama, are scheduled to be the next stores that will feature the Exciter's unique DSP capabilities. Each Mellow Mushroom franchise is individually owned, and each franchisee develops its own theme for the store, such as the "Magic Carpet Ride" and "Woodstock" motifs found at the Charlotte area stores. What the Aphex Exciter will assure is that its stores will have consistently great sound, all the time.

"Our mission has been to develop great sound systems that don't break the bank for restaurants, and the systems we've been using for Mellow Mushroom locations do exactly that, thanks in large part to the Aphex Exciter," says Jacob Fuerstman, director of operations for FirstComm. "We've found that with the Exciter products, we can add a lot of performance to systems through its DSP, giving the systems a rich, full sound without having to employ other kinds of DSP that would be overkill and too costly for most restaurants. The Exciter is virtually invisible as a line item because it's so reasonably priced, but it makes a significant difference in the audio quality of the sound system. In the world of commercial installs, there's no other product that gives you this kind of performance boost for such a low cost."

Learn Everything You Need to Know with

prosound news

PRO SOUND NEWS is the only news and business magazine for the audio professional, covering the entire spectrum - recording, post, broadcast, live sound, and technology.

PRO SOUND NEWS is the publication that the audio industry turns to for the latest news and trends, as well as expert analysis to help determine what it all means.

In addition to the magazine, **PRO SOUND NEWS** also offers a free daily electronic newsletter that is delivered directly to your e-mail, as well as an electronic interactive PDF version of the magazine.

PRO SOUND NEWS is free to qualified subscribers. If you're not getting it delivered each month, visit **www.prosoundnews.com** and keep in the know on all areas of the professional audio industry.

Visit www.prosoundnews.com today to subscribe to the magazine, electronic magazine, and the electronic daily news.

FOR INFORMATION ON ADVERTISING IN PRO SOUND NEWS, CONTACT:

- **TARA PRESTON,** Associate Publisher, East Sales/Europe T: (917) 331.8904 • E: tpreston@nbmedia.com
- **KAREN GODGART,** Advertising Sales Director, West Sales T: (323) 868.5416 • E: kgodgart@nbmedia.com

NewBay Media

PRO SOUND NEWS is published monthly by **NewBay Media L.L.C.**
28 East 28th Street, 12th floor, New York, NY 10016 • T: (212) 378.0400 • F: (212) 378.0466 www.nbmedia.com

Sound Devices Spotlights New A/V Recorder

Sound Devices is showcasing its new PIX 260i production audio/video recorder at Booth 934. Based on Sound Devices' field-proven PIX 240i recorder, the rack-mounted PIX 260i is a file-based audio/video deck that seamlessly replaces tape-based video decks in production and post-production environments, while offering 32-tracks of audio record/playback.

"We are excited to showcase PIX 260i at AES. Its impressive 32-tracks of audio record and playback is a great feature for many audio professionals," says Jon Tatooles, managing director at Sound Devices. "Our entire line of PIX recorders provides users with an all-in-one audio and video product."

Using the Apple ProRes or Avid DNxHD codecs, the PIX 260i records and plays files at up to 220 Mbps in high-quality, 10-bit 4:2:2 video. It also records 32 tracks of 48-kHz audio. Files from the PIX 260i are ready for direct import into the Avid and Final Cut Pro editing platforms, eliminating time-consuming transferring and transcoding. Files can also play out of the PIX 260i for real-time applications.

Sound Devices' PIX 260i production audio/video recorder

Building on the company's deep heritage in production sound, Sound Devices has infused the PIX 260i with 32-track record/playback capability. In addition to 16 channels of embedded SDI audio and eight channels of HDMI audio, the PIX 260 also accepts eight channels of line-level analog I/O and eight channels of AES digital audio.

The PIX 260i has a built-in, five-inch 800- x 480-pixel IPS video display that allows users to view video and setup-menu selections. With its extensive control capabilities, the PIX 260i is a flexible video playback source, compatible with Final Cut Pro 7, Final Cut Pro X and Avid sessions. The PIX 260i can be controlled by both external RS-422 and via Ethernet through its embedded Web server, allowing for machine transport control over Ethernet-based networks.

SoundToys Unveils Radiator Tube Mixer Plug-In

SoundToys (Booth 619) is introducing its new Radiator software plug-in—a tube input channel with EQ, based on the classic Altec 1567A tube mixer from the 1950s.

Radiator brings that classic Altec sound to desktop recording rigs, capturing the distinctive warmth and punch of the original hardware. It features the modeled bass and treble tone controls from the original unit, a mix control for easy parallel processing, and the saturation and harmonic effects of the original hardware's input and output amplifiers. All of these different circuit elements interact, allowing a wide range of tones to be created with just a few simple knobs.

The original Altec 1567A hardware was a rack-mounted, five-input tube mixer with removable transformers, a simple two-knob EQ, an unmistakable green faceplate and a whopping 97 dB of gain. The sound, by today's standards, is colored and gritty, with a heaping helping of noise thrown in for good measure. In its day, it was used on several early Motown hits, and found its way into the PA racks of countless churches and school auditoriums across the USA.

Zero Latency Tracking and Overdubbing

- ZERO LATENCY Cue mix with any digital recording system
- Hard-wired signal path for critical signals with no loss of quality
- 2 recording inputs and Stereo playback monitoring
- Volume and Panning for recording inputs and Effects
- Intuitive operation with color-coded push buttons and large knob
- 2 high quality headphone outputs with independent Volume
- 2 Effects Sends and Returns for recording signals
- Balanced or unbalanced connections for ¼" or XLR inputs & outputs
- Transparency and signal integrity of a Lavry product

www.lavryengineering.com

iZ Technology Launches RADAR 6 System

IZ Technology's RADAR 6

iZ Technology (Booth 1033) is launching RADAR 6. RADAR has been updated with new features and improved speed, storage technology, editing, audio performance and user interface. Built with world-class converters, Adrenaline DR technology, dual digital/analog power supplies, near-zero jitter, and near-zero latency up to 192 kHz, RADAR systems transcend the digital barriers of sonic quality.

Thanks to RADAR 6's new storage architecture, recording and moving files is fast and easy. You can record 24 tracks at 192 kHz to a 64 or 128 GB SD card and plug it directly into your laptop for use with your favorite DAW. Record and/or copy and deliver tracks in seconds on a USB 3.0 thumb drive. Or record directly to RADAR's high-speed solid-state drives for maximum performance. RADAR's open storage architecture gives you the most options.

One of the best-known features of RADAR is its extreme reliability. The use of top-quality components and attention to extreme detail in the analog domain guarantees that RADAR's physical hardware will perform under continuous recording and last for years. There are RADAR systems still operating today after almost two decades of constant use.

Plus, recording with RADAR is as simple as it should be: Turn it on, hit the record button. That's it. There are no layers of unintuitive technology getting in the way, just pure, unencumbered tracking. RADAR systems are also fully customizable. With choices of 3 different converter card designs available in eight-, 16- or 24-channel configurations, four multi-channel digital I/Os, and a wide variety of backup and recording drive options, RADAR is the most configurable multi-track recorder available today.

Eventide Ships H3000 Factory Plug-In

Eventide (Booth 812) is launching the H3000 Factory Ultra-Harmonizer plug-in for AAX, VST, and AU, featuring 64-bit support. The H3000 Factory native is a re-creation of several algorithms from the venerable H3000 that combine pitch, delay, modulation, and filtering in a new modular interface. It features over 450 presets including over 100 new presets from Alessandro Cortini (Nine Inch Nails), Chris Carter (Throbbing Gristle), Colin Newman (Wire), Damian Taylor (Bjork), Dave Darlington (Bass Hit Studios), Kerry Leva (EDM Producer), Richard Devine (Sound Designer), and Scott Martin Gershin (Soundeluxe). It also includes over 100 original presets from the H3000.

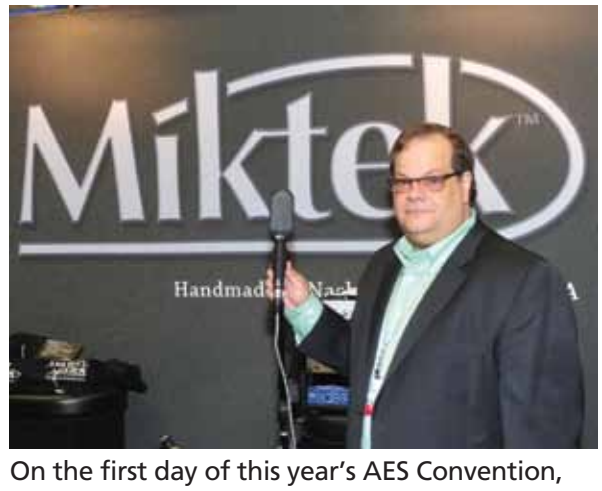
The H3000 Factory offers unrivaled creative possibilities by virtue of a stunning combination of unique Harmonizer effects in a re-imagined UI that allows the user to patch together any combination of 18 effects, including the H3000 Function Generator with 19 wave shapes, in endless permutations.

Eventide's H3000 Factory Ultra-Harmonizer plug-in

This year's Heyser Lecture was delivered by James (JJ) Johnston, an innovative, revered pro audio doyen, who held forth on the topic, 'Audio, Radio, Acoustic and Signal Processing—The Way Forward,' before a rapt audience at the Moscone Center on Saturday evening. Shown here at the event, Johnston (second from right) meets and greets a trio of AES Technical Council vice chairmen, including (from left) Juergen Herre, Michael Kelly and Bob Schulein. At far right is AES Technical Council chair Francis Rumsey.

PHOTO: DAVID GOGGIN

BAE (British Audio Engineering) is at Booth 941 showing its long-awaited 500 Series 1073 module, 10 Series 4-band EQ and 10 Series compressor. Shown here are owner Mark Loughman (left) and manager Jeff Watson.



On the first day of this year's AES Convention, Miktek's Michael Ketchell suffered the slings and arrows of outrageous fortune: a certain overnight mail service that is not the U.S. Post Office failed to deliver his company's vaunted new ribbon mic. However, said overnight mail service corrected its egregious faux pas in due course, and a much happier Mr. Ketchell proudly displayed the Miktek wares in his booth yesterday.

At Booth 722, Prism Sound is featuring Lyra, a new family of interfaces aimed at musicians, composers, project studio owners, DJs, remixers and other audio content producers such as radio and podcasting. At left is Frank Oglethorpe (U.S. sales and technical specialist), hobnobbing with Prism's commercial director Graham Boswell.

THE POWER TO REACH YOUR GOALS

NewBay Media provides the information you need to know — and the audience you need to reach — in the Broadcast & Video, Professional Audio, Musical Instruments, Systems Integration, and K-12 Education markets. Our services help readers, service providers, manufacturers, and associations reach their full potential, and exceed their expectations.

ONE COMPANY. ONE GOAL. YOURS.

We are here to help you succeed in any way we can — whether it is through our unique online and print media or our award-wining events and custom publications.

Learn more at www.nbmedia.com, or contact Steve Palm, CEO, at spalm@nbmedia.com.

NewBay Media

IN PRINT | ONLINE | IN PERSON

BROADCAST/VIDEO
TV TECHNOLOGY
RADIO WORLD
VIDEOGRAPHY
DV
GOVERNMENT VIDEO
BROADCASTING & CABLE
MULTICHANNEL NEWS

AUDIO
PRO SOUND NEWS
PRO AUDIO REVIEW
AUDIO MEDIA
MIX
AUDIO SOLUTIONS

MUSIC PLAYER
GUITAR PLAYER
BASS PLAYER
KEYBOARD
MUSIC PLAYER NETWORK
ELECTRONIC MUSICIAN

AV/ CONSUMER ELECTRONICS
SYSTEMS CONTRACTOR NEWS
AV TECHNOLOGY
RESIDENTIAL SYSTEMS
RENTAL & STAGING SYSTEMS
DIGITAL SIGNAGE
SOUND & VIDEO CONTRACTOR
TWICE

K-12 EDUCATION
TECH & LEARNING
SCHOOLCIO
TECH FORUM

For more information on these brands and the many others offered from NewBay Media, as well as subscription information for all of NewBay's print and electronic products, **visit www.nbmedia.com.**

Lewitt Mics Gain Influential Friends

Austrian microphone company Lewitt Audio (Booth 1146) is attracting artist endorsers from all walks and eras of the recording industry, illustrating the brand's sonic ability to transcend all musical genres. Over the past few months, several international greats have joined this illustrious group.

David Crosby, a Woodstock performer and Rock and Roll Hall of Fame double-inductee with The Byrds and Crosby, Stills and Nash, along with son and CPR bandmate James Raymond, is using the LCT Series mics on his upcoming studio album. Both have taken a special liking to the LCT 940 flagship model, which allows both Tube and FET circuits to be discretely chosen or blended in any ratio.

Legendary Memphis Soul architect, singer/songwriter and producer Dan Penn, whose timeless classics include "Dark End of the Street," "Do Right Woman, Do Right Man" and "I'm Your Puppet," has also adopted the LCT 940 and DTP 640 REX kick drum mic. Both Penn and Crosby, with over a century of combined experience using every "iconic microphone" imaginable, underline Lewitt's growing reputation as a new contender in the microphone world.

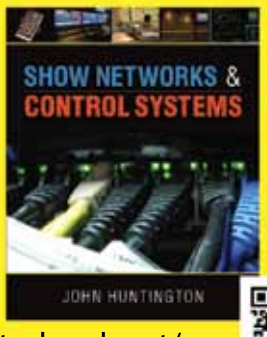
Recording and mixing veteran Brian Vibberts (Michael Jackson, Herbie Hancock, Living Color, Paul Simon, Billy Joel, Tony Bennett, Sting, Lauryn Hill, Bruce Springsteen, etc.), with 250 Grammy nominated and 65 Grammy award winning projects, also recently joined the Lewitt ranks, as did hip-hop's ultra-hot production duo Wrightrax (Big Sean, Kanye West, Darien Brockington, Mike Posner).

Warren Huart, producer, engineer and vice president of Hollywood's Swing House Studios (Aerosmith, Augustana, The Fray, James Blunt, Korn, Adele, Shakira, Better Than Ezra, Howie Day, The Thrills) has also chosen Lewitt. For the past nine months, Huart has been engineering the new and much anticipated Aerosmith album, using a pair of LCT 640s that he says "give an accurate in-phase stereo room sound of Joey Kramer's drums."

Karl Kussmaul, Sony Electronics senior product manager, professional audio, is shown at Booth 811 with the new Vocal and Guitar sets from Sony's newest wireless microphones, the DWZ Series. The 2.4 GHz DWZ series includes combinations of handheld mics, bodypack transmitters and rack-mount or compact size receivers, with the various components ideal for use by musicians, or in classroom, corporate, house of-worship or government applications.

Classifieds

Books

Questions About Networks?


controlgeek.net/aes

Studio Furnishings

MIRAGE
iconic design...
consoles
workstations
racks

your gear right at your fingertips
ARGOSY
www.ArgosyConsole.com

For the latest industry news, visit us online at
prosoundnetwork.com

Acoustical Products

Acoustics First®
Toll-Free Number: 888-765-2900
SOUND AND NOISE CONTROL MATERIALS
Web Site www.acousticsfirst.com

Visit Us at AES Booth #844
WhisperRoom INC.
SOUND ISOLATION ENCLOSURES

Reducing Sound to a Whisper Since 1990!
WhisperRoom, Inc.
(423) 585-5827 ♦ FAX: 423-585-5831
www.whisperroom.com

To advertise in the classified section of
PRO SOUND NEWS
Contact Doug Ausejo
(650) 238-0298 or dausejo@nbmedia.com

Career Marketplace

These Are Challenging Times
Are you ready to challenge yourself?
Interfacio provides a unique industry-expert search and selection service. We have a ten year record of finding and placing carefully selected and high calibre Pro-Audio professionals.

Product Sales Specialist - Pro-Audio/Live Sound; USA East Coast (Flexible)	USD 60-80k
Broadcast Sales Engineer - Pro-Audio/Broadcast; USA Mid-West	USD 60-80k
VP Business Operations - Pro-Audio/Sound Reinforcement; UK Midlands	GBP 100-150k
Business Manager, Asia - MI/Pro-Audio; Tokyo, Japan	USD 120-150k
European Sales Manager - Live Sound/Installation; Europe (Flexible)	EUR 60-70k

Visit the website or contact us at the AES show to discuss your current situation and goals in confidence.

interfacio
global media technology recruitment
Experienced industry professionals helping to develop careers and finding the right faces for the job.
web : www.interfacio.com
email : applications@interfacio.com
telephone : Intl. +44 (0) 20 8986 5002 USA 1-800 578 0144
facebook.com/pages/interfacio or follow us @interfacio
los angeles new york toronto london sydney singapore hong kong

JBL PROFESSIONAL by HARMAN
HARMAN

Senior Manager, Portable PA Marketing
Northridge, CA

JBL Professional has an immediate opening for a Senior Marketing Manager to lead product development and marketing efforts for the Portable PA segment of its business.

The successful candidate will have a Bachelor's degree and at least 5 years experience in marketing, marketing communications and product development. MBA or other advanced training desirable. Previous experience in the Pro Audio and MI business is required.

The position is based in Northridge, California with occasional travel required. The candidate should be highly motivated, passionate, and driven to excel.

For consideration please apply at www.harman.com/Careers

ELECTRONICS DESIGN ENGINEER
Small Electronics Company seeks Full Time Engineer to assist with pcb design and layout, metalwork/chassis/front panel design and modification of existing products or circuits. Must have experience with creating/editing pcb files in PCAD 2002 (preferred) and drawings in Autocad, and must be able to read schematics and block diagrams and troubleshoot electronic assemblies to component level.
Send resume or request for further information to: mikenovember9@gmail.com

Grace Design Launches New Stereo Ref Monitor

At Booth 621, Grace Design is introducing its new m905 stereo reference monitor controller. Designed for audio professionals in the music recording, audio post-production and broadcast markets, the m905 provides a comprehensive and intuitive feature set.

The m905's main audio circuitry and power supply is housed in a 2U, 19-inch rack mount mainframe, while system control is managed by a sleek, ergonomic desktop remote control. The rear panel of the mainframe provides balanced analog inputs on XLR connectors, and a

Grace Design's m905 stereo reference monitor

pair of unbalanced inputs on RCAs. Balanced Cue system inputs are available via XLRs, and a balanced talkback mic input and output is also provided. 24-bit, 192kHz inputs are supplied in AES3, S/PDIF, ADAT and TOSLINK formats. In addition, a 24/192 USB Class 2 asynchronous input is provided. Three sets of balanced speaker outputs are available via XLR's as is a pair for Cue outputs, and the system also supplies multifunction, configurable XLR outs for a sub, as well as DAC and metering outputs. The m905 front panel provides a large, illuminated power switch and a quarter-inch reference headphone output.

The m905's hardware remote is a new, ground-up design that provides hands-on control of all system functions. The remote is a combination of dedicated hardware and a color graphical LCD display, with primary monitoring features accessed via hardware switches and a level knob/encoder, while all system information is displayed on the LCD. This hybrid design allows for the solid feel and function of traditional hardware with the added power and functionality of a graphical user interface.

At Booth 805, getting ready for a busy day on the exhibit floor. From left are: Jay Schlabs (Alto Professional), Samara Winterfeld (AIR Technology) and Dan Gill (Akai Professional).

Last year, producer-engineer Dave Lichtenstein opened 25th Street Recording in San Francisco with an API Vision analog console as its centerpiece. A year later, the studio celebrated its first anniversary with an after-hours, on-premises bash following the AES Convention's first full day of activity. It was at an earlier AES Convention in San Francisco, in fact, that Lichtenstein first evaluated the Vision board. Shown at the Saturday night festivities at 25th Street Recording are, from left: studio GM John Schimph, Full Sail University's Sherri Tantleff, and Dave Lichtenstein.

At Booth 1119, G. Grant Carpenter of Gordon Instruments in Nashville, TN, is shown with the company's Model 4 microphone preamp system. Features include extremely high resolution, low coloration; wide dynamic range (optimized for each gain setting); high compliance input/output (high performance with a wide variety of input sources and output loads); and long-term reliability.

Kush Audio Unveils THC.Q EQ

Kush Audio (Booth 1128) is unveiling the Transient Harmonic Coupling Equalizer (THC.Q), a mixed-topology 500 series EQ that marks their first venture into lunchbox territory. Designed to be as subtle or as radical as needed while fully preserving the impact and soul of the original sound, the THC.Q allows the operator to redefine where the transients and harmonics overlap, opening up completely new creative possibilities for how sounds interlock, move air and impact the emotions.

The heart of the THC.Q is two fully sweepable, overlapping Proportional-Q bands whose bandwidth and gain have been tailored to allow for extreme pushes without sounding stressed or unnatural. Rounding out the bottom is a fixed low shelf which interacts with the continuously variable (25-400Hz) 12db/octave HPF to reshape, declutter, and tighten up even the most unruly low end. Topping it off is a sparkling, sweepable (3.4-20k) high shelf reminiscent of coveted vintage mastering equalizers. A switchable "Fader Mode" converts the low shelf knob into a fader so multiple THC.Q's can be used to create lunchbox-based mixers with fader and EQ.

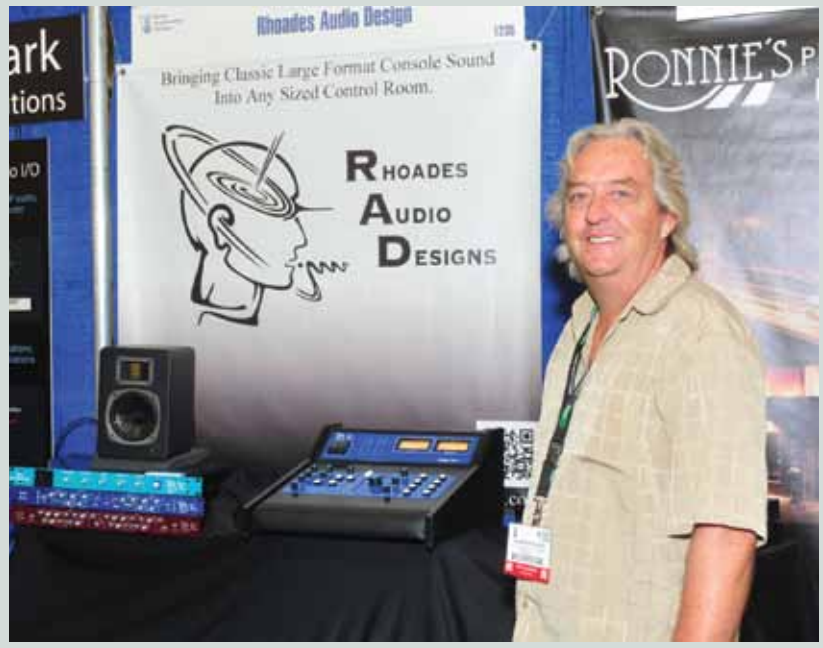
Stagetec Enhances Aurus, Crescendo Consoles

Stagetec (Booth 529) is extending the functionality of the Nexus-based audio consoles Aurus and Crescendo with another new loudness metering feature. Loudness values may be exported for long-term logging and legal audit trail. "In broadcast, where our systems are in common use, the importance of loudness metering is still increasing," says Sam de Pauw, international sales manager of Stagetec. "Our new interface to the most sophisticated loudness logging system on the market today significantly eases the burden of documenting and analyzing loudness measurements for our customers!"

Exactly one year ago, Salzbrenner Stagetec Mediagroup unveiled the first integrated loudness metering for Nexus. This enabled each Nexus Base Device to provide simultaneous and independent metering for three audio programs with up to eight channels each. The Nexus software includes loudness metering in accordance with the American ATSC RP A/85 as well as with the international ITU and European EBU recommendations and enables external peripherals to be eliminated.

The software provides three loudness integration options: Momentary metering with an integration time of 400 ms, Short-term metering with an integration time of 3 s and Integrated metering with custom integration time, which enables Loudness Range (LRA) to be calculated natively within the Nexus. The results of the integrated measurement can be inserted directly as metadata into a Dolby E stream or, with the help of the new interface, stored for later use.

Based on Millennia's (Booth 515) award winning HV-3 preamp circuit, the Millennia HV-37 is a pair of the critically acclaimed 500 series HV-35 preamp modules housed in a rugged 16 gage steel, single rack-space package with an on board universal power supply. Millennia managing director Joel Silverman shows off the HV-37 at the booth.



Warren Rhoades of Nashville-based Rhoades Audio Designs LLC, is shown here at Booth 1235 with his new Core 101 board, which boasts an SSL-style center section.

aes to l.a.

continued from page 1

tion site—simply put, there's lots of engaging facilities surrounding the Moscone Center, whereas in Los Angeles, back then, the neighborhood around the convention center was a dark, creepy, no-man's land after the show closed. That's not the case anymore, however.

"Downtown has changed so much in the last eight years," says Plunkett. "I was down there in January for a walking tour and I didn't recognize it at all. It's turned into a walking city with really exciting stuff going on—great clubs, great restaurants. If you haven't been down there since our last convention, you're going to be amazed by what it's like these days."

TransAudio Ships New Bock IFET Condenser Mic

TransAudio Group (Booth 1104), U.S. distributor for Bock Audio, is now shipping the Bock IFET large diaphragm phantom-powered FET condenser microphone. The IFET has been designed to fill two distinctly different roles in a modern recording studio: a beautifully smooth vocal mic or a classic FET kick drum mic at the flip of a switch. The new IFET, hand built by Bock Audio's Studio City facility in Southern California, offers versatility and value via two dramatically different modes of operation.

The IFET has two different sets of electronics that share a capsule and output transformer. In "I" mode, the Bock IFET is the classic FET mic for kick drum and high SPL sources. The I mode electronics package employs a vintage inspired FET and transistor circuit capable of reproducing the characteristics of the long discontinued German FET mic, with better high frequency performance and extended deep low end. Bock's custom large core output transformer helps the IFET achieve levels of performance not attainable when the vintage model was originally built. Company founder and microphone guru David Bock has designed this classic FET mode for close-up use on kick drum, snare drum, toms, bass cabinet or a super-loud vocalist.

The Bock IFET large diaphragm condenser mic

In "V" mode, the BOCK IFET becomes a beautiful vocal mic. I mode electronics are switched off and the vocal V mode electronics are switched in using the same capsule and transformer.

platinum

continued from page 1

with Whitney Houston, agrees: "Most of the records I have done were cats in the room." Capturing a performance in the studio meant that the session could move quickly: "You could have a smash in a day."

The majority of Jay-Z's *The Blueprint* was laid down between Friday and Monday, recalls Young Guru. It was all about "creating that vibe."

Producers may have to take differing roles depending upon the needs of the artist. "I become part of the band" with Aerosmith, says Jack Douglas, who has worked with artists as diverse as John Lennon and Miles Davis. "Other times you're a priest or a psychiatrist."

"You have to zone in on what the artist needs," concurs Young Guru, who has no time for temperamental clients. "I started refusing to work with prima donnas."

"Technology is great. It's never been better for us; we can create miracles," says Douglas. But, he notes, "Nothing sounded better than the old four-track dates," which required the producer and artist to commit to sounds from the get-go.

"Now," he says, "I'm looking at 150, 200 tracks—and I have to mix it. Good lord!"

In the subsequent panel, mastering engineer Bob Ludwig moderated a two-man "Platinum Mastering" panel on the topic of Mastering for iTunes. There have been complaints that it only offers an increased bit depth, not a greater sample rate. But as Ludwig notes, over 400 million Apple players can only play 44.1 or 48 kHz files.

At yesterday's Plantinum Mastering event: from left: Robert Katz, Bob Ludwig and Eric Boulanger

"It's a big improvement and you can notice it on small computer speakers," he says.

In an interesting contrast that might say something about the issues on the minds of audio professionals in a position to influence the shape of contemporary music, Saturday's special event on the "San Francisco Sound" featured the venerable Bay Area sage Country Joe Macdonald offering this bit of insight: "Someone told me about working on a Beyonce record, and they recorded something like 100 tracks. Then they picked seven for the album, and then overdubbed ten vocals on each track. And I'm wondering, Where's the artist?"

Between "Where's the song?" and "Where's the artist?" is the shape of things to come. You heard it here first.

in the mix

continued from page 1

custom 46-inch "Nano Glide" touchscreen, illustrate the landscape of mixing in 2012; while we look to the past to beloved, great-sounding techniques and technologies, we also reach into the future to adopt the unknown, yet promising. Especially this year, a broad range of mixing options abound at AES.

"I see the light go on as soon as they walk by it," offers Tree Audio's Ian Gardiner on the immediate appeal of The Roots among AES attendees. "Big knobs, beautiful design, and—when they hear it—it just takes the interest up another level. The first one we sold was to an Australian engineer, Alex Richardson, 22 years old. Young engineers seem to gravitate to it."

"People get it and understand it," says Steven Slate of initial reactions to Raven MTX running Pro Tools during his packed product demos. "It's a real 'ah!' moment when I roll up an EQ plug-in, and, touching the screen, I tweak the knobs, highlight part of the edit window, and take four faders at once. They can see that's it's so fluid, and so easy to use."

SHAPING
THE FUTURE OF SOUND

THE PRODUCERS & ENGINEERS WING® IS A RECORDING ACADEMY® MEMBERSHIP DIVISION SERVING THE NEEDS OF PRODUCERS, ENGINEERS, REMIXERS, MANUFACTURERS, TECHNOLOGISTS, AND OTHER RELATED MUSIC-RECORDING PROFESSIONALS. AS A NETWORK OF MORE THAN 6,000 MEMBERS WHOSE WORK SPANS ALL GENRES, REGIONS AND STYLES, THE P&E WING IS A POWERFUL, ORGANIZED VOICE THAT ADDRESSES CRITICAL ISSUES IMPACTING THE ART AND CRAFT OF RECORDED MUSIC.

Producers & Engineers Wing

WWW.GRAMMY.COM WWW.PRODUCERSANDENGINEERS.COM

© 2011 – THE RECORDING ACADEMY. ALL RIGHTS RESERVED.

DPA MICROPHONES

DPA Microphones – BOOTH #629

Kits for Piano

Once again DPA has teamed up with Resinno to feature an array of micing solutions placed within a Yamaha C7. For AES 2012 the piano is graced with the Grand Rossa legs inspired by Ferrari's 1957 Testa Rossa. Taking advantage of the subtlety that the Resinno legs brings out in the piano you'll be able to A-B four sets of DPA Microphones.

Be sure to stop by and see the latest updates and new products designed for in-studio recording and live/broadcast sound.

DPA SMK 4061

d:vote 4099P

Resinno
PIANO INNOVATION & DESIGN

ST 201 IC

ST 401 IC

www.dpamicrophones.com