From the editors of Pro Sound News & Pro Audio Review

vip preview edition

the AES DAILY

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

133rd AES Convention Ready To Roll

The 133rd AES Convention Committee's all star-line up of volunteers includes (from left) Volunteers Co-Chair Evan Peebles, Papers Co-Chair Alan Seefeldt, Director/Convention Management Chris Plunkett, Papers Co-Chair Veronique Larcher, Tech Tours Chair Jessica Livingston, Workshops Co-Chair Jeffrey McKnight, Convention Co-Chair Valerie Tyler, Special Events Chair Christopher Smith, Workshops Co-Chair David Bowles, Historical Chair Bill Wray, Live Sound Chair Michael "Bink" Knowles, Convention Co-Chair Jim McTigue, AES Business Development Manager Steven Green, AES Deputy Director, Roger Furness, A/V consultant Dave Molnar, AES Executive Director Bob Moses and Facilities Chair, Bob Megantz. Not pictured are Broadcast/Streaming Chair David Bialik, Education Co-Chairs John Krivit and Ezequiel Morfi, Game Audio Chair, Steve Martz, Master Classes/Tutorials Co-Chairs Mike Wells and Jose "Vene" Garcia, Networked Audio Chair Nathan Brock, Sound For Pictures Chair Brian McCarty, Product Design Chair Conrad Cooke, Volunteers Co-Chairs Michael McConnell and AES Chief Information Officer Steve Johnson. *See related story on page 3.*

By Clive Young

The annual AES Convention will convene later this month in San Francisco's Moscone Center on October 26-29, and the convention's Technical Program has so much information to share with attendees that you'd swear the "E" in AES stood for "Education," in acknowledgement of the Society's primary mission. There's workshops, papers, tutorials, engineering briefs, special events, convention tracks for specific interests, tech tours and more—enough to keep you occupied every minute of all four days.

The Paper Sessions will cover everything from networked audio to auditory perception, while Tutorials will explain it all, from forensic digital data analysis to social media for engineers and producers. Meanwhile, the Workshops will feature provocative offerings like "Show Me the Money! Finding Success in an Evolving Audio Industry;" "Loudness Wars: The Wrong Drug;" and "The Controversy over Upsampling—Boon or Scam?" Can't tear yourself away from the exhibit floor? No worries—you can still check out the debut Project Studio Expo, featuring practical training, Q&A sessions and an exhibit area focused on leading edge project studio technology, right on the show floor.

Want to learn from recording royalty in person? Catch the Keynote Speech by producer Steve Lillywhite (Rolling Stones, U2, Dave Matthews Band); the Platinum Producers and Engineers panel, with Jack Douglas (John Lennon, Aerosmith), Warren Huart (The Fray, James Blunt) and Narada Michael

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Pro Gear Evolution Featured At AES

By Strother Bullins

2012 has already been an exciting year in the evolution of pro audio technology. Being the de facto gathering for audio content creators, the creators of the tools for content creation, and the cutting edge researchers and developers of audio technologies, the editorial staff of the AES Daily expects the 133rd AES Convention and exhibition will further underline what we observe; premium analog technology is still king for many of the most discriminating, quality-dedicated professionals, but analog emulation technology is the democracy in which modern, in-the-box audio production comfortably resides.

Some product categories are evergreen and to be considered essential, such as effective acoustic design and treatment as well as the bookends of high-quality microphones and monitors. Also notable

pro gear on page 32

Mark Your Calendar

By Steve Harvey

An AES Convention's calendar is constantly fine-tuned to reflect the evolving interests of its 14,000-or-so members, as well as exhibitors and attendees, and this year's schedule is no exception, focusing on current hot-button issues from audio networks to social networking.

Taking a big tent approach to the audio business, this year's themed session tracks are on the topics of network audio, project studios, game audio, broadcast and streaming, live sound, sound for picture and product design. Each track encompasses a diverse program of presentations and panel discussions on the issues most relevant to attendees, put together by, and featuring, experts in each field.

calendar on page 32

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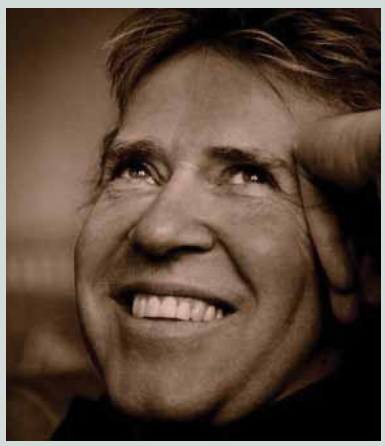
Lillywhite To Keynote 133rd AES Convention

Early this year, the Queen of England awarded multi-platinum record producer Steve Lillywhite with a Commander of The British Empire (CBE) for his contributions to music. While some might consider this honor the culmination of a thirty-year career, Lillywhite promptly returned to the recording studio, where he has been busy producing new records for The Killers, Dave Matthews Band and Thirty Seconds To Mars. On Friday, October 26, Lillywhite will take another break from his studio chores to present the Keynote Address for the 133rd AES Convention at San Francisco's Moscone Center.

"Steve Lillywhite is a Producer Of The Year Grammy winner who has made an indelible impact on popular music," remarks AES Convention co-chair Jim McTigue. "He has collaborated with a stunning array of artists. His discography boasts a remarkable list of critically acclaimed and commercially successful projects. He has



Steve Lillywhite

made an indelible impact on contemporary music and he continues to hone the razor edge with major new projects. His insights, into the art of producing and engineering, coupled with his perspective on the impact of technology shifts and changes in recording styles, promises to provide AES attendees with inspiration, enlightenment and, unforgettable anecdotes."

Born in the U.K. in 1955, Lillywhite began his career as a tape operator for Polygram in 1972.

Co-Chair Valerie Tyler concurs that Lillywhite's work "is as relevant and innovative today as it was at the beginning of his career. His Keynote Address marks an auspicious beginning for what is shaping up to be an exceptional Convention."

133rd AES Committee Readies World-Class Event For San Francisco

Deep into preparation for an extraordinary 133rd AES Convention, the planning committee began meeting in January to develop innovative new programs for the event set for Oct. 26-29 at San Francisco's Moscone Center. Veteran co-chairs Valerie Tyler and Jim McTigue recruited a stellar collaborative team, mixing seasoned convention pros with enthusiastic new Chairs to insure a highly relevant Convention. "Our objective is to infuse our events with meaningful tracks that anticipate and inform shifting industry trends," Tyler says. "As San Francisco remains a bastion of innovative thinking, we are well-positioned to keep ahead of the curve."

"Highlighting these new track introductions is a Project Studio Expo with a two-day series of clinics on best practices and techniques on all aspects of creating and operating a small studio. They've invested in this gear, we want to help them take full advantage of it."

Jim McTigue states. "This year's Convention will also see the introduction of two new tracks," he continued, referring to the Networked Audio Track and the Sound For Pictures Track.

AES executive director Bob Moses regards the convention program and special events as prime examples of the enduring need for "on-site conventions."

"During the first six months of my Executive Directorship I've spoken with hundreds of exhibitors, educators, attendees, event developers and participants," he says. "Virtually every one of them has emphasized the value of the 'human connection.' Social media remains a vital and constantly growing part of our messaging effort. But the opportunity for face-to-face networking remains indisputable. On-site conventions will continue to play an integral role in the AES mandate to help our attendees 'Listen, Learn and Connect.'"

New Limited Edition Products Mark AKG 25th Anniversary

Celebrating its 65th anniversary, AKG (Truck T1) is introducing a line of limited edition products to commemorate its industry leading, quality and reliable audio equipment offerings to the professional market. The limited edition C451 condenser microphones and K702 headphones, now available to music enthusiasts around the globe, are making their American debut at AES 2012.

AKG's K702 Anniversary Edition headphones

Handcrafted in Vienna with the highest attention to detail, the limited editions of these prestigious products are positioned to deliver renowned AKG quality to sound engineers, producers and musicians around the world. Each are individually tested and numbered to ensure the highest quality.

AKG's C451 65th Anniversary Edition condenser embodies sound from the legendary C451 EB with the CK1 capsule delivering stunning quality and precision accuracy. Since its introduction in 1969, the C451 has been continuously improved and has demonstrated its durability under the harshest onstage environments. The C451's transformer-less preamp enables high sound pressure capability, allowing for close miking of high-energy sound sources up to 155 dB SPL without distortion.

The reference small-diaphragm is an excellent tool for capturing the smallest details of any instrument due to its lightweight membrane and sophisticated acoustic design, which makes it the perfect choice for accurately capturing drums, percussion, acoustic guitar and overhead miking.

The K702 Anniversary Edition headphones bring a new level of precision to the line with newly designed genuine leather headband and soft velour ear pads for maximum comfort during long recording or listening sessions. With its patented Varimotion two-layer diaphragm and revolutionary flat-wire voice coil, K702 delivers pristine sound with incredible impulse and treble response.

K702's reference-style headphones boast an over-ear, open-back design, with extremely accurate response. Its sophisticated technology allows for spacious and airy sound without compromise.

SAM the Adaptable Chameleon, the logo of Genelec's new Smart Active Monitor (SAM) Concept

SAM I Am: Genelec Shows New Monitoring Concept

Genelec (Booth 911) is introducing its new Smart Active Monitor (SAM) concept. As part of a new streamlined marketing effort, Genelec has folded its line of DSP monitors under the SAM classification, which now includes all Genelec monitors with a 82xx product name (for instance, the award-winning 8260A Tri-Amplified DSP Monitor System). Models in the SAM range are capable of automatically adapting to acoustical environments to offer an indispensable tool for sound professionals in broadcasting, post production, music studios and more. A SAM system can be controlled with digital networking, enabling users to build highly flexible computer-controlled systems of monitors.

Dr. Aki V. Mäkivirta, Genelec research and development manager, notes: "Smart Active Monitoring is a concept that bundles all the benefits of Genelec's advanced monitoring systems to a single, easily understandable and descriptive term. SAM is also a concept that describes perfectly the current technology leap pioneered by Genelec in the evolution of the active monitoring loudspeaker—the transition from the analog to the digital world, where digital technologies, along with software features, increase quality and bring unique user experiences to the customers, and enable seamless integration of monitoring speakers and subwoofers to a well-calibrated and correctly aligned reproduction system. At Genelec, we believe that progress towards Smart Active Monitors will open a new era in the development of the audio monitoring industry."

Tech Tours Explore SF's Pro Audio Community

"A Bay Area native with a solid background in all things audio, 133rd AES Convention Tech Tours Chair Jessica Livingston has proven herself an invaluable resource in ferreting out our town's most interesting and 'happening' highlights," says Convention co-chair Valerie Tyler. "The depth of Jessica's connectivity, coupled with her instinctive grasp of what would most appeal to our Tech Tour aficionados has shaped a particularly well rounded schedule this year."

25th Street Recording's Live Room

"My goal was to profile the diverse range of SF's pro audio community," Livingston says. "From a cutting edge video game creative campus, to a top-flight school and SF's latest live performance venue, these tours are designed to be instructive, colorful and entertaining."

133rd AES Convention Technical Tours include the Tamalpais Research Institute (TRI) recording complex, studios at game developer Electronic Arts, 25th Street Recording, Polarity Post Production, Outpost Studios, Ex'Pression College For Digital Arts, Fantasy Recording Studios, The Fenix Club, and a Dolby Atmos Demo at the Dolby headquarters theater.

Tickets for Technical Tours will be available on site at the Moscone Center. A Preliminary Calendar of Event dates and times is posted on the www.aes.org website. Tickets will be sold at the Reception Desk in the main lobby well in advance of departure.

Shure Ships New Personal Monitoring System

Shure Incorporated's (Booth 905) new PSM1000 Personal Monitor System—a dual-channel, networkable, professional monitoring system—is now shipping.

"The Shure PSM 1000 Personal Monitor System outperforms other in-ear monitor systems in many ways," says Matt Engstrom, Category Director for Monitoring Products at Shure. "With best-in-class audio and RF performance, networking connectivity, and a diversity bodypack receiver, PSM 1000 delivers on the demanding requirements of sound professionals."

The PSM 1000 system builds on the stellar audio and RF performance of Shure's PSM900 Personal Monitor System, while adding numerous advanced features:

PSM 1000 System: Ultra-wide 72 megahertz tuning bandwidth allows up to nine systems to operate in one TV channel, and up to 39 systems in one frequency band. Backward-compatible with PSM 900 components.

P10R Diversity Receiver: Two detachable 1Ž4-wave antennas for exceptional freedom from dropouts; full bandwidth scan finds clear, compatible frequencies and provides a graphic spectrum plot viewable from the screen; optional rechargeable Lithium-ion batteries provide up to eight hours of operation and recharge fully in just three hours.

Shure's PSM1000 personal monitoring system

P10T Transmitter: Full rack, dual-channel wireless transmitter housed in a touring-grade, all-metal chassis; internal power supply that supports daisy-chaining; networked control via Ethernet that vastly simplifies setup for high channel count.

"Using two identical antennas is essential to consistently deliver the benefits that diversity operation can provide," says Engstrom. "Users who are accustomed to the bursts of static and dropouts common in other systems will be amazed by the PSM 1000's performance."

New Preamp/Mixer Joins JDK Family

JDK's 8MX2 preamp/mixer

JDK (Booth 923) continues to expand its product line with the addition of the powerful and versatile 8MX2 preamp/mixer.

Equipped with eight stellar microphone preamps, each channel contains a variable threshold peak limiter, 48v Phantom Power switch, phase reverse, direct output and a path to the stereo mix bus. The included eight-into-two mixer receives signal from the mic pre or eight external line level inputs. With two 10-segment meters to monitor Input/Mix and Gain Reduction, headphone and speaker output monitor controls, and multi-unit cue and master capabilities, the slim 8MX2 packs a big punch in only 1u of rack space.

The 8MX2 was developed from technology used in the Paragon live mixing console. It evolved over the years into a stand-alone preamp/mixer and is especially popular in remote recording racks and sidecar-like applications. With hundreds in the field, the 8MX2 can be found in the live recording racks for artists such as Jimmy Buffet, Cher, Taylor Swift, NBC's 2012 London Olympics crew, Lilith Fair, and the Cowboy Junkies.

Engineer, mixer and producer Mark Linett of Music Mix Mobile West has been a fan of the 8MX2 for years. He's used the versatile units on projects for the Beach Boys, Eric Clapton, Brian Wilson, Crash Test Dummies, and David Lee Roth.

"We own a portable recording system that features six of the 8MX2 preamp/mixers," said Linett. "I have taken this system on remotes as far away as Anguilla and the combination of the great sounding pres and the built-in mixer makes it an exceptionally compact 48-track recording package."

The 8MX2 is comfortable working on either analog or digital projects, and ideal for in-home, remote or live recording.

AES Sets Workshops

Workshops are always one of the innovative features of any AES Convention, and this year is no exception. Thanks to Workshops Co-Chairs David Bowles and Jeffrey McKnight, 133rd Convention attendees will benefit from a particularly robust program. "Dozens of worthwhile proposals are submitted each year," says Committee Co-Chair Valerie Tyler. "Our Workshops Co-Chairs' final picks will challenge visitors to budget their time in order to maximize their opportunities to expand their knowledge."

Highlights of the 133rd AES Convention Workshop Program include "mini-tracks" on Digital and 3D Cinema Sound, Loudness and on Height Channel (an AES first). Some of the topics covered will include Cinema Sound in 3D; Reconsidering Standards for Cinema Sound – Alternatives to ISO 2969; Post Production Audio Techniques for Digital Cinema and Ancillary Markets; Loudness Wars – The Wrong Drug?; Broadcasters Experiences In The Use of Loudness Standards; Acoustics & Audio iPhone Apps; Mastering for Specific Music Genres; The Controversy over 'Up-sampling,' Boon or Scam?; Sound Design Tools for Multichannel Audio With Height; Recording Music In 9.1 Height Surround; 3D Audio Formats (Multichannel Sound With Height) Channel or Object Based?; Height Channel – Adding The Vertical Dimension To Surround Sound; Multi-Microphone Applications & Testing In Telecommunications Systems; Spatial Audio Evaluation; What Does an Object Sound Like? Towards a Common Definition Of A Spatial Audio Object; MUSHA Reloaded; What Every Sound Engineer Should Know About The Voice; New Delivery Mediums & How To Get There Safely… Or, Jumping On The New Media Express; and Forensic Authentication of Digital Audio

Workshops Co-Chairs David Bowles and Jeffrey McKnight

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Soundcraft Studer Truck Showcases Harman Gear

At Truck T1, Soundcraft Studer is showcasing its newly refurbished truck, featuring a range of Soundcraft Studer digital mixing consoles, JBL Professional LSR Series studio monitors and AKG microphones and headphones.

The Salon area of the truck now features a unique and versatile "workstation" setup where any combination of three Soundcraft and Studer consoles (a Soundcraft Vi1, a Soundcraft Vi4 and a Studer Vista 5) can be matched with a variety of JBL LSR6325P studio monitor systems and flat-screen video displays, which are placed along movable tracks so that each console can be configured with any speaker combination to replicate virtually any mixing scenario. This combination of products can also easily be configured into training stations, utilizing the video monitors, AKG K240 headphones and Soundcraft Studer's series of training videos. A pair of AKG D5 microphones is also available for use.

The Studio area features Studer's flagship Vista 9 digital mixing console, which features I/O sharing with the Vista 5 in the Salon via Studer's RELINK resource linking system. The system is complemented by a JBL LSR6328P surround sound monitoring system. The truck is also showcasing compatibility of Soundcraft Studer consoles with Riedel RockNet's audio distribution networking technology and all Soundcraft consoles take a multichannel audio feed from the Vista 9 I/o via MADI.

With the redesign and refurbishment, the Soundcraft Studer truck can now demonstrate up to six mixing consoles at any one time, and features a rackmounted Soundcraft Si Compact 16 small-footprint digital console, plus a rackmounted iPad featuring the Soundcraft ViSi app, allowing control of any Soundcraft console on the truck at any time.

Soundcraft Studer's newly refurbished truck

The interior of the truck is now adorned with state-of-the-art LED lighting, which can be modified to create different moods and atmospheres depending on the activity. The LED lighting was an important environmental and energy-efficient decision as they use an eighth of the power of a traditional incandescent or halogen light and are not harmful when disposed of.

Product Design Track Breaks New Ground

"133rd AES Convention Product Design Track Chair Conrad Cooke has developed a groundbreaking combination of razor edge Tutorials, Workshops and Master Class Events," states Convention co-chair Jim McTigue. "This Track is designed to provide deep insights into emerging technology which is expected to have a lasting impact on the field of pro audio."

Conrad Cooke

"My goal was to ferret out the most relevant issues facing today's product designers," Conrad Cooke says. "I uncovered a wealth of knowledge, and selected thirteen presentations which present techniques to help solve some of those common issues. We are confident that attendees will come away with invaluable information that will greatly benefit their future thinking."

133rd AES Convention Product Design Track Events include: A Next Generation Audio Processing Suite For The Enhancement of Acoustically Challenged Devices; Implementing Application Processor Agnostic Audio Systems For Portable Consumer Applications; Don't Make Your Product a Noise Nightmare; Audio For iPad Publishers; Audio In HTML 5; Multimedia Device Audio Architecture; Audio DSP Requirements For Tomorrow's Mobile & Portable Devices; Ethernet Standard Audio; Rub & Buzz and Other Irregular Loudspeaker Distortion: Wolfgang Klippel; An Overview of Audio System Grounding and Interfacing; AVB Networking For Product Designers; and Graphical Audio/DSP Applications Development Environment For Fixed And Floating Point Processors.

New Sound Forge Pro Mac S'ware From Sony Creative

Sony Creative Software (Booth 723) is releasing Sound Forge Pro Mac 1.0 software, the newest addition to its line of award-winning audio and video production software products. A multichannel audio recording and editing application, Sound Forge Pro Mac software was developed from the ground up on a clean slate for OS X and features an elegant interface that redefines the audio editing experience. The application ships with a full suite of audio mastering and repair plug-ins, making it a comprehensive solution for audio professionals who work on the Mac platform.

"People who work on audio editing platforms recognize the need for a fresh option in the marketplace, one that's built for OS X as opposed to something that's simply been ported over. In addition, it's no secret that cross-platform professionals have been demanding Sound Forge for the Mac for years," says Dave Chaimson, vice president of global marketing for Sony Creative Software. "Our response is Sound Forge Pro Mac, a truly contemporary OS X design. Producers will appreciate its simple elegance, uncluttered look and amazing flexibility. The included suite of mastering and repair plug-ins makes this 1.0 edition a value-packed editing powerhouse right out of the box. Sound Forge Pro Mac is our second major OS X application release this year, and we're pleased to now be very actively engaged in application development for the Mac platform."

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Lawo Features 2nd-Gen mc²56 Production Console

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.

Lawo's mc²56 production console

Among the mc²56's new features is real, two-man operation with fully decentralized control of all parameters including bank and layer selection, EQ, dynamics and bus assignment-due in no small part to the console's fully featured ISO bay access provisions. The new mc²56 now offers improved ergonomic and intuitive handling, providing operators greater confidence when working under pressure.

As part of the mc²56's enhanced functionality, the new console also provides expanded, simplified touch operation-making workflow more intuitive. This applies to operational aspects such as VCA allocation, bus assignment, meter pickup/mode select, and mix-minus configuration. This enhanced operation is further accentuated by the console's new button-glow provisions for color-coding the channel strips. Similarly, the new mc²56 provides Illuminated rotary knobs for an even better overview-all of which makes it easier for the operator to visually keep track of one's mix-even in low light conditions.

In the areas of monitor and metering, the new mc²56 takes the end user experience to the next level. Now with permanent metering of the 16 central faders, the console also adds Local I/O's that are newly integrated into the mixing console surface. Wherever monitoring or metering, headphones or talkback are required, operators can now simply connect one's vital third-party devices directly to the console, further streamlining workflow.

In addition to the aforementioned new features, the mc²56 provides full support of RAVENNA technology for real time processing of audio signals in IP-based networked environments. With as many as 256 I/O's per CAT-5 line, this capability not only conserves precious space in, for example, an OB van; it also provides greater cost efficiencies.

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Sennheiser Unveils Digital 9000 Wireless System

At Booth 823, Sennheiser is unveiling Digital 9000, a digital wireless system that can transmit completely uncompressed audio, artefact-free and with superb dynamics. Targeting broadcasting professionals, (musical) theatres and high-profile live audio events, Digital 9000 sets a new benchmark in digital wireless transmission. The system, which includes the EM 9046 receiver, SKM 9000 handheld and SK 9000 bodypack transmitters, and a comprehensive suite of accessories, has been meticulously designed for the highest channel counts in today's increasingly dense frequency environment.

"This system is a masterpiece, both in the digital and the wireless realm," says Kevin Jungk, portfolio manager for wireless microphones at Sennheiser. "It offers unprecedented sound quality and ease of use. For example, users will no longer have to calculate and circumvent intermodulation frequencies but can conveniently place their transmission frequencies in an equidistant grid."

The groundbreaking digital wireless system is fitted with two transmission modes to suit any need and environment. The High Definition (HD) mode will transmit entirely uncompressed, artefact-free audio, as if a high-quality cabled microphone were used. The Long Range (LR) mode has been designed for difficult transmission environments with many sources of interference. It ensures maximum range with a proprietary Sennheiser digital audio codec. "This refined codec ensures an audio quality that is superior to that of an FM system," explains Jungk. "These two modes make Digital 9000 the most versatile digital wireless system available, and the best adapted to on-site requirements."

AES Unveils Project Studio Expo At 133rd Convention

The 133rd AES Convention will introduce the Project Studio Expo, featuring practical training and an exhibit area focused on leading edge project studio technology. Developed in partnership with Sound On Sound and Craig Anderton, the Project Studio Expo (PSE) brings the latest recording techniques, best practices, and practical tips from leaders in the recording business. "I think we can safely say this two-day event will be a highlight of the convention," states AES executive director Bob Moses. "It builds on AES's long history of leadership in the recording industry, and addresses issues of deep importance to people working in small studios. Based on early feedback from industry pros, I'm confident we have hit a home run with this event."

Indeed, in a rare joint statement co-signed by *Sound On Sound* editorial director Dave Lockwood and editor Paul White; Craig Anderton, executive editor, Electronic *Musician* and editor in chief, *Harmony Central*; Frank Wells, editor, *Pro Sound News* and the *AES Daily*; Sarah Jones, editor, *Electronic Musician*; Tom Kenny, editor, *Mix*; Strother Bullins, editor, *Pro Audio Review*; and *Tape Op* editor/founder Larry Crane, and publisher John Baccigaluppi, these industry leaders stated: "We strongly support AES in striking out in this new direction. We believe that in the years to come, the Project Studio Expo will continue to grow, and in the process, enhance the overall Convention."

Scheduled for Oct. 27-28 at SF's Moscone Center, the PSE will feature in-depth clinics and Q&A sessions with noted leaders. Saturday October 27th sessions are It Won't Sound Right If You Don't Hear It Right: Studio Acoustics and Total Tracking: Get It Right At Source—Choosing & Recording Your Sound Source, both with presenter, Hugh Robjohns; Mixing Secrets: Production Tricks To Use With Any DAW, with Mike Senior; Master Your Tracks: DIY Results to Compete With The Pros, with Craig Anderton; You Ask, We Answer: Q&A session, with Moderator Hugh Robjohns and a panel that includes Paul White, Mike Senior & Guests; and Take Your Studio On Stage: Live Performance With Laptops, Looping Pedals & Other Studio Tech, with Craig Anderton. Several of these sessions will repeat on Sunday, where additional sessions will include Keeping The Human Element In The Digital Age: Ways To Keep Music Sounding Alive And Interesting, with Craig Anderton; Master Your Tracks: DIY Results to Compete With The Pros, with Craig Anderton; Make Music With Your iPad: Hot Apps, Great Gadgets & All Things IOS; and capping the Expo program, an Ask The Editors: Q&A Session, with moderator: Hugh Robjohns; Paul White, Sarah Jones, Frank Wells, Strother Bullins, Larry Crane and Tom Kenny.

Notes Moses: "The Project Studio Expo brings the AES into alignment with the reality of today's industry and addresses the latest techniques, best practices and workflow. Anyone doing professional work in a small studio should come to listen, learn, and connect with their peers and mentors."

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Condenser Microphone

AT4050/LE
Multi-pattern
Condenser Microphone

AE5400/LE
Cardioid Condenser
Vocal Microphone

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Dynamic Vocal
Microphones

ATM25/LE
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ATH-M50s/LE
Professional Studio Monitor
Headphones

Audio-Technica celebrates its 50th anniversary with an array of limited edition introductions offering stunningly clear, high-resolution sound and elegant design. Models range from the AT4050URUSHI with hand-painted Japanese maple leaves, to the legendary ATM25 instrument mic brought back for this special occasion. Each microphone is etched with a unique serial number commemorating 50 years of passionate listening. **audio-technica.com**

Anniversary 50th

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audio-technica
always listening

Full Compass 'Circus Of Chefs' Gala Supports Museum

Full Compass Systems (Booth 746) once again sponsored Circus of Chefs...The Gala 2012. Owners Jonathan and Susan Lipp, in cooperation with co-chairs Merlin and Jenele Zitzner, owners of the Baraboo National Bank, organized the event that hosted 600 guests on June 10th. The ninth annual gala raised over $173,000 for Circus World Museum, a site owned by the Wisconsin Historical Society that focuses on preserving the history of circus entertainment and memorabilia. In addition to countless hours of preparation, Full Compass also staffed the event.

Circus clowns and performers, as well as live jazz, entertained attendees as they dined and viewed a breathtaking array of over 330 auction items. Donors enjoyed free martinis and tasted gourmet food, wine, beer and coffee from 36 local restaurants, breweries and wineries. The top chefs received coveted Silver Tray awards for best appetizer, entrée, dessert, beer, and wine. The winners were chosen by a panel of 20 judges, each an expert in his or her field including chefs and chef instructors, brewmasters, pastry chefs, TV cooking personalities, and wine makers. After the meal, the crowd was treated to The Big Top Show, a sampling of circus entertainment featuring aerialists, a juggling act, horse tricks and a performance by master illusionist, Tristan Christ.

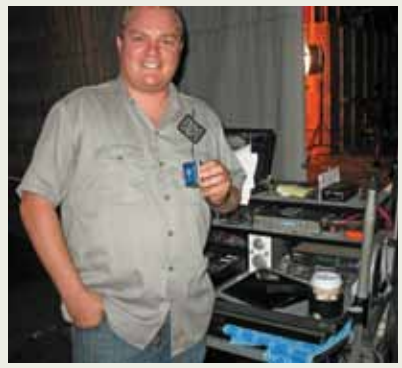
Jonathan Lipp presents the 'Best Dessert' award to Pastry Artist Aryll Pullum of Ostera Design (Janesville, WI).

Lectrosonics Is Bud Raymond's Mainstay

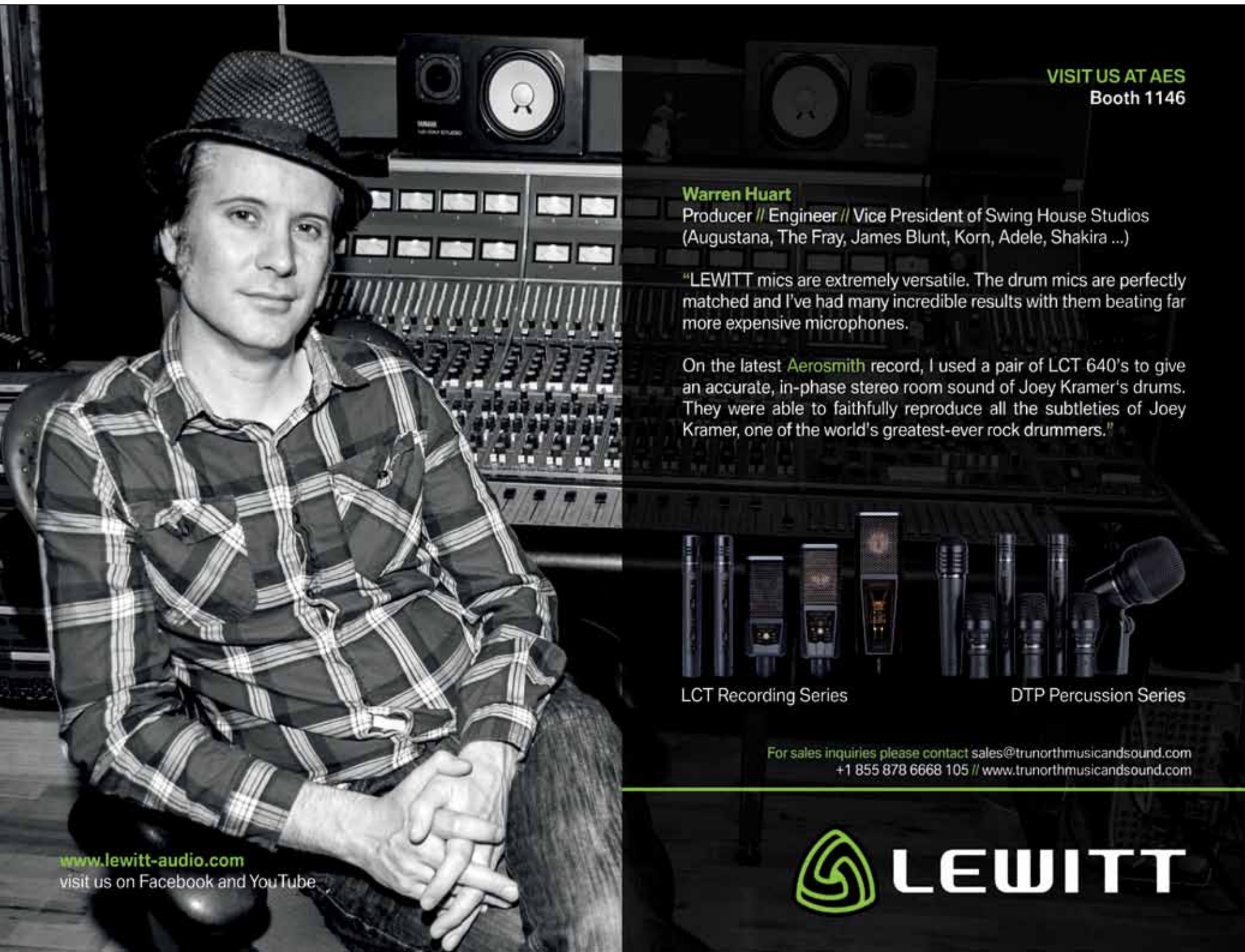
For those audio professionals working "in the trenches," the ability to capture sound accurately and reliably the first time around is of paramount importance. There simply isn't much opportunity for another take. That's precisely why Bud Raymond, a location sound professional who works in TV and film, relies on Digital Hybrid Wireless technology from Rio Rancho, NM-based Lectrosonics (Seminar).

Wherever Raymond goes, a Lectrosonics VR FIELD battery powered, modular receiver system stocked with six VRS receiver modules and a VRMWB Venue receiver system with three VRT receiver modules are always close by. His transmitters include three Lectrosonics UM450 beltpack units, three UM400a beltpack transmitters, one SM super-miniature beltpack transmitter, and an SMV super-miniature beltpack transmitter. He also notes that he's become very fond of Ambient Recording's iPhone app called Lectromote for use with his SM series transmitters, "I love having the ability to adjust levels on my SM transmitters. It's really handy and I use this feature frequently."

According to Raymond, "Every film I have ever worked on, starting in my days as a utility sound technician, has been done with Lectrosonics. After 12 years of use, I have a comfort level with the gear that I simply don't have with any other equipment."



Bud Raymond



Visionary.

"For recording and mixing, nothing beats the sonic quality and sheer delight of the API Vision. We could have spent years chasing the API sound with other gear, but we chose the real thing and have no regrets."

Michael Tiemann, Manifold Recording
64-channel API Vision surround production console
Pittsboro, North Carolina - www.manifoldrecording.com

api

www.apiaudio.com
AES Booth #923

A-T Celebrates 50th With Limited Edition Products

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

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

Audio-Technica's AT4050URUSHI multi-pattern condenser microphone

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

Direct Sound Now Made In The USA

Direct Sound (Booth 528), makers of Extreme Isolation headphones, has completed its transition from foreign manufacturing to being made in the United States. The in-sourcing phase began in early 2011 and was successfully completed by July 4, 2012, as a way of honoring America.

"Being made in the U.S. gives us better control and greatly enhances new product development, while creating many new jobs for U.S. workers. It is something we are quite proud of," says senior vice-president Steve Rois. "Direct Sound is committed to being part of the solution, not the problem, as we have also initiated methods of being environmentally responsible, in addition to being dedicated to the ingenuity of the American worker."

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DIGITAL MIXING CONSOLE

Powerful, flexible and fully networkable, Studer Vista broadcast sound consoles are supercharging workflow right around the world. Now, the affordable new Vista 1 makes Studer sound and ease-of-use more accessible than ever, combining control surface, I/O system, DSP and power supplies in a single unit.

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AUDIO A ES

See the full range of Studer Broadcast Sound and Soundcraft Live Sound mixing consoles at booth T1
usa.studer.ch usa.soundcraft.com

Soundcraft
STUDER
by HARMAN

Lexicon Offers Individual Plug-Ins From PCM Products

Lexicon's new individual plug-ins from PCM Native Effects and PCM Native Reverb Bundles

Lexicon (Truck T1) is now offering individual plug-ins from its popular PCM Native Effects and PCM Native Reverb Bundles. A total of 14 plug-ins will be available including Pitch Shift, MultiVoice Pitch, Chorus, Resonant Chords, Random Delay, Dual Delay, Stringbox, Vintage Plate, Plate, Hall, Room, Random Hall, Concert Hall and Chamber.

"Offering the individual plug-ins from our PCM Native Effects and PCM Native Reverb Bundles represents our commitment to provide Lexicon users with greater flexibility and ease to obtain exactly the sound quality they are looking for from the specific plug-in(s) they need for any project," says Rob Urry, vice president Harman Professional Division and GM of Signal Processing and Amplifier Business Units.

The PC- and Macintosh-compatible plug-ins are designed to work with popular DAWs like Pro Tools, Logic and Nuendo, as well as with any other VST, Audio Unit or RTAS-compatible host.

Sound For Pictures Track Set For AES Debut

The 133rd AES Convention is introducing a dedicated Sound For Pictures Track. The Track is co-chaired by leading sound mixer/producer Brian McCarty (*The Big Lebowski*, *Dick Tracy*, *As Good As It Gets*) and by Steve Martz, senior design engineer, THX Ltd. Key issues to be addressed by the Sound For Pictures Track include: Post Production Techniques, Standards and Multi-Channel Formats for Digital Cinema.

"The AES is the leading forum for audio for film and TV sound," McCarty says. "Top sound mixers have been attending the Convention for years to exchange ideas and information and kick the tires on new technology. Early this year we formed a Technical Committee on Sound for Digital Cinema & TV. Our objective is to adopt a consistent approach for Digital Cinema sound installations, and contemporary digital dubbing stage recording and mixing activities worldwide. Based on the initial reception to this Committee, executive director Bob Moses felt it was time to develop a formal AES Convention Track for this increasingly important field."

He continues, "Our Workshop participants are all outstanding leaders in their fields. The 'New Multi-Formats For 3D Cinema' panel is a particularly newsworthy event. Gathering developers of competitive systems together for a high level, working dialogue is a major coup which may have important ramifications for film exhibitors."

Brian McCarty

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Visit Sennheiser at AES booth #823

SENNHEISER
The Pursuit of Perfect Sound

JBL Showcases LSR Series Studio Monitors

At Truck T1, JBL Professional is showcasing its full line of LSR Series studio monitors, along with the MSC1 Monitor System Controller, designed to provide greater accuracy, even in acoustically challenged mobile broadcast and project studio control rooms. JBL's LSR studio monitors include the flagship LSR6300 Series, the revolutionary LSR4300 Series and the affordable LSR2300 Series studio monitors, plus the MSC1 Monitor System Controller, which tunes any speakers for greater accuracy in problematic rooms.

Depending on the acoustics of the production space and the working distance from the speakers, up to 50 percent of the sound heard in a production room can be reflected sound. JBL LSR Linear Spatial Reference design ensures not just the direct sound from the speaker, but also the speaker's off-axis reflected sound, is neutral for greater accuracy at the mix position in a broad range of acoustic environments.

A second technology, JBL RMC addresses the low frequency problems in production control rooms. Variations in low frequency response caused by room modes and speaker placement can produce exaggerated bass response that can mislead audio engineers. JBL's RMC Room Mode Correction technology compensates for low frequency irregularities with a system that measures the room's low frequency response and applies corrective filters. All three JBL studio monitor lines offer an RMC solution. While the JBL LSR4300 series and two LSR6300 series models include RMC technology in the speaker, JBL's MSC1 Monitor System Controller with RMC technology can be used with the affordable LSR2300 series studio monitors or any speaker system.

JBL's LSR4300 Series studio monitor

TV Talk Shows Embrace Dan Dugan Mixers

Dan Dugan Sound Design (Booth 930) automatic mixing controllers have been placed throughout the past several months into some of the broadcast industry's most high-profile television talk shows.

NBC's *Meet The Press* began using Model E-3 units shortly after the product's release earlier this year, and recently ordered additional units. The Emmy winning *Daily Show* hosted by Jon Stewart also uses Model E-3 automatic mixing controllers. CNN purchased seven Model E-1A units for its Atlanta studios in March 2012, and ABC's *The Chew* also purchased Model E-1A units.

"Dugans are extremely useful in fast paced, live environments such as talk and variety shows," says Dan Dugan. "They allow the operators to focus on audio quality rather than having to ride faders through the show. Unlike gated automixers that can upcut microphones, Dugan mixing provides a seamless transition that sounds perfectly natural to listeners."

In addition to broadcast talk applications, Dugan mixers are deployed daily at live events such as corporate or town hall meetings, training sessions, and conferences. More than 500 Model E, E-1 and E-1A units have been sold, and nearly 800 Dugan-MY16 cards for Yamaha mixers have been purchased since their introduction last year.

Aphex Expands 500 Series With New Modules

Aphex (Booth 715) is introducing its new 500 Series modules. The 500 Series now includes six models: J PRE 500 Mic Pre; EQF 500 Parametric Equalizer; DUAL RPA 500 Mic Pre; A PRE 500 Mic Pre; the COMP 500 Optical Compressor; and the acclaimed, previously unveiled EX•BB 500 Aural Exciter/Big Bottom module.

The J PRE 500 mic pre is inspired by the flagship Aphex 1788A remote controlled preamp. They both have the same Jensen JT11K8 nickel input Transformer and Aphex patented Mic Limiter technology. Designed to provide no-compromise audio quality in the convenient 500 series format, the J PRE 500 also features a Jensen JT-11DL nickel output-balancing transformer.

The EQF 500 reissue is a modern take on the classic Aphex EQF-2 500 series three-band equalizer, originally introduced in the 1980s.

The DUAL RPA 500 mic pre is a two-channel solid state/tube hybrid preamp. The solid-state front end provides a fast transient response while the tube back end provides warmth and punch.

The A PRE 500 mic pre is inspired by the popular Aphex 188 eight-channel preamp. They both use a custom designed Aphex input Transformer. Like the 188, the A PRE 500 also features a Jensen JT-11DL nickel output balancing transformer.

The new COMP 500 module is an optical compressor. It features an electronically balanced input and uses a Jensen JT-11DL nickel output balancing transformer. The OC-500 features stereo linking, and provides all the transparency of an optical compressor with the flexibility to get aggressive compression when needed.

The EX•BB 500 is a mono, 500 Series module version of the popular Aphex Aural Exciter and Optical Big Bottom processors. Each processor has a dedicated, lighted enable button.

The new range of Aphex 500 Series modules, shown here, includes the 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 EX•BB 500 Aural Exciter/Big Bottom module.

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AS OF 10/2/2012

ADAM Audio Targets Wide User Base With F Series

At Booth 749, ADAM Audio is introducing the F Series professional monitors with signature tweeter technology that provides unsurpassed performance at the most accessible prices in the company's history.

The new F Series consists of the F5 and F7 nearfield monitors and SubF dedicated subwoofer. Both the F5 and F7 employ the company's new ART tweeter that provides performance similar to ADAM's acclaimed X-ART tweeter in a smaller size to fit the new form factor with the same pristine clarity and unique resolution as its predecessor and slightly less efficiency and maximum SPLs.

ADAM Audio's F5 nearfield monitor

Designed for smaller rooms, the compact F5 features the new ART tweeter, which is powered by a 25W (rms) A/B amplifier, and a five-inch midwoofer also powered by a 25W (rms) A/B amplifier.

The F7 continues ADAM's most popular configuration using technology that makes it affordable to the widest range of users. It is equipped with the new ART tweeter, driven by a 40 watt A/B amplifier for the unsurpassed clarity and precision ADAM is known for worldwide. Its seven-inch woofer and a 60W (rms) A/B amplifier produce an exceptionally low and tightly defined bass response.

A small yet powerful subwoofer, the SubF features a robust eight-inch woofer with driven by a 150W (rms) PWM (pulse width modulation) power amplifier. The amp stays cool while handling maximum power levels, even when sustained. Several controls to adjust the subwoofer are located on the rear panel: a volume knob (-∞ to +6 dB), a control for the crossover frequency, and a phase switch. The SubF is an ideal match for both the F5 and the F7 monitors wherever a deeper and more powerful bass response is required.

Several controls provided to adjust the F5 and F7 monitors to the environment are located on the rear panel: two room EQs for the high (>5kHz) and the low (<300Hz) frequencies as well as a volume knob (-∞ to +6 dB). In addition, there is an 85Hz high pass filter to facilitate the use of a subwoofer. There are both XLR combo (jack) and RCA connectors on the rear panel as well.

All F Series products are expected in the United States in early 2013.

A Full AES Slate for Recording Academy P&E Wing

In recent years, The Recording Academy Producers & Engineers Wing (Booth 609) has illuminated those who labor behind the scenes to create music by highlighting their achievements and educating about best practices. The P&E Wing provides a forum where all recording professionals—from producers, engineers and studio personnel to retailers, manufacturers and educators—can work together to preserve and grow their industry. Now, as both the music industry and consumers are rediscovering the value of high fidelity recordings, the Wing has taken a leading position with a continued effort to advocate and educate about the important role sound quality and audio professionals play in communicating the emotional and artistic intent of recorded music. At the 133rd AES Convention in San Francisco, the P&E Wing will be holding a number of events and making the following announcements:

*In what is becoming a yearly tradition, at the 133rd AES Convention the P&E Wing will present a third iteration of the GRAMMY SoundTables event titled "Sonic Imprints: Songs That Changed My Life" on Saturday, Oct. 27 from 2 p.m. to 3:30 p.m. The session will explore music that has inspired and shaped influential careers and will be moderated by GRAMMY-winning engineer Ed Cherney. Panelists are scheduled to include GRAMMY winner Leslie Ann Jones (engineer for Herbie Hancock, Kronos Quartet, Bobby McFerrin), Skywalker Sound's director of music recording and scoring; composer/producer Salaam Remi (Fergie, Nas, Amy Winehouse); and GRAMMY-winning engineer Elliot Scheiner (the Eagles, Foo Fighters, Faith Hill), with more panelists to be announced.

*As part of its mission to promote high-quality sound, the Producers & Engineers Wing, in collaboration with the Audio Division of the Consumer Electronics Association, is debuting a GRAMMY.com-based microsite. The site, which will be cross-promoted via P&E Wing and CEA social media platforms throughout 2013, will function as a repository providing information to both consumers and audio professionals about sound quality.

*The P&E Wing is renewing its partnership with Harman Professional Group (HPro) leading brands AKG Acoustics, JBL Professional and Lexicon for 2012-2013. This longstanding relationship has proved a fruitful alliance in educational and creative initiatives focused on sound quality.

*The Recording Academy has also launched "Give Fans The Credit," a new national campaign that will enhance fans' discovery of new music and help ensure that all music creators are credited for their work on digitally released recordings. Meanwhile, the P&E Wing continues its efforts toward finding technical solutions to the problem of lack of crediting in digitally released recordings.

*Finally, the P&E Wing has announced its 2012–2013 Steering Committee: Chuck Ainlay, Carlos Alvarez, Eric Boulanger, Richard Burgess, Ed Cherney, Mike Clink, Bob Ludwig, James McKinney, Phil Nicolo, and Dan Workman.

Lewitt Upgrades DTP Mics

The two high performance workhorses of Lewitt Audio's (Booth 1146) DTP Percussion series, the DTP 340 REX and the DTP 640 REX, have undergone a model upgrade in 2012. Now the two bass specialists are even more versatile and specialized. The word on the street is that this is the "best kick drum mic ever!"

Both the DTP 340 REX and the DTP 640 REX will now have a slide control-activated Enhanced Frequency Response (EFR) in which the dynamic element guarantees a powerful sound emphasizing frequencies from 70-150 Hz and 3-5 kHz—especially optimized for use on kick drums. The flagship of the DTP series, the DTP 640 REX, combines this sound quality with the advantages of dual-element technology—a dynamic element and condenser element precisely positioned in the housing to capture the sound as comprehensively as possible will naturally still remain on separate channels on the mixing board.

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

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Game Audio Track Ready To Go

The popular Game Audio Track will continue to break new ground. "As a Senior Design Engineer at THX Ltd., and an accomplished studio design consultant for over 1,500 rooms, including Sony Computer Entertainment, Square ENIX, Activision, Electronic Arts, THQ and Skywalker Sound, Steve Martz is eminently qualified to Chair our Game Audio Track," Committee Co-Chair Valery Tyler said. "The events and presenters he has assembled for the 133rd AES Convention are exemplary. We anticipate an extremely high turnout for each of them." Track events will include Building an AAA Title – Roles & Responsibilities; Game Audio in a Web Browser; The Future is Now - Mind Controlled Interactive Music; New Models for Game Audio Education in the 21st Century; Careers Panel – Getting A Job In The Game Industry; Demo Derby – Music & Sound Design Critique; Loudness Issues in Games; How to Use the 'Interactive Reverberator' - Theoretical Bases And Practical Applications; A Whole World in Your Hands - New Techniques in Generative Audio Bring Entire Game Worlds Into the Realms of Mobile Platforms; Getting Into Sound Design; Doing More with Less - How Games 'Immersively' Simulate Audio on a Budget; Audio Shorts (Tools); and the PopCap and Playfish Tech Tours

Steve Martz

WAM Celebrates 'Women In Live Sound' At AES

Women's Audio Mission (WAM), a non-profit dedicated to the advancement of women in music production and the recording arts, will lead panel discussions and provide demonstrations of its online curriculum, SoundChannel, in Booth 739 in addition to hosting the organization's semi-annual AES after-party on Saturday, October 27 at 6 p.m.

Terri Winston will moderate "The Women of Professional Concert Sound," a panel hosted by WAM to showcase female front of house (FOH) engineers for artists like Pink, Ke$ha, Herbie Hancock, Gwen Stefani, Pearl Jam, and televised events like *The Tonight Show with Jay Leno*, the Super Bowl and more. The panel will take place on Sunday, October 28, at 11 a.m. and will focus on each engineer's rise to the top of their field. Panelists will share tips and best practices that they've learned during a career of constant touring and include such prominent FOH engineers as Claudia Engelhart, Deanne Franklin, Karrie Keyes, Jeri Palumbo and Michelle Sabolchick Pettinato.

Winston will also speak on the audio education forum "What Kinds of Studios are Built for Education?" on Sunday, October 28 at 1:30 p.m., where she will focus on how curriculums and pedagogy affect studio/facility design while also addressing how women can be better represented in audio education. WAM is also collaborating with SPARS on a series of speed mentoring sessions featuring a group of excellent female engineers from a variety of audio disciplines at AES on Saturday, October 27 at 3:30 p.m. More information about the SPARS event is available at http://spars.com/events/aes-2012-speed-mentoring.

SoundChannel's interactive and self-paced training materials are available entirely online at http://www.soundchannel.org/ for a small monthly subscription. Women's Audio Mission will showcase the latest modules and additions to SoundChannel's e-library at Booth 739.

On October 27, from 6-8:30 p.m., WAM will host its semi-annual WAM AES After-Party at 111 Minna Gallery, just blocks from the Convention Center. WAM is looking forward to a stellar event, with special thanks to the following industry sponsors for their generous support: Ableton, AEA, A-Designs, British Audio Engineering (BAE), Direct Sound Extreme Isolation Headphones,Drexel University's Music Industry Program Professional Sound Services, Propellerhead Software, Shure, Sweetwater, iZotope, and Universal Audio. This always-popular event will fill up quickly—arrive early and stay for music from all-girl, all-teen pop-punk band The SHE'S (which released an album with Women's Audio Mission in 2011) and all-girl punk/folk duo The Bayonettes. All microphones for the party performances will be provided by Shure. Visit Booth 739 to get a free party pass.

dbx Showcases New Personal Monitor Controller

At Truck T1, dbx is showcasing its PMC Personal Monitor Controller, a remote control located near the performer that lets them easily set up and control their own personal mix of up to 16 channels of audio. The dbx PMC Personal Monitor Controller is the ultimate answer for musicians everywhere who ask their soundman for, "more me! less them!"

dbx's PMC Personal Monitor Controller

The attractively priced dbx PMC lets users precisely dial in the levels of up to 16 channels of audio and tweak each channel with EQ, panning, Stereo Width control and effects including a choice of built-in Lexicon reverbs. Performers can control their mix on the fly in real time and save up to 16 user-preset mixes. The PMC works with traditional on-stage monitor systems, powered personal monitors, in-ear monitors, and headphones.

Multiple PMCs can be used in an audio system, and each user can have a unique mix. The PMC is ideal for everything from house of worship systems with a single compact mixing console to large-scale orchestra installations with up to 60 PMCs.

The dbx Personal Monitor Controller uses a BLU link audio bus from either the dbx TR1616 or any BSS London system to control 16 channels of digital audio (expandable up to 256). Its clean, uncluttered control layout, bright LCD screen and Wizard set-up and configuration utility make the PMC's set-up time incredibly fast. All inputs and outputs are provided, and its integrated mic stand mount facilitates placement on stage.

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Take A Tutorial

New tutorials will enlighten attendees at the AES Convention, according to Convention co-chair Valerie Tyler. "Our Tutorial Program is particularly attuned to that goal. Co-Chairs Vene Garcia and Mike Wells have devoted extensive time and energy to developing a diverse and vigorous program. Their work is bound to have a lasting impact on attendee careers."

Some of the tutorials scheduled include Social Media For Engineers and Producers; Small Room Acoustics; Large Room Acoustics; Sound System Intelligibility; Mastering for Vinyl - Today's Challenges; Binaural Auditory Models; Noise on the Brain Part II – Higher Fidelity; Getting the Sound Out Of (And Into) Your Head - The Practical Acoustics of Headsets; and An Overview of Audio System Grounding And Interfacing

Vene Garcia

"Our game plan was to cover as many significant issues as time would allow," Vene Garcia remarked. "We also tried to balance the presentations with traditional and contemporary subject matter." Mike Wells added, "We believe this year's Tutorials will genuinely benefit attendees."

Mojave Audio Helps Capture A 'Carolina Moonrise'

Grammy winning singer-songwriter Jim Lauderdale, equally at home in country and bluegrass, counts producer/engineer/musician Randy Kohrs among those as being key to his success on stage and off. Kohrs, an acclaimed solo artist in his own right, was behind the board for Lauderdale's anxiously awaited new album, *Carolina Moonrise*, much of which was captured using a variety of microphones from Burbank, CA-based Mojave Audio (Booth 1213).

Kohrs has served as producer/engineer/mixer on Lauderdale's *Could We Get Any Closer*, *Reason & Rhyme* and *The Bluegrass Diaries*, which won a Grammy Award for Best Bluegrass Album in 2007. Further, he played and sang harmony on these projects. For his studio work, he's become a big fan of Mojave Audio microphones and regularly uses the company's MA-201fet, MA-200, MA-100, and MA-300 models. He discussed his use of these microphones.

"*Carolina Moonrise* was recorded at my personal studio, known as Slack Key Studio, right here in Nashville," Kohrs reports. "For the most part, the sessions took place during December 2011 and, during that time, I used the Mojave mics in a variety of ways. I found the MA-100—with its interchangeable cardioid and omnidirectional capsules—a great choice as the top mic on the upright bass and as the bottom mic on the mandolin. I also consider the MA-200 invaluable when positioned on the tailpiece side of the banjo."

For vocal work, Kohrs says he's had considerable success with Mojave Audio's MA-201fet condenser microphone and the MA-300 multi-pattern vacuum tube condenser microphone. "I used the MA-201fet to record harmony vocals that my wife, Ashley, and I performed," he said. "Mojave mics have a nice output level, so the preamps get a very consistent signal. My wife's voice tends to be very sibilant. After trying several vocal mics and having to make the best of it, I discovered the MA-201 kept the openness of her vocal while suppressing the sibilant factor that I used to struggle with in post."

Randy Kohrs

Gefen Spotlights New KVM Extenders

Gefen's (Booth 819) next generation KVM (Keyboard, Video, Mouse) extenders are ideal for post-production professionals using a LAN in the studio. The HD KVM over IP, DVI KVM over IP and VGA KVM over IP can all be interchanged on the same network, supporting HDMI, DVI and VGA computers and displays. All three extenders support audio, video, USB, RS-232 and IR connections.

Each KVM extender supplies a sender and receiver pair that connect through the Ethernet, allowing up to 660 feet (200m) of signal extension using a single CAT-5 cable: 330 feet (100m) on the sender side and 330 feet on the receiver side. Each receiver supplies two Ethernet connections for additional senders, receivers or Ethernet-based equipment, and two USB connections for peripherals at the display side.

Gefen's HD KVM over IP S and R models

The HD KVM over IP delivers HDCP-compliant HDMI at 1080p full HD resolutions with 3D pass-through, USB, audio, RS-232 and IR remote control. The DVI KVM over IP sends DVI at 1920x1200 resolutions with USB, stereo audio, RS-232 and IR remote control. The VGA KVM over IP extends VGA at 1920x1200 resolutions with USB, stereo audio, RS-232 and IR remote control.

BOOTH #528

Afterglow After-Party Returns To AES

Vintage King (Booth 1111), Grammy P&E Wing (Booth 609), Gearslutz, Studio Trilogy and Focal Press (Booth 837) are announcing the triumphant return of Afterglow, the premier recording industry after-party taking place during the 2012 AES Convention. Come mix and mingle with industry professionals at the event not to be missed. If you consider yourself a gearhead or have dreams of becoming one, this party is for you!

Revelers mingling at the Afterglow party, which returns to AES this year on Oct. 27 at 6 p.m.

Afterglow will be held on Saturday, October 27, at 6 p.m. at San Francisco's Studio Trilogy, the state-of-the-art recording studio conveniently located a few minutes away from the Moscone Center. The first 50 guests will receive a complimentary book from Focal Press and everyone will receive a sneak peak into the world of recording industry gear with loads of invaluable information straight from the experts.

"This year is extra special for Afterglow," says Shevy Shovlin, Afterglow organizer and Vintage King director of partner marketing and PR. "The Grammy P&E Wing is joining in on the party for the first time, making this the must-attend event during AES."

This event is 21+, open to the public and free with RSVP. To obtain an invitation go to www.vintageking.com/afterglow.

Mix One Opens In SF With RND 5088 Analog Board

Mix One, a new music mixing and recording venture located within the historic Coast Recorders studio complex on Mission Street in San Francisco, has opened for business with a 32-channel Rupert Neve Designs (Booth 1131) 5088 analog mixing console. The new 5088 desk provides critical summing, routing and mixing functionality in the newly refurbished Mix One control room, which is equipped with a wall-to-wall credenza outfitted with high-end analog microphone preamplifiers, equalizers and dynamics processors, as well as an array of reverb options, a 48 I/O Avid Pro Tools|HDX system and a pair of ATC SCM150ASL main monitors.

The core of the audio equipment complement at Mix One has been relocated from a private mix studio owned and operated by Tom Richardson. Sean Beresford, well known for his long tenure as Third Eye Blind's recording engineer, as well as his extensive work with Vanessa Carlton and numerous other artists, is chief engineer and in charge of day-to-day operations.

Beresford, who had no previous experience with the 5088, has already found time to mix several projects on the console. "What I really love about the 5088 is that it doesn't have that thick muddiness that for me some newer consoles have," he said. "I guess some people might consider the 5088 to be colored in some way, and I guess it does have a kind of warmth and depth you'd expect from anything Rupert Neve designed. But honestly, I find it to be really transparent and open and airy sounding. The depth of field and stereo imagery on the console is fantastic, and I'm finding that I'm able to get to a good point in a mix very quickly. I wasn't sure what to expect of a modern day Rupert Neve design after having used his vintage ones for so long, and I've got to say I'm very impressed."

The Rupert Neve Designs 5088 analog mixing console installed at Mix One in San Francisco

AES Adds Networked Audio Track

Tim Shuttleworth

A new Networked Audio Track will debut this year. Networked Audio presents a host of technological and operational advantages, and an equal number of workflow issues and potential quagmires. 133rd AES Convention Co-Chair Jim McTigue reports that Networked Audio Track Chair, Tim Shuttleworth's collaboration with the late Nathan Brock has produced a comprehensive program of workshops designed to ameliorate many of these concerns.

"Before his untimely death this summer, Nathan Brock was an international leader in the field of networked audio," McTigue said. "We mourn his loss, but his collaboration with Tim Shuttleworth will stand as an invaluable addition to the AES Convention."

Some of the Networked Audio Track Workshops will include: Audio Network Device Connection And Control; The Unified AV Network; Interoperability Issues In Audio Transport Over IP Based Networks; Audio Networks – Paradigm Shift For Broadcasters; Error-Tolerant Audio Coding; and Open IP Protocols For Audio Networking.

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Don't miss "The Women of Professional Concert Sound" panel chaired by Terri Winston of WAM
with panelists Claudia Engelhart , Deanne Franklin, Karrie Keyes, Jeri Palumbo, and Michelle Sabolchick Pettinato
October 28, 2012, 11am at AES Convention - Moscone Center

www.womensaudiomission.org

Women's Audio Mission is a non-profit organization dedicated to advancing women in music production and the recording arts. We provide training and access to cutting-edge audio gear in a world-class studio.

VISIT US AT BOOTH 739!

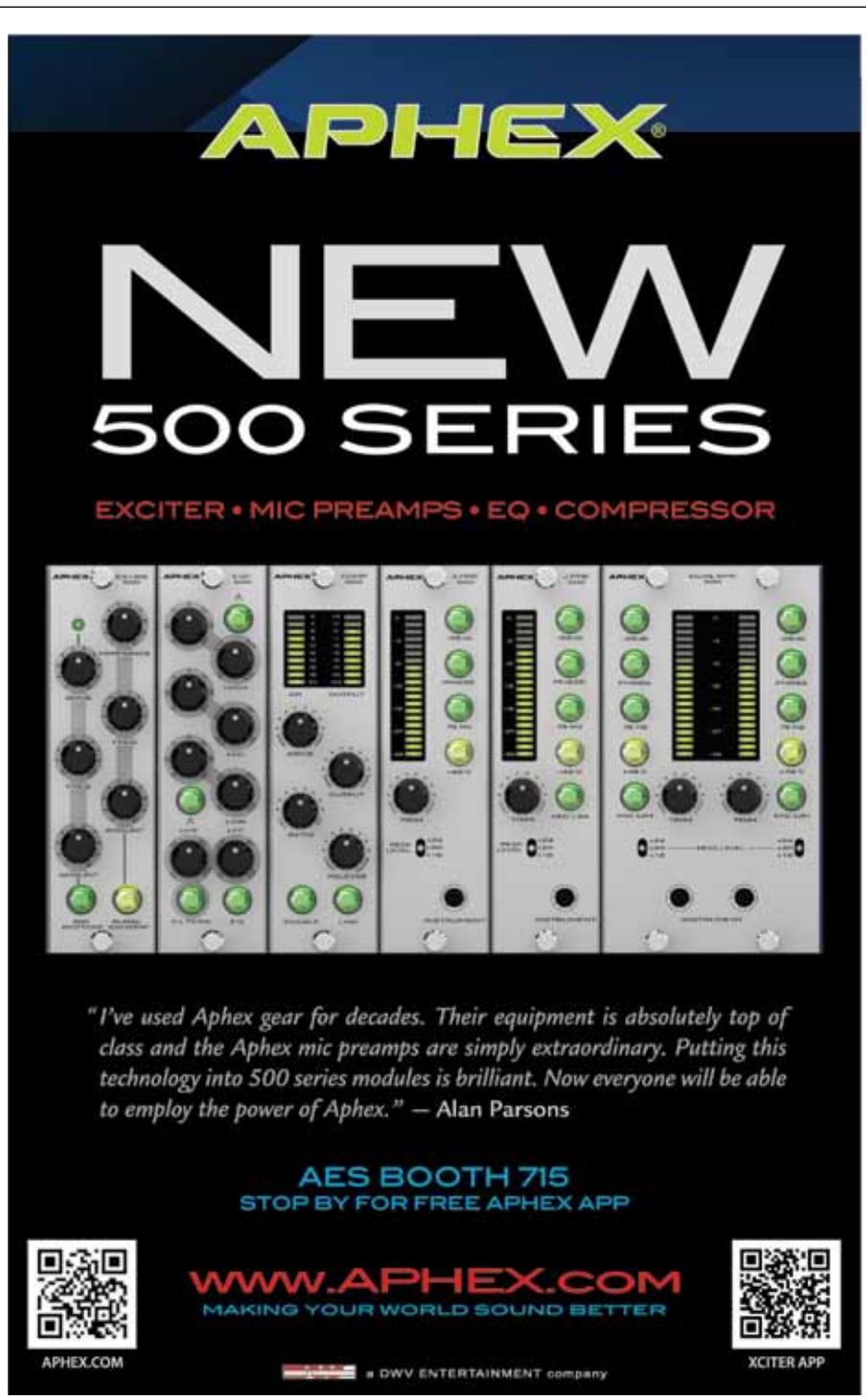
Partnership Broadens Clear-Com Product Portfolio

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.

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



DWZ Series Mics Lead Sony Showcase

Sony's full line of pro audio products—ranging from portable audio recorders to wireless and wired microphone technology to headphones-is on display at the Shoreview Distribution Booth, 811.

Sony's full line of professional wireless microphone systems includes the new DWZ series, the second-generation of the DWX Series, and the UWP Series of wireless microphones.

The DWZ Series—Sony's newest wireless microphone series—combines ease of use, superb RF transmission reliability and high sound quality into four affordable and highly flexible packages. The 2.4 GHz DWZ series includes combinations of hand-held 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.

The packages are distinguished by their sleek design and contemporary look, highlighted by a yellow band on each of the products as a unique identifying feature. The DWZ Series includes: DWZ-B30GB Digital Wireless Package-Guitar Set, DWZ-B70HL Digital Wireless Package-Headset and Lavalier Set, DWZ-M50 Digital Wireless Package-Vocal Set and DWZ-M70 Digital Wireless Package-Vocal/Speech Set.

Sony's professional headphones are designed to meet the monitoring needs of front-of-house (FOH) and studio engineers, musicians and other

Sony's DWZ series professional wireless mic

audio professionals working with high-resolution digital audio recording and playback equipment.

Sony's newest models include two new studio headphones (MDR-7520 and MDR-7510) and one in-ear system (MDR-7550). The new headphones are engineered to deliver strength, comfort and practicality to users in recording studio and live sound applications. Designed to accurately monitor the wide dynamic range and extended frequencies delivered by modern digital audio equipment, the new models in the series are precision-manufactured using the highest grade materials such as gold-plated Unimatch 3.5mm/6.3mm adaptors, and perfectly meet the needs of users.

Rounding out Sony's pro audio line are digital hand-held field recorders—the PCM-M10 models. Designed to faithfully capture live performances and events, including the most subtle of performance nuances, it can be used for high-quality recording in an array of applications.

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

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

Designed by ResInno Originator Justin Elliott, the legs on the Grand Rossa have been precisely engineered to produce a distinguishable improvement to the impressive instrument's tonal quality. To emphasize the enhanced audio abilities of the grand piano, as well as those of DPA Microphones, the companies will affix DPA's d:vote 4099, 4006, 4011 and 2000 Series microphones to all areas of the piano at AES. Attendees

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

will be able to listen to each individual microphone through various headphone listening stations connected to each microphone and set up throughout the DPA booth.

DPA's newly-updated d:vote 4099 is ideal for live performance settings requiring high-quality, discreet mics that are effortless to change.

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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.

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NUGEN Shows True-Peak Limiter, ISOSTEM Plug-In

At Booth 512, NUGEN Audio is showcasing its new ISL inter-sample True-Peak limiter and a new ISOSTEM software plug-in that offers upmix and crossmix solutions.

The NUGEN Audio ISL inter-sample True-Peak limiter is designed for the control of peak levels in audio signals from mono through to 5.1. Unlike traditional approaches to limiting, ISL offers a true brick-wall solution, measuring inter-sample peaks and allowing the user to define the true-peak limit of the audio output—rather than the more traditional threshold control at which limiting begins to take effect.

Easy to use and totally transparent, ISL is based on the standardized true-peak algorithms of ITU-R B.S. 1770 and related standards, and is suitable for the control of audio for post-production and broadcast applications. Additionally, true-peak limiting can be used to ensure that downstream codecs such as mp3 and AAC do not introduce distortion into the signal.

NUGEN Audio has collaborated with signal processing equipment manufacturer DSPECIALISTS on the development of a software plug-in offering market-leading upmixing/downmixing between stereo and 5.1 surround. The plug-in will use the patented ISOSTEM technology, believed to be the only upmix engine that is fully

NUGEN Audio's ISL 5.1 True-Peak limiter

compatible with stereo, delivering a surround stem that downmixes exactly to the original stereo.

NUGEN Audio will develop three versions of the plug-in, allowing audio professionals to produce a mix in the studio using a stereo mixing process, with the software automating the conversion to 5.1. An upmix plugin will provide pure upmix with flexible settings while the crossmix plugin provides upmix as well as downmix, and a third version will provide the extended functionality available in the ISOSTEM expert model.

Historical Events Track The Test of Time

West Coast arbiter of audio history Bill Wray has prepared a far-ranging Historical Program for the 133rd AES Convention. "The lessons of the past remain integral components of pro audio's on-going evolution," remarks Convention co-chair Jim McTigue. "Bill Wray has always approached our Conventions with an eye towards relevance as well as variety. While today's digital tools are generations removed from their analog antecedents, our goals for efficiency and clarity remain unchanged. This year's Historical Program will provide our attendees with an invaluable perspective on problem solving and innovative thinking."

133rd AES Convention Historical Events include:

The Evolution of Electrical Recording At RCA Victor Studios 1925-1953; Lee de Forest: The Man Who Turned Science into Art; The Replay of Historical Magnetic Tape—More than Pressing the Play Button; Old Fables About Magnetic Recording Theory; The Egg Show: A Demonstration of the Artistic Uses of Sound on Film (This event will be held at Dolby Laboratories' Theater. A limited number of $10 tickets will be available for registered convention attendees at the tours counter). Also, though not a Historical Program event, Mastering Engineer Scott Hull's presentation on Mastering For Vinyl—Today's Challenges, is recommended by Wray. He notes, "The growing resurgence of vinyl makes this previously historical subject surprisingly relevant."

Bill Wray

All Kinds Of Solutions At TC Electronic

As always, TC Electronic (Booth 1019) will be at the annual AES convention in the U.S., displaying the latest solutions for measuring and correcting loudness in post, production, mastering and broadcast.

For the first time, AES visitors will be able to experience "Live Aid" processing for System 6000 MKII. The Live Aid license includes the ALC6 algorithm that introduces no less than five innovative industry-first features. Without sacrificing audio quality, even OB and Live production may now comply with the latest international standards on loudness and true-peak level. Live Aid also holds the DMix algorithm that is able to downmix, loudness process, headphone optimize and true-peak limit any mono, stereo or 5.1 source; precisely conditioning a program for Mobile TV, iPod or IPTV. Perfect 5.1 audio and a Mobile feed directly off the OB truck.

TC Electronic's ALC6 algorithm, included with the Live Aid license, introduces no less than five industry-first features

In conjunction with TC's acclaimed Radar Loudness Meter, "Live Aid" forms the ultimate package for any production, post or mastering facility delivering content for film or broadcast. In short, the Radar Loudness Display provides the user with coherent information of all relevant loudness data, including history, in a single, recognizable view. The Radar Meter is available on several different platforms such as System 6000 MKII, DB4 MKII/DB8 MKII and LM2, as well as in the form of native plug-ins supporting AAX, RTAS, Audio Suite, AU and VST formats.

All of TC's loudness solutions reflect the latest standards, even the recently updated ITU-R BS.1770-3. Loudness-related products have already been updated to comply with this brand new incarnation of the BS.1770 loudness standard, including System 6000 MKII, DB4, DB8, DB4 MKII, DB8 MKII, DB2, LM2 and the plug-ins LM6 and LM2.

To provide a full loudness technology, research, legislation, standardization, application, event and product overview, TC has recently launched a dedicated Loudness section on its website: tcelectronic.com/loudness.

Lynx Updates Aurora Firmware

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.

Widener University Football Takes Pride In Community

The Widener University Pride football team has plenty to be proud of: two NCAA Division III National Championships, reaching the semi-finals three more times, and winning more MAC Championships than any other Middle Atlantic Conference team.

Unfortunately, the aging audio system at the University's Leslie C. Quick Jr. Stadium was not up to the same championship standards. Plagued by long-standing coverage and sound quality issues, the school's Athletic Director Jack Shafer called on Widener alumnus Art Kalemkarian, who designed a new system based around Community (Booth 1025) WET and R-Series all-weather loudspeakers.

The system includes six WET Series W2-2W8 loudspeakers covering the home team's bleachers from atop the press box. The visitor seating and the playing field are covered by a pair of R2-52Z long-throw loudspeakers, also located on the press box roof. The powerful R-Series loudspeakers serve an additional function, providing extended low frequency punch for music playback. A single R.5-66Z covers the stadium's entrance area.

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

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Legendary 'Wrecking Crew' Docu Highlights AES Special Events

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

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

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

Also highlighting the 133rd AES Convention Special Events Program is the traditional Graham Blyth organ concert, this year to be held on Friday, Oct. 29, from 8-9 p.m. at the 160-year-old St. Marks Church.

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

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RUPERT NEVE DESIGNS

Royer Features SF-2 Mic

Royer Labs (Booth 1214) is spotlighting the SF-2 active ribbon microphone. Designed as a premium instrument for use in classical performance applications or to capture acoustic instruments, the SF-2 is a phantom powered version of the company's original SF-1 ribbon microphone and combines. Royer's legendary audio performance attributes with their exclusive active electronics for ribbon microphones.

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

Royer Labs' SF-2 active ribbon microphone

DPA MICROPHONES

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DPA takes center stage

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d:facto™ Vocal

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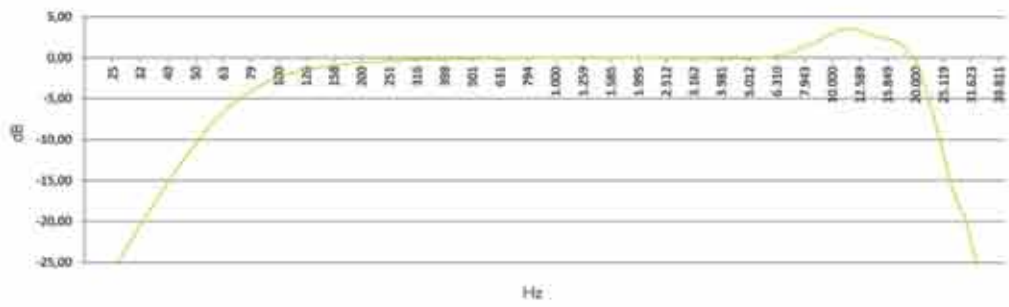
- Superb linearity in frequency and phase, even off-axis

The perfect curve

Exceptionally linear response delivers the highest gain before feedback without EQ



www.dpamicrophones.com/dfacto

Prism Sound Readies 25th Birthday Surprises For AES

As Prism Sound (Booth722) celebrates its 25th anniversary, AES Convention 2012 visitors are promised not one but two totally new recording products from the company—products so sensational and innovative that Prism Sound can hardly bear to keep them under wraps until the show.

But wrapped they must stay—for now. Those curious to know more will have to visit the company's booth (722) during the show.

However, to mark this auspicious anniversary Prism Sound is launching a limited edition series of Orpheus, the company's award-winning FireWire multi-track audio interface for personal recording and sound production.

Destined to become collectors' items, only 25 of these limited edition units will be offered for sale and each one will be numbered. Every Orpheus in the series features a stunning black chassis and blue LED panel, and proudly carries the signature of its creator, Prism Sound's technical director Ian Dennis.

In addition to launching a new limited edition series of its Orpheus FireWire multi-track audio interface, Prism Sound is promising to unveil two new recording products at AES, one of which is shown under wraps above.

"We anticipate huge demand for the limited edition Orpheus as they are very special and will be available on a first come, first served basis," says Graham Boswell, Prism Sound's sales and marketing director. "To make them even more unique, we promise that Ian Dennis will personally fine tune and polish every one!"

RTW Spotlights New TouchMonitor TM3-3G

RTW is showcasing the TouchMonitor TM3-3G, the newest version of its successful TM3 unit, at Booth 1144. The new TouchMonitor TM3-3G seamlessly allows the TM3's current hardware and software design to visualize, convert and replay 3G SDI signals in TV and video production and post-production applications, offering a feature set unrivalled in its class.

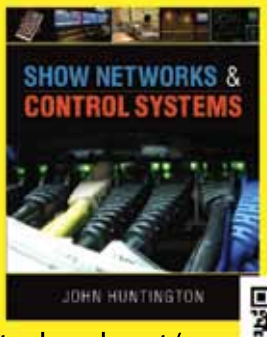
The TouchMonitor TM3-3G is a compact yet versatile solution for metering, de-embedding and monitoring 3G SDI audio. It features a 4.3-inch touch screen for horizontal as well as vertical orientation that can display any of the eight audio channels contained in a 3G SDI stream. For that purpose, it includes a large number of graphical and numerical instruments depicting single-channel and summing loudness bar graphs, PPM, true peak, SPL, loudness range (LRA), dialnorm and correlation. The TM3 offers comprehensive loudness metering in compliance with all globally relevant standards, including EBU R128, ITU BS.1770-2/1771, ATSC A/85 and ARIB. It also features the Magic LRA mode, specifically designed by RTW, for intuitive visualization of the loudness range and integrated-loudness parameters.

RTW's TouchMonitor TM3-3G

If equipped with the corresponding software license option, the integrated de-embedder also outputs up to 16 audio channels from the 3G SDI signal on eight AES3 two-channel ports. The output signals are independent from the visualized audio. In addition, the TM3-3G can be upgraded with a built-in monitoring-controller license.

Classifieds

Books

Questions About Networks?


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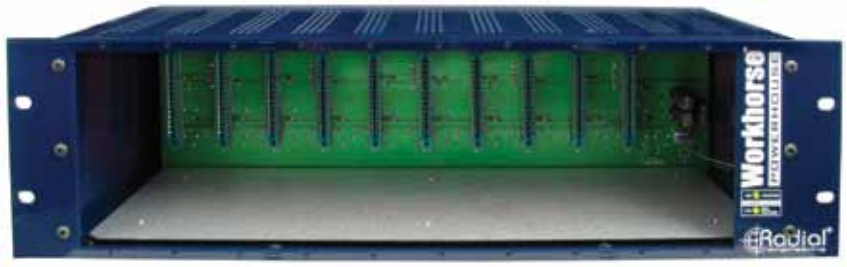
Send resume or request for further information to: mikenovember9@gmail.com

Radial Intros Powerhouse 10-Channel Power Rack



Radial Engineering's Powerhouse 10-slot power rack

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

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

Powering concerns are addressed with a 1600 milliamp external supply. This delivers a shared pool for each module for significantly more headroom than others. The extra power eliminates brownouts while the external design keeps the noise out of the box. Each slot is equipped with safety measures for safe use and the Powerhouse is 100 percent backward compatible.

Where Junior Sanchez Lives, It's Dangerous

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

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

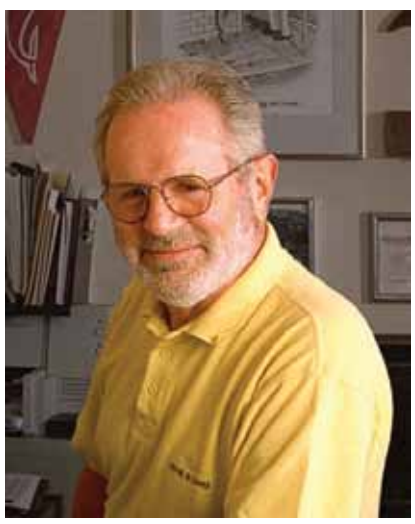
Deciding to put together his own studio, Sanchez reminisces, "Before I understood about the importance of monitoring, I would monitor through whatever console I was using. So when I decided to build a room in my house--trying to put together a setup where I can be creative: wake up, go downstairs, write--the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

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

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 will be formally given to Stone at the joint SPARS/AES Student Party to be held at historic Coast Recorders, San Francisco, on October 27 as part of SPARS 133rd AES Convention activities.

Following the award ceremonies, Stone will deliver 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, will be present to answer questions and network with attendees.



Christopher Stone

NewsFrom A-Designs

A-Designs Audio (Booth 1104) is re-releasing its JM-3001 Mic Preamp/EQ/D.I. under a new name, Ventura, nodding to the classic Quad Eight console after which the unit's three-band parametric EQ is inspired. In addition to its new moniker, the A-Designs Ventura features a cream-colored faceplate with black nomenclature for improved visibility in low-light environments.

Telefunken Intros M81 Reggae Microphone

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

Telefunken's M81 Reggae universal dynamic cardioid microphone

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

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

Bring On The Broadcast/ Streaming Program

AES broadcast/streaming chair David Bialik has announced his sessions schedule for the 133rd AES Convention. "Our goal is to provide meaningful information in the most accessible format," Bialik reported. "We make a special effort to develop mini-tracks focused on topic-related issues. For example, attendees will find groupings of events on 'Troubleshooting,' and 'Audio for TV, Radio, & Streaming,' which are virtually crash courses on these issues. And, we stress the point that these events are discussions of technologies and techniques, not sales presentations. The AES Convention continues to serve as an essential destination for the serious audio professional."

David Bialik

Broadcast and Streaming Media sessions will include: What Happens to Your Production When Played Back on Diverse Media?; Loudness and Metadata (Living with the CALM Act); Facility Design: A User's Evaluation of Integral Acoustic Products and Materials; Stream Distribution-IP in the Mobile Environment; Audio for Mobile Television; Broadcast Audio Networking Techniques; Sound Design: How Does That 'Thing' Go Bump in the Night?; Understanding Codecs; The Streaming Experience; Audio Encoding for Streaming; Working with HTML5; Audio Processing Basics; Listener Fatigue; Lip Sync Experiment; Troubleshooting Software Issues; Maintenance, Repair and Troubleshooting; Poe: A Life in Sound

Audio Plus, Simaudio In Distrib Pact For 'Moon'

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

"We are very excited to be working with such a prestigious audio company and one located near us, right here in Canada," says Simon Côté, manager of Professional Products at Audio Plus Services. "We also are looking forward to having the exclusive worldwide distribution rights to the Moon product range and feel that audio professionals around the world will be very interested in the technical scope and sonic capabilities of the new product."

calendar

continued from page 1

This year's workshop program is also laid out in "mini tracks," in part focusing on the topics of digital and 3-D cinema sound and-with the December deadline for CALM Act compliance looming large-loudness. For the first time, the workshop program includes multiple panel presentations on the topic of height channels in multichannel surround sound, which will be held off-site at Pyramind, a post production facility and school within easy walking distance of the Moscone Center.

Wherever the AES Convention is held, the locale presents diverse destinations for the technical tour program. According to convention co-chair Valerie Tyler, "A Bay Area native with a solid background in all things audio, 133rd AES Convention tech tours chair Jessica Livingston has proven herself an invaluable resource in ferreting out our town's most interesting and 'happening' highlights." Tours this year take in a video game creative campus, a top-flight school and San Francisco's latest live performance venue.

There are almost 100 AES student sections worldwide and students comprise a significant percentage of total AES membership. In addition to encouraging student participation through design and recording competitions, the AES also takes its educational role very seriously, and will host a variety of forums, mentoring sessions, career counseling and a job fair during the convention.

pro gear

continued from page 1

is the continued appeal of premium-priced, world-class pre-amplification, compression and equalization products, manufactured and sold by both large and boutique firms.

Yet in our increasingly mobile app- and plug-centric world, even the pro audio elites' appetites are whetted by some hyperrealistic innovations: surprisingly capable multitrack recorders for iOS; comparatively tiny, GUI-enhanced multichannel digital I/O; the proliferation of IEM and headphone-based "personal monitoring rigs;" and uncanny analog textures via analog tape emulation, flavorful stereo bus compressors and guitar amp plug-ins, just to name a few.

Ironically, we've never had more professional tools available at affordable prices, or less time to use these tools. As the editorial staff and contributors to Pro Audio Review attempt, this fall, to guide our readership to the best choices in audio gear to enhance their work, we're thrilled to revisit the annual gathering of audio professionals where attention is paid, in nearly equal measure, to "stuff," science and application. The AES Convention also gives us the chance to crawl out of our increasingly isolated lairs and commune with our audio brethren--living out AES' apt motto, "Listen...Learn...Connect."

NewsFrom

Sonic Studio

SoundBlade 2.0 users will be delighted with Sonic Studio (Booth 1042) for 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.

aes ready

continued from page 1

Walden (Whitney Houston, Mariah Carey); or the Platinum Mastering panel with Bob Ludwig, Eric Boulanger and Robert Katz.

Once upon a time, people thought of the AES Convention as "a recording show," but those days are long gone. This year's live sound offerings include "The Women of Professional Concert Sound;" "Acoustics for Small Live Sound Venues;" and "Planning a Live Sound Education—Should I Study The Theory, or Practice The Skills?"

So whatever your audio interest is, you can be certain it's being explored at this year's AES Convention; miss it at your own risk.

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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.

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