From the editors of Pro Sound News & Pro Audio Review

day1 saturday edition

the AES DAILY

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

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Networked Audio Track Includes AVB Appraisal

By Steve Harvey

The development of the Audio Video Bridging (AVB) protocol is "one of the major turning points," comparable to the industry-wide transition from analog to digital, said Avid's Rob Silfast, introducing "AVB Networking for Product Designers."

The product design session reviewed the essential technical aspects of the new technology to date and its deployment in products. Tacitly acknowledging that there has been some resistance to the AVB protocol, in that it's unproven and presents certain technical limitations, Silfast posed a series of questions to the panelists, who took turns refuting those claims.

In response to the reasoning behind focusing on AVB when there are more mature protocols already in existence, Michael Johas Teener, Broadcom, pointed to the shortcomings of some of those protocols. "I didn't want to build another hack," he said.

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Steve Lillywhite, producer of classic albums by U2, Rolling Stones, Dave Matthews Band, Simple Minds, Peter Gabriel and countless others, gave the Convention's Keynote Speech, regaling the crowd with war stories of how Jagger and Richards might've nicked some riffs; why Bono always uses a handheld vocal mic in the studio; and why digital beats analog in his opinion. "I've made my best records with the worst equipment, and the worst records with the best equipment," he extolled. Find full coverage of the Opening Ceremonies on page 3.

Innovations Spark AES Resurgence

By Clive Young

It's a great time to be in San Francisco—The Giants are up in the World Series 2-0; Hurricane Sandy is on the other side of the country; and the Audio Engineering Society Convention is back in town through Monday. Attendees will crowd the exhibition floor of the Moscone Center today to see the latest and greatest in pro audio equipment, while discovering some of the new innovations the AES has up its sleeve, such as the debut of the new Project Studio Expo (PSE), which is already building up quite a buzz within the industry.

"We are reinventing the AES Convention," said Chris Plunkett, deputy

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AES Debuts Project Studio Expo

By Strother Bullins

We live in a democratized audio production world. Gear-wise, we now have much more in common than, say, the same snare drum microphone. Now we can all run the same workstation and use the same analog tape emulation plug-in on our 3:30-long single, sold at the same store, for the same price.

Even so, we're more like islands in a stream of constant content creation, as tools are increasingly our only commonality. We're not rubbing physical elbows. And, as a result, we're largely learning technique via trial-and-error (a.k.a. guesswork) rather than gleaned knowledge, which used to come through windfalls of unpaid recording studio internships, "runner" gigs, and the springboard of career-defining Second Engineer gigs, just to name a few old-school opportunities.

Since shared recording techniques just don't catch fire like they used to, the AES—in association with UK-based mag Sound On Sound—wisely presents the first-ever Project Studio Expo at the 133rd AES Convention in San Francisco.

Bob Moses, the new executive director of the AES, recognizes that Project Studio Expo is where the organization can meet and serve the technique-hungry. "We had a hunch that the PSE would be a successful event when we first dreamed it up nine months ago, but I've been surprised and excited by the response," he admits. "Companies that dropped out of the AES show, or who have never been to one before, are lining up to support it. And we have grand plans to expand this in the future as we address the needs of the project studio world. This is the new reality of

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Awards, Lillywhite Bon Mots Highlight Opening Day

Yesterday's AES Convention Opening Ceremonies and Awards Presentation highlighted some of the best aspects of professional audio today, with awards given to organization volunteers for their hard work and achievements. They were followed a keynote by legendary producer Steve Lillywhite (U2, Dave Matthews Band, countless others) in which he recounted highpoints of his career, often leaving the crowd in stiches with bon mots like "I have the honor of having produced the worst Rolling Stones album—until the next one."

The event opened with comments presented by Bob Moses, AES executive director; and Jan Pedersen, AES president, opening remarks were provided by 133rd Convention Co-Chair Jim McTigue. A slew of awards were then presented by Deimer de Vries, AES Awards Committee Chair, including the Board of Governors Award, the Fellowship Award, Silver Medal Award, Gold Medal Award and Honorary Membership of AES.

Recipients of the 2012 AES Board Of Governors Award were:

• Jay Fouts, in recognition of his work on behalf of the Audio Engineering Society over more than half a century

• Kyungwhoon Cheun, in recognition of co-chairing the 43rd AES International Conference in Rohang, Korea, September-October 2011

• Ricardo Escallón in recognition of co-chairing the 2010 Latin American Conference in Bogota, October 2010

• Cesar Lamschtein, in recognition of chairing the 2011 Latin America Conference in Montevideo, August–September 2011

• Gunther Melendez, in recognition of chairing the 2012 Latin America Conference in Guatemala, August 2012

• John Oh, in recognition of co-chairing the 43rd AES International Conference in Pohang, Korea, September-October 2011

John Vanderkooy accepts the Distinguished Service Medal Award from AES President Jan Abildgaard Pedersen

awards on page 38

A-T Launches Flagship 50 Series With AT5040

Audio-Technica (Booth 705) is launching its flagship 50 Series of elite studio microphones with the AT5040 Cardioid Condenser Microphone. A-T's ultimate studio vocal microphone, the hand-built AT5040 side-address condenser offers remarkably musical high-fidelity performance, with profound realism and depth, presence and purity of sound. Featuring a proprietary breakthrough element design, the AT5040 employs four ultra-thin (2 micron) rectangular diaphragms that function together, providing combined surface area unachievable in a standard round diaphragm. Designed as a first-choice vocal microphone with smooth top end and controlled sibilance, the AT5040's large-diaphragm characteristics and fast transient response also make it ideal for recording acoustic instruments such as piano, guitar, strings and saxophone.

Audio-Technica's AT5040 cardioid condenser microphone

The first of A-T's design criteria for the AT5040 was purity of sound. To achieve this, A-T engineers developed a four-part rectangular element, the pinnacle of recent breakthroughs in sound-capture technology. Four exquisitely matched diaphragms function together (with outputs proprietarily summed) as a single high-performance element—effectively the largest element Audio-Technica has ever created.

Slate Unveils Raven MTX

At Booth 938, Slate Pro Audio's Raven MTX Multitouch production xonsole is a unique mixing console/DAW controller featuring Slate's own custom-built 46-inch "Nano Glide" touchscreen displaying its Raven Mixer and user-customizable multi-function Toolbar, plus a fully-featured analog monitoring section based on 100 percent digitally-controlled analog circuits. Built for user's digital audio workstation of choice, the Raven MTX's GUI is largely the user's GUI, allowing complete touch access to faders, pans, mutes, solos, sends, automation, and plug-in inserts. As such, a favorite plug-in, for example, can be the size of 19-inch outboard hardware and as easily tweak-able as its hardware counterparts, "a world-first in DAW control," offers Steven Slate.

"When we began to develop the Raven concept, we studied the touch screen industry for months and became experts in the various technologies," Slate continues. "We realized something very quickly: to make a multi-touch monitor suited for the pro audio industry, no 'off-the-shelf' product would work. They were too slow--with thick, untreated glass and unusable parallax between your finger and the image. The screens themselves wouldn't look correct at the angle that we needed, the glass had a horrible friction to it, and there were no proper drivers to do real Mac and PC integration with professional DAWs. So we started from the beginning and built the Raven touch display from the ground up, using brand new touchscreen technologies that were literally being introduced to the market as we were working."

Slate Pro Audio's Raven MTX Multitouch production console

Soundcraft Mixing Seminars Set

Soundcraft will continue its successful "Mixing with Professionals" seminars with stops in Minneapolis on November 6, San Francisco on December 4 and Seattle on December 11. Ken Newman, front of house engineer for Barry Manilow and owner of Newman Audio, will host the sessions. For more information, visit Soundcraft at AES at Truck T1 or online at usa.soundcraft.com, or register via email at Soundcraft-usa@harman.com.

Genelec (Booth 911) is showing a selection of its Smart Active Monitors (SAM). Models in the SAM range are capable of automatically adapting to acoustical environments to offer an indispensable tool. A SAM system can be controlled with digital networking, enabling users to build highly flexible computer-controlled systems of monitors. Shown from left are Genelec's national sales manager John Conard and marketing director Will Eggleston.

Focusrite Launches Forte Portable Audio Interface

Focusrite (Booth 1205) is launching a brand-new flagship, portable audio interface: Forte. It represents the pinnacle of Focusrite's analogue audio circuit design, coupled with the latest in digital conversion technologies, alongside no-compromise industrial design and professional practicality.

Forte is a premium two-input, four-output USB 2.0 audio interface that works with Mac and PC. It has two remote control mic preamps, as used in Focusrite's RedNet range of professional audio interfaces, and uses class leading, 24-bit/192kHz A-D/D-A converters. Forte features a color OLED (Organic LED) display to indicate input and output signal levels, mic preamp gain and other useful information, with stylish motion graphics giving you detailed visual information. A single, smooth-feeling control knob operates in conjunction with touch-sensitive icon buttons to give users complete control over input and output levels, and DAW control parameters.

In addition to providing the highest quality signal path, Focusrite has paid particular attention to ergonomic design. A breakout cable with locking connector is used for microphone (XLR) and line/instrument (TRS) inputs, but balanced line and independent headphone outputs are provided on the unit itself, so the breakout cable is not required for playback-only applications. In addition, the mic and line-level inputs on the breakout cable are separate, meaning all inputs can be connected simultaneously, without having to re-patch when users switch from one to the other. The elegant aluminum case includes non-slip strips on the base to ensure that it is always stable during operation. An external power supply is included with the unit, but this is only necessary if phantom power operation is required: otherwise Forte operates solely on USB power.

Pedersen: 'AES Is Changing For the Better'

Almost a year after Jan Abildgaard Pedersen took over as AES president, vowing to get things back on track in response to the wobbly global economy and industry changes, he comments, "I conclude that the AES is now changing for the better. I am sure that we can turn the gold in our hands into a bright and successful future for the AES."

Jan Abildgaard Pedersen

There have been many developments since the 131st Convention in New York, continues Pedersen, senior manager at Bang & Olufsen in Denmark and a specialist in DSP and acoustic technology. For example, "A large and detailed search for a new executive director for the AES resulted in the hiring of Bob Moses, who started his work on January 1st."

The organization has also appointed a business development manager to help Moses find new ways to serve businesses, says Pedersen: "Steve Green is making significant steps forward in marketing and putting new 'products' on the shelves."

The program for the annual U.S. AES Convention has been broadened to encompass more of the audio community. "We are launching new 'Convention Tracks,' where we directly address a selection of our target groups," he explains. "We have also launched a special app for iPhone and Android that also uses these convention tracks."

The Journal of the AES has a new editor, Bozena Kostek. "All AES members also owe a big thank you to our former editor, John Vanderkooy, who did a fantastic job developing the Journal and bringing new initiatives; for example, the 'Engineering Briefs,'" says Pedersen.

Various standing committee chair positions have also changed, and Pedersen has reorganized the voting members of the AES executive committee into more of a management team. "I have been working with the executive committee and the board of governors to ensure the future of the AES under three headlines: 'Change, Transparency and Collaboration.'"

In Europe, he says, "We had a very small but successful exhibition in Budapest." A longer-term strategy for European conventions, looking past the planned 2013 convention in Rome, is in development through greater interaction with potential exhibitors and sponsors.

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 San Francisco'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. Tickets will be sold at the Reception Desk in the main lobby well in advance of departure.

Today's Tech Tours

SATURDAY, OCTOBER 27

FENIX

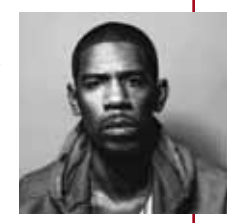
9:30 a.m-12 p.m

EX'PRESSION COLLEGE FOR DIGITAL ARTS

3:30 p.m.-6 p.m.

AES Must-See: DIY, 'Young Guru' at PSE

By Strother Bullins



Young Guru

Saturday's Project Studio Expo offers a day's worth of technique-based guidance and insight for new and technique-hungry audio content creators. Obvious highlights include two special sessions: "DIY Results to Compete with the Pros," presented by Craig Anderton of Harmony Central and *Electronic Musician*; and M-Audio/Akai Professional's presentation of superstar engineer/mixer, Gimel "Young Guru" Keaton.

At 2 p.m., Anderton will lead an instruction-based presentation of "do-it-yourself" mastering techniques, targeting self-recordists who can't afford the services of professional mastering engineers. Describing "the pitfalls and advantages of 'project mastering' as well as the main mistakes to avoid," Anderton will take attendees through the process of album assembly for more cohesive self-released productions.

At 5 p.m. for the day's final PSE event, Keaton will detail his tenure as MC/Record Industry Force Jay-Z's engineer/mixer, a position he's has held for well over a decade. As such, "Young Guru" has recorded "pretty much every other A-list MC" in modern hip-hop, as documented in his official biography. His work, largely serving Roc-A-Fella Records and Def Jam Recordings, is noted for its attention to quality, detail and sonic innovation. He plans to discuss the crucial role served by the audio engineer in today's DIY world.

See tomorrow's AES Daily for more must-see PSE events on Sunday.

PMC 'Masters of Audio' Presentations

ROOM 114

SATURDAY, OCT. 27

WAVES AUDIO

9:30-10 a.m.

Advances in Analog Modeling Technology

CHARLES DEENAN

10-11 a.m.

The Art of Sound Design

STUDENT CRITIQUE SESSIONS

11:30 a.m.-12:30 p.m.

Students can listen to their own mixes on PMC systems

OUTFIT27'S JUSTIN HERGETT/JAMES KRAUSSE & TONY MASERATI

1-2 p.m.

The Collaborative Mix; "Session prep and pre- mix"

ERIK ZOBLER

2:15 p.m.-3 p.m.

Music from Teena Marie

JV ACOUSTICS/JOCHEN

3:30 p.m.-4:15 p.m.

Wisseloord Studios

OUTFIT27 (JON CASTELLI/SPIDER) & TONY MASERATI

4:30 p.m.-5:30 p.m.

The Collaborative Mix; "Additional production"

SUNDAY, OCT. 28

ADVANCES IN ANALOG MODELING TECHNOLOGY

9:30-10 a.m.

PMC PLAYBACK SESSIONS

10:15-11 a.m.

OUTFIT27 & TONY MASERATI

11:15 a.m.-12:30 p.m.

The Collaborative Mix: "Mixdown with Tony Maserati"

STUDENT CRITIQUE SESSIONS

12:30 p.m.-1:30 p.m.

Students can listen to their own mixes on PMC systems

MAOR APPELBAUM

1:15 p.m.-2 p.m.

Mastering with Impact!

ROSS HOGARTH

2:30 p.m.-3:30 p.m.

Advanced Music Production

PMC PLAYBACK SESSIONS

4-5 p.m.

Bring your own music!

MONDAY, OCT. 29

JACK VAD

9:45 a.m.-10:45 a.m.

Mixing and recording the San Francisco Symphony

ERIK ZOBLER

11:15 a.m.-12:15 p.m.

5.1 mixes from Frank Zappa, Jeffrey Osborne's latest album

STUDENT CRITIQUE SESSIONS

12:30-1:30 p.m.

Students can listen to their own mixes on PMC systems

JIM ANDERSON

1:30-2:30 p.m.

Patricia Barber, the 5.1 mixes!

PMC

2:30-4:30 p.m.

Bring your own music!

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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."

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

AMS Neve Unveils Neve 1073N Mic Preamp/EQ

AMS Neve is at the Vintage King booth (1111) showing the Neve 1073N, a brand new evolution of the Neve classic 1073 mic preamp and EQ module. This unit uses identical circuit design and can be used just like the classic 1073 to deliver the unmatched vintage Neve sound. However, thanks to modern manufacturing techniques first brought to market with the popular Neve 1073LB and 1073LBEQ 500-series modules, the Neve 1073N can also operate in standalone mode with great new features, delivering a new level of flexibility and accessibility to audio engineers and producers.

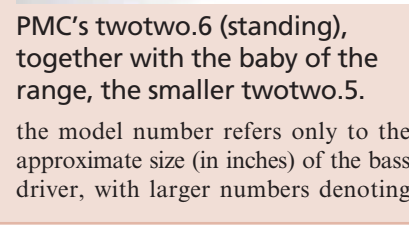
Manufactured at AMS Neve's headquarters in Burnley, UK, to exactly the same dimensions as its classic counterpart, the 1073N can be inserted into any existing Neve console or enclosure that accepts the 1073 classic module and used in the traditional way. However, the new 1073N contains not only the original style connector to allow retrofit into treasured consoles, but also an external PSU, meaning it can also be used entirely on its own without any console or rack. The 1073N now enjoys Mic, Line and DI inputs on the rear panel, line level output and can provide +48V phantom power.

AMS Neve's 1073N mono mic preamp and EQ module

PMC Launches twotwo Active Monitors

PMC is launching a new active series of monitors at Booth 722. The active twotwo series makes the design approach of PMC's top lines available at a lower price range, maintaining a PMC family listening experience by employing PMC's ATL (Advanced Transmission Line) bass loading/extension approach along with built-in amplification and high resolution digital filtering

The line initially comprises two models, the twotwo.5 and twotwo.6. A third, the twotwo.8, is slated to extend the line in 2013. All three share the same core design and features; the model number refers only to the approximate size (in inches) of the bass driver, with larger numbers denoting increasing cabinet volume, greater bass extension and higher SPLs. The tweeter is a purpose-designed, one-inch soft dome and the bass drivers are new to the nearfield market. The twotwo's were designed and are built in the UK.



PMC's twotwo.6 (standing), together with the baby of the range, the smaller twotwo.5.

The onboard DSP engine, derived from that employed in PMC's IB2S-A and used to optimize the response of the drivers, provides a highly precise crossover, maximizes dispersion, and provides non-invasive component protection using modeled excursion limiting. The built-in Class D dual-amplification system builds on the amplifiers developed for PMC's powered range.

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SOUND IS EVERYTHING

IsoAcoustics: New Studio Monitor Stands

IsoAcoustics (Booth 742) new ISO-L8R200 speaker stands for larger mid-field studio monitors and subwoofers are now available in the U.S., for weights of up to 60 pounds. The IsoAcoustics ISO-L8R200 stands are based on the same patented acoustic isolation architecture that secured an award for another model within the IsoAcoustics family, the ISO-L8R155.

Each ISO-L8R200 stand measures 8 inches (W) x 10 inches (D) and can be configured to either four inches or eight inches in height. Its cutting edge design offers several winning features including 14 different variations in height and tilt, with a tilt up or down to 6.5 degrees for any application. Acoustic isolation is derived from its unique "floating" architecture, which improves sound quality while maintaining all movement on-axis to improve clarity. Consequently, subwoofers come alive with tighter bass punch and superior bass decoupling.

Extensive independent testing has been carried out to tune the ISO-L8R200 stands to ensure that they share the isolation and sound clarity that is offered by the ISO-L8R155. "Our stands are not just an isolating material, they are isolating devices that are designed and tuned to respond in specific ways to provide a high level of decoupling and improve sound clarity," explains IsoAcoustics founder Dave Morrison. "The result is tighter bass with more clarity and openness throughout the mid-range and high end."

Community Spiffs Up NYC's Z Hotel

New York City's newest peripheral gem is Long Island City. Just a subway stop away from Manhattan, in Queens, this aging warehouse district is now abuzz with nightlife, eateries and fashionable hotels.

And the Z Hotel is a prime example: within months of its grand opening, the hotel boasts a 90 percent occupancy rate. The former factory has been redesigned from the ground up, with chic décor from its airy rooftop bar to the intimate basement lounge and restaurant. Both venues feature sleek sound systems designed and installed by El Media Group, a Manhattan-based company that provides high-end boutique hotels and restaurants with both custom music and the sound systems to accompany it.

The rooftop lounge area is served by more than a dozen Community (Booth 1025) WET Series W2-218 all-weather two-way systems. "We opted for the WET Series mainly for their weather resistance," explains El Media's Andrew Mitchel. "But we were pleased to find that they have a nice tight coverage pattern as well." Even though the rooftop is 20 stories up and there are not a lot of immediate neighbors, we wanted to make sure that there wasn't a lot of sound spilling over into the neighborhood."

Community's VERIS Series covers the downstairs restaurant and lounge. The basement venue is outfitted with a distributed system featuring Community VERIS 26 two-way, dual 6-inch full-range systems, with VERIS 212S dual 12-inch subwoofers for added low-end punch. The loudspeakers are powered by Lab.gruppen C- and FP-Series amplification, with Symetrix Jupiter DSP providing system drive and processing.

The Z Hotel's basement lounge. The hip new hotel in Long Island City has had its sound system in various area spiffed up by newly installed Community gear.

New Preamp/Mixer Joins JDK Family

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.

JDK's 8MX2 preamp/mixer

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 of 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."

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.

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.

Lawo's mc²56 production console

VISIT BOOTH **705**

Aphex Expands 500 Series With New Modules

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.

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.

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 EX•BB 500 is a mono, 500 Series module version of the popular Aphex Aural Exciter and Optical Big Bottom processors.

TC's Lund Leads Loudness Wars Panel

At Booth 1019, Thomas Lund (HD development manager at TC Electronic), Bob Katz (legendary mastering engineer and owner of Digital Domain Mastering), George Massenburg (GML LLC and associate professor at McGill University, Montreal) Florian Camerer (chairman of the EBU P/LOUD Group) and John C. Atkinson (Stereophile Magazine) are investigating whether the wrong drug has been given during the Loudness Wars.

Thomas Lund

Panel chairman Lund notes: "Newly produced pop/rock music rarely sounds good on fine loudspeakers. Could it be that the wrong mastering drug has been used for decades, affecting Peak to Average Ratio instead of Loudness Range? With grim side effects all around—and years of our music heritage irreversibly harmed—this panel will provide a new status on the loudness wars and sets out to investigate the difference between the two from a technical, a perceptual, and a practical point of view. In a normalized world, bad drugs will no longer be compensated by a benefit of being loud."

The workshop, "Loudness Wars: The Wrong Drug?," is set for Saturday October 27 from 11 a.m. to 1 p.m.

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Booth 1146

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Fukada Tree Blooms With DPA Mics

Internationally renowned recording engineer and lecturer Akira Fukada made an enormous impact at the New York AES Convention in 1997 when he unveiled the Fukada Tree seven microphone arrangement—a totally new technique for recording orchestral music in surround sound for subsequent broadcast or CD release.

Fukada originally developed the Fukada Tree while working for Japanese state broadcaster NHK, but since 2011, he has been CEO of his own company, Dream Windows Inc., which consults on a wide range of music recording, special sound design and audio issues. From the outset, Fukada specified DPA microphones (Booth 629) as best suited to his Tree arrangement because they offer a rich bass and high frequency sound that doesn't blot during the recording process. These were supplied by DPA's Japanese distributor Hibino, with whom Fukada has subsequently presented a number of seminars and workshops explaining the Fukada Tree.

"I insist on using DPA microphones because I like the transparent feel they deliver," he explains. "When recording piano, for example, they give me the clear attack sound and the beauty of reverberation when the sound attenuates. Their wide dynamic range and rich bass vigorously catches the expression of an orchestra, while for string ensembles recorded in a studio, they capture the rich overtones and give a better feeling of air."

Since first announcing the Fukada Tree arrangement, Akira Fukada has made a number of positioning modifications to improve front localization, but his choice of microphones remains constant and continues to be DPA.

He says: "My arrangement incorporates DPA 4011A directional microphones and DPA 4006A omnidirectional microphones from the Reference Standard Microphone Series. The configuration of the tree can vary depending on the hall's acoustic characteristics, while the intervals at which the microphones are placed can also change to conform to the size and formation of the orchestra."

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

Afterglow 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!

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

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Booth T1 and AIS Room 110

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Simaudio Intros 2-Channel Mic Preamp

Simaudio Ltd. (Booth 837) is shipping its new Moon 3500MP microphone preamplifier. The new 3500MP is a solid-state, two-channel mic preamp designed to deliver extreme detail, with an open and neutral sonic transparency, allowing the engineer to showcase the colorizations of a microphone choice instead of the preamp. The 3500MP will be a new reference device for the engineer or studio in the audio recording process.

Simaudio has signed an exclusive worldwide distribution agreement for its new pro audio product with Audio Plus Services (Booth 837), the distributor for Focal Professional, Lauten Audio and Vovox products in North America.

The Simaudio design team worked with key industry contacts to design its first new Pro Audio product, the Moon 3500MP. A unique aspect to the construction of the new Moon Pro Audio product line is that Simaudio has its own 5-axis CNC (Computer Numerical Control) machine, does its own printed circuit board assembly, faceplate painting and silk-screening, and final assembly—all in-house at its Canadian factory. This gives the Simaudio complete quality control from start to finish for its new line of Pro Audio products.

Simaudio's Moon 3500MP mic preamplifier

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 is 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. And despite the changes the various products have gone through over the years, there's never a steep learning curve with the newest generation products."

Bud Raymond

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Prism Sound's Lyra audio interface

Prism Sound Unveils Lyra Audio Interface

Prism Sound (Booth 722) is bringing its high performance audio technology to an even wider audience with the launch of Lyra, a brand-new family of interfaces aimed at musicians, composers, project studio owners, DJs, re-mixers and other audio content producers such as radio and podcasting. It is also anticipated that high-end home audio enthusiasts will find the USB interface and stereo configuration with digital volume control an attractive package.

Lyra, which makes its debut at the 133rd AES Convention, is based on the award-winning and critically acclaimed Orpheus interface. With Lyra, music recording professionals can access the power and sophistication of the Orpheus audio path and clock circuitry, but in a smaller package and at a much-improved price point.

Prism Sound, which plans to launch a number of different variants of Lyra, has started the ball rolling with Lyra 1 and Lyra 2. Both incorporate new ARM Cortex-based "Xcore" processor designs offering class-compliant USB interfacing, plus DSP and a low-latency, "console-quality" digital mixer for foldback monitoring. Both products also have optical SPDIF capability and Lyra 2 also supports ADAT.

Lyra 1 will be of particular interest to the musician and project studio market. This unit offers two analog input channels—one for instrument/line and one for mic/line—plus two DA output channels and optical-only digital I/O. With Lyra 1, musicians can connect a guitar and a microphone through the input channels, plug into their software mixers via a simple USB connection and start laying down basic tracks in a matter of minutes.

Lyra 2 takes the concept a little further by offering two AD input channels with switchable microphone, instrument or line input modes and four DA output channels. Both optical-only digital I/O and copper S/PDIF are available on this version of Lyra, which also offers wordclock In/Out enabling synchronization with other digital devices.

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, *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 October 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."

Direct Sound Now Made In The USA

Direct Sound (Booth 528), maker 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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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 MHz 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 1/4-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.

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.

Shure's PSM1000 personal monitoring system

"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."

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.

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.

JBL's LSR4300 Series studio monitor

WAM Celebrates 'Women in Live Sound'

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.

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.

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.

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AS OF 10/12/12

Lewitt Upgrades DTP Workhorses

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!"

"Strengthening our strengths' is certainly the guiding principle behind every meaningful advancement," notes Roman Perschon, CEO of Lewitt, "but it's not so simple when it comes to microphones. Naturally, all microphones have an area of application for which they are particularly well suited—our two REX models are, of course, great for kick drums and will stay that way. But they are not only great for kick drums. The DTP 640 REX in particular is a good choice for all bass-heavy applications and this is exactly what so many users appreciate about our microphones."

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 an unbeatably 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. This is how the greatest possible variability in shaping ideal frequency response for powerful bass will be offered. Like its younger brother, the DTP 340 REX, the DTP 640 REX has selectable EFR via the slide switch on the microphone, which adapts only the character of the dynamic element to the frequency range relevant for kick drums; the condenser element continues to work with a neutral response. You can use the mixing board to combine and further process these two sound qualities on demand and according to the desired sound.

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 their 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.

In addition to the Lipps themselves, many Full Compass employees participated in the gala. Some assisted in advance by designing the program book and helping with other planning and preparation efforts. Others worked the event assisting with setup/teardown, technical support for the live auction and staffing the unique "cork auction" where guests can take home a variety of fine wines and premium spirits.

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

P&E Wing Sets GRAMMY SoundTables Event

The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing (Booth 609) at this year's 133rd AES Convention, will be held on Saturday, Oct. 27, from 2-3:30 p.m. at the Moscone Center. Back by popular demand for a third annual event, the P&E Wing will present this year's iteration of "Sonic Imprints: Songs that Changed My Life," exploring the sounds that have inspired and shaped careers of influencers in the field.

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 Dave Pensado (Pink, Christina Aguilera, Beyonce, host of the hit pro audio webseries, *Pensado's Place*); GRAMMY-winning engineer Leslie Ann Jones (Herbie Hancock, Kronos Quartet, Bobby McFerrin, and currently Skywalker Sound's director of music recording and scoring); composer/producer Salaam Remi (Fergie, Nas, Amy Winehouse); and GRAMMY-winning engineer Elliot Scheiner (Eagles, Foo Fighters, Faith Hill), with more panelists to be announced. Panelists will break down the DNA of their favorite tracks and explain what moved them, what grabbed them, and why these songs have left a lifelong impression.

BOOTH #528

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

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."

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VISIT US THIS YEAR AT **BOOTH 1111**

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

INTRODUCING SOME BRAND NEW PRODUCTS FROM THE FOLLOWING:

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Frizzell Bullish On Lexicon PCM Total Bundle

Canadian composer John Frizzell has scored more than 35 films, TV scores and movies for television. His pioneering ideas about incorporating electronic sounds into traditional film instrumentation led him to a career that has spanned more than 20 years. Frizzell is known for incorporating diverse musical elements into his scores, incorporating complex interactions between unusual instruments, the traditional orchestra and innovative uses of electronics and digital technology.

Recently, Frizzell added Lexicon (Truck T1) PCM Total Bundle plug-in to his ever-expanding array of sonic resources. The plug-in includes everything in the company's PCM Native Reverb Bundle and PCM Native Effects Bundle—14 exclusive Lexicon plug-ins including Vintage Plate, Hall, Room, Concert Hall and other hallmark Lexicon reverbs, and effects that run the gamut from Pitch Shift, Chorus, Dual Delay and Resonant Chords to completely unique sounds like Stringbox, which gives the sound of piano strings resonating along with a voice or instrument.

"If someone asks me if one of my scores is acoustic or electronic, 'yes' is my answer," says Frizzell. "I am constantly seeking to blur the lines between sounds and genres, and I've collaborated with country, traditional Irish, hip-hop, African and other musicians as well as symphony orchestras. When I found out about the PCM Total Bundle, I was intensely curious about how I could integrate it into my composing."

"Lexicon is simply the best there is! Having these effects and reverbs available in my DAW is a massive leap forward for my digital audio music production. The reverbs are stunning, the effects are musically useful and not just gimmicks and the amount of creative control and customization it provides is inspiring."

"The PCM Total Bundle has become a key element in my composing process, as it gives me new sounds to experiment with and new capabilities for enhancing the sounds of vocals and instruments," concludes Frizzell.

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."

ADAM Audio Targets Wide User Base With F Series Monitors

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.

PLUG&PLAY

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

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ATK Welcomes MacDonald As New President

ATK Audiotek is welcoming Michael MacDonald to take over the duties as president and leadership of the company's business development, sales and marketing programs, coincident with the retirement of outgoing president Michael Stahl.

MacDonald joins ATK Audiotek with more than three decades of experience in the professional audio industry, most recently having served for five years as Vice President of Sales and Marketing at Harman Professional. Prior to Harman, MacDonald operated a successful consulting business at Pilot Business Strategies, where he worked with more than 30 professional audio clients and trade organizations on product and program development, business planning and marketing and sales, where he built strong relationships with a diverse array of industry stakeholders. MacDonald has held senior roles at other professional audio manufacturers, including as President of JBL Professional and 10 years in various executive positions with Yamaha International.

Michael MacDonald

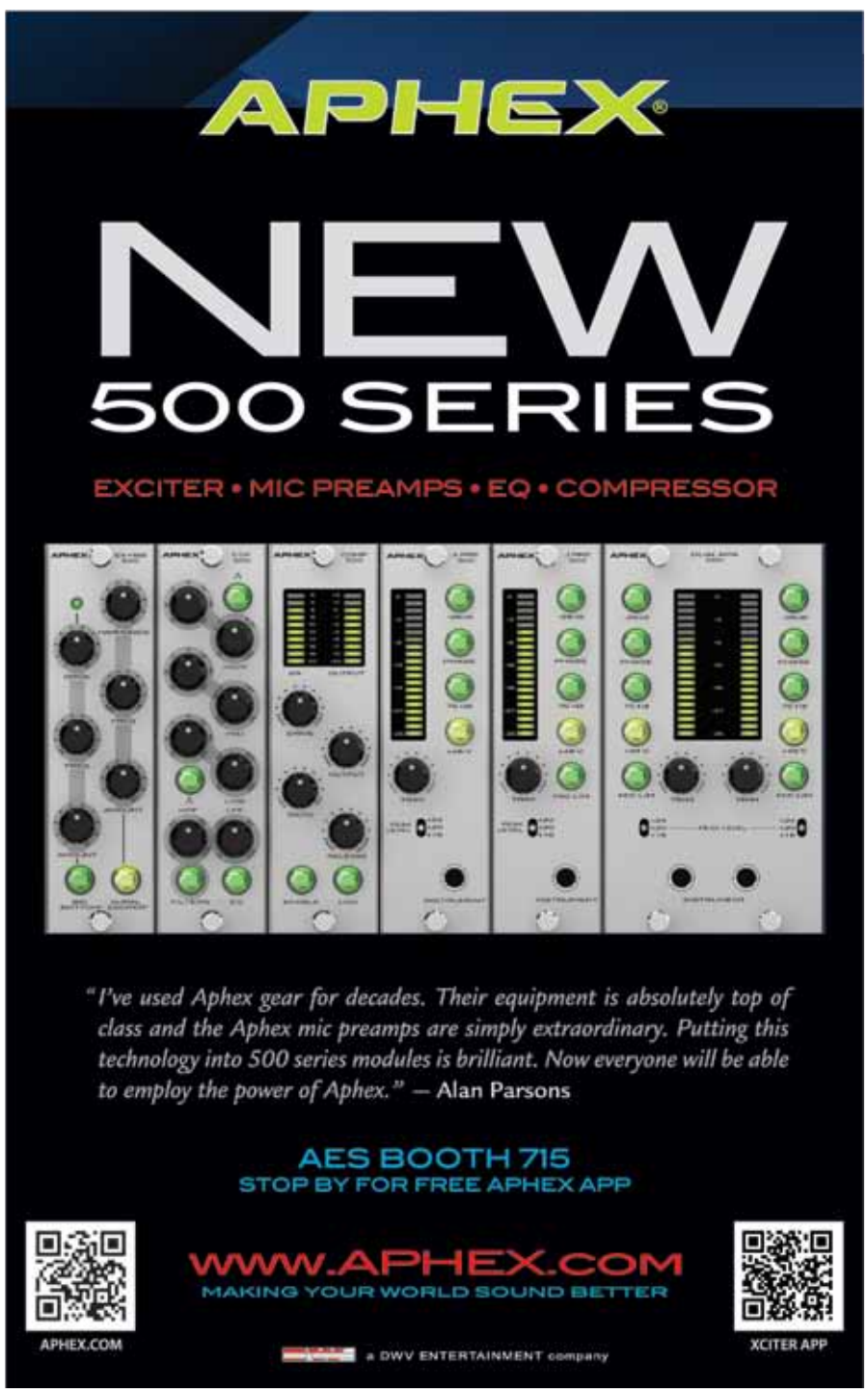
"Having Michael MacDonald join the company is a natural extension of the relationships we have enjoyed for over 30 years," says Mikael Stewart, partner and vice president of Special Events, ATK Audiotek. "We're very pleased to welcome him onboard and look forward to his ideas and his energy, just as we are appreciative of Mike Stahl's massive contribution to ATK since its founding."

Sennheiser Unveils Digital 9000 Wireless System

At Booth 823, Sennheiser is unveiling Digital 9000, a digital wireless system that can transmit completely uncompressed audio, artifact-free and with superb dynamics. Targeting broadcasting professionals, (musical) theatres and high-profile live audio events, Digital 9000 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, artifact-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.



Gefen Shows New HD Processor w/Audio Amp

Gefen (Booth 819) is unveiling its new HD Processor w/Audio Amplifier, providing a one-box solution that integrates four hi-def sources using HDMI and outputs audio as 5.1 surround sound with 25 watts per channel amplification. It can also process audio sources using digital (optical, coax) and analog (L/R) inputs as 5.1 surround sound for connection to a pre-amp.

When one of the four hi-def sources is selected, video is delivered as 1080p full HD with 3DTV passthrough. Multi-channel audio from the HDMI input is delivered either as 5.1 surround sound through standard RCA connectors or directly to speakers using standard binding posts. If the optical, coax or L/R analog audio input is selected, audio is delivered as 5.1 surround sound through the RCA connectors or through the binding posts. CD players, MP3 players, laptops and iPods can all be connected through the digital and analog audio ports.

The HD Processor w/Audio Amplifier is ideal for processing signals to an existing amplifier or connecting directly to surround sound speakers. The mini LCD on the front panel gives status information; front panel buttons offer access to the on-screen display menu, volume and power control. An IR remote and RS-232 offer additional methods of control including 12v triggers for home automation integration.

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."

Bill Wray

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; and 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."

Today's Historical Events

SATURDAY, OCTOBER 27

THE EVOLUTION OF ELECTRICAL RECORDING AT RCA VICTOR STUDIOS 1925-1953

12:15 p.m.-1:15 p.m.

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.

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.

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

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.

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.

RTW's TouchMonitor TM3-3G

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

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 users 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!"

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. The PMC has a large channel ID strip that can be written on with a dry-erase marker, making it easy to label channel inputs. A live mode option provides the user the capability to see real-time view of channels.

dbx's PMC Personal Monitor Controller

The PMC can be configured to operate with either 48kHz or 96kHz D/A conversion. Its built-in dbx PeakStop limiting prevents the possibility of signal overload. The PMC is future-ready, thanks to its USB port, DSC and Ethernet port for future updates.

A-T Plans Strong Technical Presence At AES

Audio-Technica (Booth 705) is out in full force at this year's AES convention. While the company displays new products on the trade show floor, members of Audio-Technica's management will be sharing research in two key presentations.

Jackie Green

On Saturday, October 27, 2012, Audio-Technica will present the paper "On the Study of Ionic Microphones" (Convention Paper 8745) at the juried paper session "Transducers," taking place from 2:00 to 6:00 p.m. Composed by Hiroshi Akino, Audio-Technica Corp., Japan, with Hirofumi Shimokawa, Kanagawa Institute of Technology, Japan; Jackie Green, Audio-Technica U.S. vice president of R&D/Engineering; and Tadashi Kikutani, Audio-Technica U.S., the paper encapsulates the following research:

Diaphragm-less ionic loudspeakers using both low-temperature and high-temperature plasma methods have already been studied and developed for practical use. This study examined using similar methods to create a diaphragm-less ionic microphone. This paper reviews the experimental outcome of two ionic methods, and considerations given to resolve issues revealed by the study.

Also on Saturday, from 4:00-5:30 p.m., Bob Green, Audio-Technica U.S. director of Digital and Technical Wireless Engineering, will chair the presentation "Wireless Frequency Wrangling at Large Events" as part of the live sound seminars (L5). Panelists will include Dave Bellamy, Henry Cohen, Peter Erskine, Chris Dodds, Steve Caldwell and Larry Estrin. This session will cover the overall approach to RF coordination, preparation and setup for a large event.

SSL Launches New E-Series Modules

SSL's E-Series Module for the API 500 Series racks

Solid State Logic is releasing the E-Series EQ Module and E-Series Dynamics Module for the API 500 Series modular rack format at Booth 1005. The legendary 1980's SSL SL 4000 E is one of the all-time classic consoles and has been featured on countless great recordings. The release of these new E-Series EQ and E-Series Dynamics Modules makes the gritty tonal character of the channel processing from this much-loved console available to a new group of users. The SSL console sound has been available in 12 different modules for SSL's own modular X-Rack system for many years. The system enjoys a large and enthusiastic customer base (more than 15,000 modules sold) that reap the benefits of the very high-quality power supply and on board TotalRecall offered by SSL's X-Rack. The release of two modules for the widely used 500 Series modular rack platform makes a small slice of the SSL sound available to a wider user base.

The E-Series Dynamics Module for 500 Series racks reproduces the legendary sonic signature of the fully flavored VCA channel dynamics section of the SL 4000 E console channel strip. The E-Series Dynamics Module features a compressor/limiter and an expander/gate, both of which return faithfully to the circuitry and key components that define the sound of the original SL 611 E Series channel strip.

Clear-Com Features HelixNet Partyline Intercom

Clear-Com is featuring the HelixNet Partyline intercom system at Booth 1218. The industry's first networked partyline intercom arrives at AES after successfully showcasing its capabilities at 31 sports venues during the 2012 London Summer Games. With 50 HelixNet main stations and 550 HelixNet beltpacks in operation across the game venues, the production teams were able to take advantage of the systems' efficiency, cost savings and flexibility from setup to operation and maintenance.

Under the initial release of HelixNet Partyline, audio professionals can purchase the HMS-4X main station, HBP-2X HelixNet beltpacks and the HLI-2W2 two-wire and HLI-4W2 four-wire interface modules. They can then experience the first system to combine a revolutionary platform with the superb audio clarity of the digitized Clear-Com sound and the ruggedness to withstand virtually all types of environmental conditions. Also, as users can perform the central administration of the entire system from the main station with a single cable, including firmware upgrades and maintenance, HelixNet can work off one's existing cable infrastructure.

HelixNet's ability to be run over cabling that is already in place enables easy deployment and expansion as needed, which made it the ideal solution for the Summer Games. Many of the venues where the game events were held already had an established cable infrastructure, so integrating the HelixNet with these setups was simple. The committee in charge of selecting audio equipment had specified digital communication systems for the events. The HelixNet partyline system fit this bill perfectly, providing audio professionals with all the functionality of an analog partyline within a digital environment.

Clear-Com's HelixNet Partyline intercom system

Aphex Sets Audio Xciter App Giveaway

Aphex (Booth 715) is offering its popular Audio Xciter app free to visitors throughout the AES convention. Simply go to Booth 715, demo the app and you will receive a download card for Audio Xciter Studio, the app's premium version.

Audio Xciter dynamically improves the quality of digital music (as well as audiobooks and podcasts) on Apple iOS devices through a proprietary Xciter digital signal processor (DSP). It has been the career-long dream of Aphex chairman & CEO David Wiener to help musicians and music lovers make the most of every music experience, and Audio Xciter is a great testament of Wiener's drive to end the debate about poor audio quality in digital devices. Audio Xciter uses patented Aphex DSP technology to improve the quality of your music by analyzing and enhancing the audio signal in real time. The iOS app is available now, with an Android version to follow in coming months.

The settings screen for Aphex's Audio Xciter app

DPA MICROPHONES

d:facto™ Vocal

DPA takes center stage

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

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

d:facto™ Vocal

Key features

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

The perfect curve

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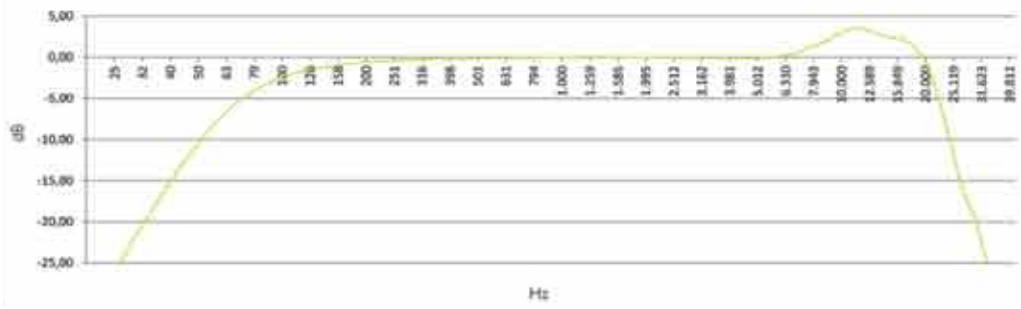

www.dpamicrophones.com/dfacto

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.

Soundcraft Studer's newly refurbished truck

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.

Sound Devices Unveils 664 Production Mixer

Following its recent international introduction at IBC 2012, Sound Devices' 664 production mixer will make its first professional audio debut at AES 2012 (Booth 934). Sound Devices has designed the 664 to build upon the powerful features of the company's best-selling line of field and production mixers. This new flagship mixer offers expanded input/output connectivity and recording capabilities, along with greater flexibility and ease-of-use. Its six input channels have dedicated controls for trim, fader, pan and PFL. The inputs and four output buses are all recordable, for a total of 10 tracks of recording.

Sound Devices' 664 production mixer

The 664 contains six ultra-low noise, high-dynamic range and transformerless preamps, which accept mic- or line-level signals and include analog peak limiters, high-pass filters, input trim control and direct outputs on every channel. Featuring full analog audio paths for high-performance audio and superb power efficiency, the 664 also has numerous digital capabilities. Inputs 1 and 6 can be selected as AES3 or AES42 inputs for digital microphones, each with its own SRC for simplicity in system clocking.

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. 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.

• 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.

• The Nashville-based Delivery Recommendations committee has completed the second revision of the guidelines document called *Recommendations for Music Project Master Delivery*. The document will be released in time for AES and be available on producersandengineers.com. or www.grammy.org/recording-academy/producers-and-engineers.

• 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.

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Dangerous Source At Dangerous Music

At Booth 837, Dangerous Music is showing its newest monitor controller the Dangerous Source, a portable and desktop unit designed for the engineer on the go or to fit a limited space on the desktop. The new sleekly designed Dangerous Source builds on the Company's reputation and is a perfectly tuned complement to any DAW for its centralized control of speakers, headphones, and more. The Source fits comfortably beneath a 13-inch laptop computer, but it can also sit unobtrusively on the desktop within arms reach to provide easy control of volume, input selection, speaker switching, and headphone control. An input for USB audio simplifies a traveling mix rig even further.

Dangerous Music's Dangerous Source monitor controller

Although the Dangerous Source is the company's first non-rack mount product, an optional 1RU user-installable front panel option is also available.

The Dangerous Source monitor controller offers speaker switching for two sets of speakers, speaker volume, AES/SPDIF digital IN, two Stereo Analog IN, and dual headphone out with a separate level control.

AKG Showcases Revamped D12 VR Bass Mic

Developed more than six decades ago, AKG (Truck 1) achieved an international breakthrough in recording and broadcast technology with the introduction of its first dynamic microphone, the D12. The first-of-its-kind microphone became a staple in television and radio studios around the world, setting the standard for voice transmission in the 1950s and '60s. Today, AKG is showcasing the newly designed D12 VR large-diaphragm cardioid microphone intended specifically for kick drum recording and live applications.

D12 VR (vintage sound re-issue) offers a thin diaphragm within its newly designed capsule, which enhances low-frequency performance. With phantom power disabled, the D12 delivers accurate, pure character from the sound source. With phantom power enabled, one of three switchable active-filter presets can be used to quickly adapt the mic's response to suit the user's desired kickdrum.

The vintage-style premium bass microphone offers three active sound shapes for recording: open kick drum, closed kick drum and vintage sound. D12 is manufactured with the original AKG C414 transformer from the 1970s, reinforcing AKG's deep musical heritage.

"With the reputation AKG's D12 brought to the recording and broadcast industry, the latest D12 VR embodies its predecessor with the quality and reliability AKG has been providing the audio industry for 65 years," says Thomas Umbauer, product manager, PPA, AKG.

AKG's D12 VR bass microphone

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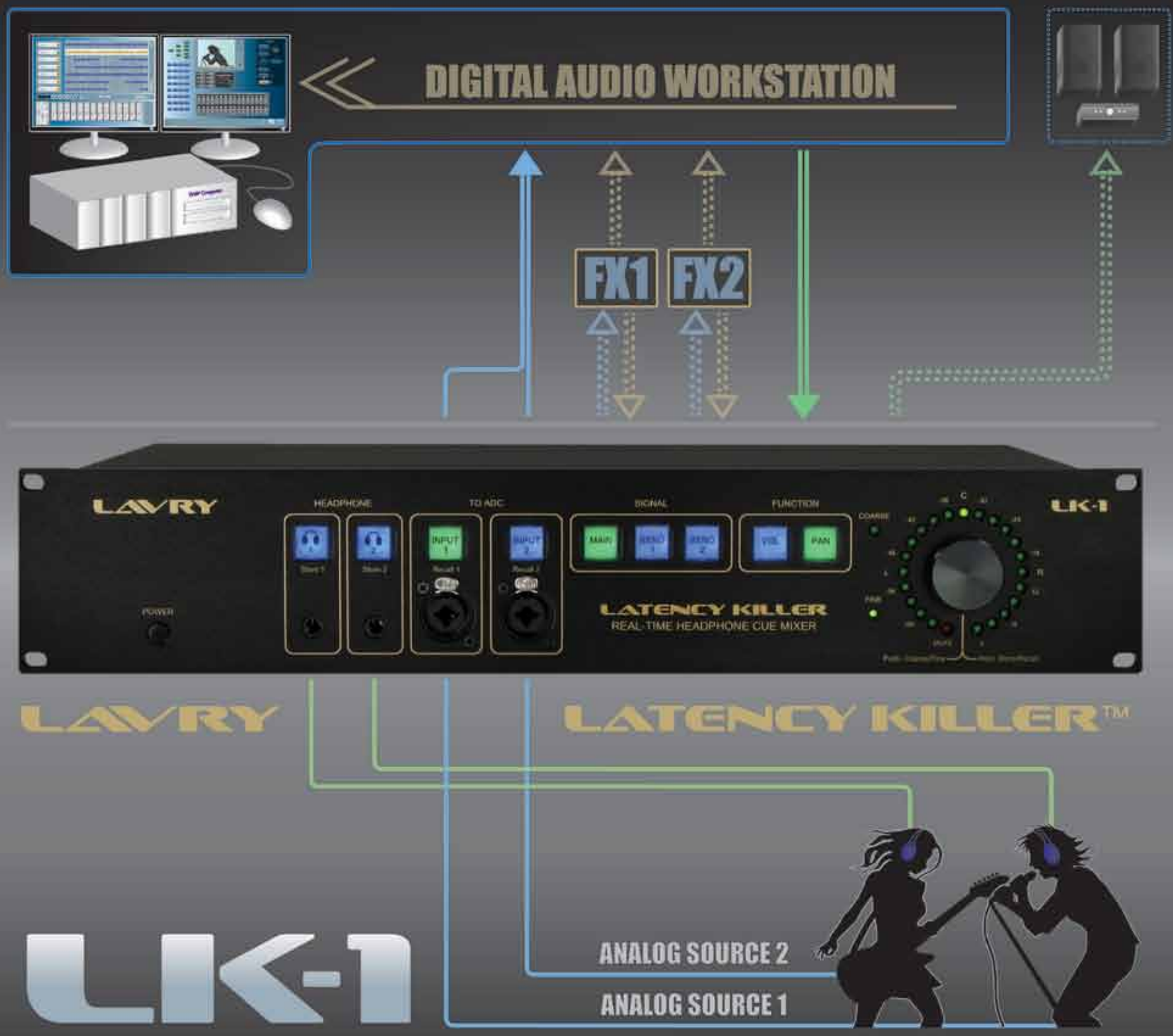

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www.lavryengineering.com

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).

Randy Kohrs

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."

Royer Features SF-2 Active Ribbon 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 its exclusive active electronics for ribbon microphones.

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

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

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

Royer Labs' SF-2 active ribbon microphone

SSI Upgrades With Genelec 7.1 Monitoring System

SSI, a leading Hollywood audio and video post production company specializing in cinema trailers, has purchased a new 7.1 monitoring system by Genelec (Booth 911). The new system, which was installed in September and consists of three Genelec 8260A Tri-Amplified DSP monitors for the L-C-R array, four Genelec 8250A Bi-Amplified DSP monitors for the rear and side surrounds, and a Genelec 7271A active subwoofer, was chosen to help SSI further expand its leading role as a post production resource for trailers for top Hollywood films. These include *The Hobbit*, *Rise of the Guardians*, *Cloud Atlas* and the upcoming Brad Pitt film *World War Z*. All three of these products reflect Genelec's recently introduced Smart Active Monitor (SAM) concept, which allows monitors to be controlled with digital networking to enable the building of highly flexible computer-controlled systems of monitors.

This purchase also continues SSI's longstanding tradition of being an all-Genelec facility for its audio studios, with all seven of its mix rooms fitted with Genelec speakers, including Genelec 8240A speakers for stereo monitoring.

The decision to buy and install new Genelec monitoring was based on two key things, according to Gary Fradkin, SSI's director of engineering, who also designed the studio with SSI Mixer Matt Guiler and noted studio designer Scott Putnam. "We love they way Genelec active monitors sound, and the DSP system enables us to keep the studio tuned properly at all times," Fradkin explains. "In the past, we'd have to have the room periodically analyzed and re-tuned as things changed. Now, with AutoCal, the speakers literally take care of themselves." Genelec's award-winning DSP Technology and GLM software provide powerful and practical tools such as AutoCal for automatic and accurate alignment, calibration and control of the monitoring system in all situations. But, says Fradkin, that's only half the story behind SSI's affinity for Genelec. "Sonically speaking, the accuracy of their imaging in 5.1 and 7.1 is far superior to anything else out on the market," he says. "They just sound great, all the time, on everything."

Hollywood A/V post production company SSI has purchased a new Genelec 7.1 monitoring system

Studer Showcases Vista 1, Upgrades VistaMix

At Truck T1, Studer is showcasing the Vista 1 Compact, a true Studer Vista console in a compact and low-cost configuration. The desk comes complete as a single chassis, with control surface, I/O connections and DSP all integral, considerably reducing weight and footprint. In addition, Studer is showcasing VistaMix, a software upgrade for its range of Vista consoles. VistaMix automatic microphone mixing removes the need for an operator to manually adjust all the faders all the time, leaving the microphones of talking participants open, while closing the microphones of silent participants in order to reduce spill and background noise.

The Vista 1 Compact is highly suited to both fixed and portable systems, such as newsrooms and game shows, while its compact size makes it a natural choice for OB and ENG vans. It is also compatible with Studer's new Compact Remote Bay, which offers remote operation of the console and can be used to extend the main control surface for a second operator on large shows. The Vista 1 is based largely on the Vista 5, so existing Vista users will be immediately familiar with all the functionality of the Vistonics user interface, Studer Vista control surface and Studer FaderGlow, plus features such as true broadcast monitoring, talkback, red light control, GPIO, N-x (Mix Minus) busses, snapshot automation and DAW control.

Studer's Vista 1 Compact console

VistaMix mimicks the action of a human operator: increasing gain for "talking" mics and reducing gain for all others, but doing it very quickly and keeping the amount of total gain constant, so a clean live mix can be created. VistaMix also offers the ideal solution for news operations when multiple mics are installed in the studio but the desk operator is not sure which ones will be used. VistaMix switches on only those mics that are in use. VistaMix source channels may also be mix minus (N–X) owners.

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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.

Sony's DWZ series professional wireless mic

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

A-Designs' Ventura mic preamp/EQ/DI

A-Designs Re-Releases JM-3001 As 'Ventura'

A-Designs Audio (Booth 1104) is re-releasing its JM-3001 Mic Preamp/EQ/D 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, plus a much more attractive U.S. MAP price of $2,095.

"Lest anyone worry that our JM-3001 is gone, rest assured—the Ventura features the exact same microphone preamplifier, equalizer, and instrument input circuitry and controls that many producers, engineers, and artists have grown to love," says A-Designs Audio's Peter Montessi. "We've simply given it an appropriately memorable name, enhanced its cosmetics for both aesthetic and utilitarian reasons, and reduced its price. That can't be a bad thing, right?"

Hand-built in the USA, the single-rack-space Ventura is a tracking and mixing powerhouse featuring a transformer coupled mic pre, instrument input, and three-band parametric equalizer. When operated at optimal levels, the unit produces a signal that is both clear and warm with all the air, detail, and generous depth that one would expect from high quality analog gear. Push it a little harder and the Ventura's custom-wound, ear-tested transformers respond with a more aggressive sound while still retaining the utmost clarity.

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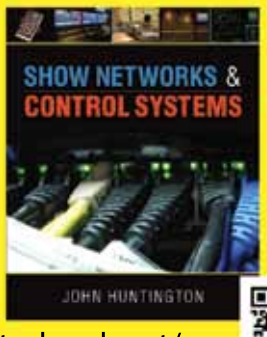

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AES Salutes 'San Francisco Sound'

Christopher Smith, Special Events Chair for the 133rd AES Convention, has collaborated with award-winning photographer, journalist Mr. Bonzai, on a special salute to "The Sounds Of San Francisco." Set for Saturday, Oct. 27, 11:15 a.m.-12:30 p.m., the panel will feature members of super-groups that helped create the soundtrack for "The Summer of Love."

Also lending his keen perspective to the proceedings is Joel Selvin, a Bay-area journalist, who provided eyewitness coverage of those halcyon days for Rolling Stone, the LA Times, SF Chronicle, Billboard and Melody Maker.

Participants in this soulful "gathering of the tribe" include: Big Brother And The Holding Company founding member/songwriter/guitarist, Peter Albin; Huey Lewis And The News bassist Michael Cipollina; and Woodstock Festival legend and leader of Country Joe & the Fish, Country Joe McDonald.

"Our panel looms as an historical, attitudinal, and philosophical show stopper," says Mr. Bonzai, aka David Goggin. "Their shared love of music, spirit of adventure and collective memories about this universally acknowledged high point in creativity, community and social awareness remains relevant today. And, it will totally rock. They'll be mixing musical notes, recording anecdotes, and well-sewn wild oats.

JIM MARSHALL

Country Joe McDonald, shown here at the Woodstock festival in 1969, is appearing at AES in a special salute to 'The Sounds of San Francisco'

"A high old time is guaranteed for all," Mr. B concludes with a straight face, so to speak.

CEDAR Unveils DNS 8 Live

At Booth 935, CEDAR Audio Limited is unveiling the DNS 8 Live, the first dialogue noise suppressor designed specifically for live use. With eight simultaneous channels of dialogue noise suppression, the DNS 8 Live hosts a new DNS algorithm boasting a simplified "2-knob" approach as well as a detailed editing mode that offers more control than any previous dialogue noise suppressor. Nonetheless, it retains the same near-zero latency of all its predecessors, making it suitable for use in all live situations—not just live-to-air broadcasting, but also live sound in venues such as theaters, concert halls, conferences venues, and places of worship.

But that's not the limit of the features offered by the DNS 8 Live. Recognizing that many people will want to use it where there's no ready access to mains power, CEDAR has added a standard 4-pin 12VDC input.

What's more, the company has anticipated the needs of users who will want to control the DNS 8 Live using modern methods such as laptops, iPads and many other (perhaps as yet unseen) devices in giving the unit the ability to respond to a simple, web-based remote control interface. With the DNS 8 RC software due for release later in the year, the DNS will no longer be tied to a DAW—the DNS 8 Live will work with almost any web browser. It's the DNS for everyone.

Millennia Spotlights HV-37 Mic Preamp

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

The panel front has an instrument input jack, DC coupled ribbon mic switch with 10dB gain boost setting, 80 Hz roll off filter, 48V phantom switch, 15 dB Pad, Polarity flip, single present and overload LEDs and a continuously variable gain control.

The rear panel has XLR mic ins and XLR lines outs along with a standard IEC power connector. It can be power directly by mains voltages between 100V and 240V.

Millennia's HV-37 microphone preamp

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

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

JJ Johnston Set For Heyser Lecture

An innovative and highly respected pro audio doyen, James D. "JJ" Johnston is presenting the 133rd AES Heyser Lecture on Saturday evening, Oct. 27, from 6:30 to 8 p.m. at the Moscone Center. Dr. Johnston's lecture is entitled "Audio, Radio, Acoustics, and Signal Processing--The Way Forward."

James D. 'JJ' Johnston

Dr. Johnston's presentation will explore the current understanding of human auditory perception, and reveal how the way we actually work encourages a dichotomy of knowledge that no longer exists. He will propose educational methods designed to amalgamate artistic and technical approaches; and techniques for applying some of the technical expertise we've acquired on the artistic side in order to better understand what the artistic side of the business needs and desires.

Currently an independent consultant, JJ Johnston recently retired from his position as Chief Scientist for DTS, Inc. In that role, he contributed to a variety of acoustical modeling, preprocessing and post-processing algorithms for audio capture, analysis, control, and presentation. He served in a similar capacity at Neural Audio, and as an Audio Architect for the Codecs, Core Media Processing, and Video Services Groups of Microsoft Corporation. He previously worked with AT&T Labs Speech Processing Software and Technology Research Department and with AT&T Bell Laboratories' Acoustics Research and Signal Processing Research Departments.

PMC's Patist To Lead Wisseloord Rebuild Review

Two years ago at the 129th AES Convention in San Francisco, plans were announced for the resurrection of Wisseloord Studios, a storied facility near Amsterdam, steeped in the history of rock-n-roll and sadly fallen into financial and physical disrepair. The partners in the plan brought their own legacies to the table: renowned engineer Ronald Prent, top mastering engineer Darcy Proper and industry business strategist Paul Reynolds.

At 3:30 p.m. in Room 114, the 14 month construction process will be outlined by project acoustician Jochen Veith and loudspeaker provider PMC's (Booth 710) Maurice Patist.

In other Wisseloord news, Crispin Murray has joined the company in a role as consultant working from the U.K. Murray has worked in the industry for more than 30 years, originally for the BBC, moving to Virgin's Townhouse Mastering and The Manor Mobile and for the last 20 years being the Technical Lead for Metropolis Mastering; he is this year's winner of The Unsung Hero Award from the Music Producers Guild in the U.K. Wisseloord has recently reopened to critical acclaim following a two-year, no expenses spared refit: thus the rebirth of a classic studio complex to give two Studios and two Mastering Rooms, complete with a Media team covering all aspects of the musical and visual creative arts, from microphone to release.

Crispin Murray

AES Must-See: Panoply of Audio Panels

By Steve Harvey

With the FCC's new rules on television commercial volume levels going into effect in less than seven weeks, "Loudness and Metadata (Living With the CALM Act)," (Room 131, 2 p.m.) is a must-see for both U.S. and European broadcasters. The international panel includes representatives from Austrian TV (ORF), CBS, Dolby Laboratories, FOX Television, Linear Acoustic and NBC Universal, as well as consultant Lon Neumann.

"Audio for Mobile Television" (Room 131, 10:45 a.m.) will consider the additional audio processing necessary to ensure proper loudness and intelligibility on mobile devices. The panel is drawn from the CEA, DTS, FOX, the NAB and NBC Universal.

Specialists from THX, Dolby, Qualis Audio, Technicolor and Microsoft will consider the potential application of the CALM Act's requirements to the video game industry during "Loudness Issues in Games" (Room 131, 4:15 p.m.).

Recorded popular music has been embroiled in a so-called loudness war for years. "Loudness War: The Wrong Drug?" (Room 133, 11 a.m.), promises to investigate why "newly produced pop/rock music rarely sounds good on fine loudspeakers," and how that situation might be rectified, going forward. The audiophile panel includes metering, mastering, production and broadcasting experts.

The medium can affect the way that audio is perceived. "What Happens to Your Production When Played Back On Diverse Media?" (Room 134, 4 p.m.) investigates what happens to audio during the various stages of production and playback. The all-star panel includes Karlheinz Brandenburg, Fraunhofer IDMT; Frank Foti, Omnia; George Massenburg, McGill University; and Robert Orban and Greg Ogonowski, Orban.

Workflows are changing in broadcasting. A panel of professionals from the U.S., Europe and Australia will delve into broadcast workflow issues, especially the continuing-or otherwise-role of crosspoint routers, and the respective responsibilities of audio and IT departments, during "Audio Networks--Paradigm Shift for Broadcasters" (Room 123, 4 p.m.).

avb | continued from page 1

The idea from the get-go was to make AVB ubiquitous, building the technology into the lowest layers of the Ethernet protocol. When manufacturers buy silicon "it will just be there," he said. Indeed, millions of NICs (network interface controllers) have already shipped (if you have a Mac Pro, it likely has one installed).

Audio is far from the only industry poised to adopt AVB, and is actually a tiny market. With its ability to carry control data in addition to audio, the protocol is set to make massive inroads into the automobile, industrial control and, of course, consumer markets.

"How many people at home have an IT department?" Don Pannell, Marvell, asked rhetorically. AVB had to be able to guarantee bandwidth and latency for audio and video, and classic Ethernet was unable to meet those requirements, again necessitating that the developers return to the core and just make it work.

Delec Intros Party-Line Interface

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

The IF8 PL supports all major belt-pack devices and can be configured for Audiocom, Clearcom, and RTS products. The party-line interface also decodes and generates product-specific signalling commands such as "DC Call" (Clearcom) or "Call" and "Mic Kill" (RTS). Standard 2-wire or 4-wire operation is also possible.

awards | continued from page 3

• Ville Pulkki, in recognition of chairing the 45th AES International Conference on Application of Time-Frequency Processing in Audio in Helsinki, Finland, March 2012

• Jeff. M. Smith, in recognition of chairing the 46th AES International Conference on Audio Forensics in Denver, June 2012

• Michael Santucci, in recognition of chairing the 47th AES International Conference on Music Induced Hearing Disorders in Chicago, June 2012

• Marcela Zorro, in recognition of co-chairing the 2010 Latin American Conference in Bogota, October 2010

AES Fellowship Awards were presented to:

• Juha Backman, for his contribution to bringing about high-quality audio for mobile devices

• David Bialik, in recognition of his outstanding contributions to AES activities in the field of radio broadcast engineering

• Poppy Crum, for her work in neuroscience and psychoacoustics, allowing a better understanding of how we listen to audio

• Carlos Indio Gauvron, in recognition of outstanding contribution to the dissemination of audio knowledge in Latin America

• Garry Margolis, in recognition of his many years of activities in audio engineering, having worked in areas as diverse as loudspeaker development and digital audio coding.

• Jorge Moreno, in recognition of his many years of work in researching new technologies in audio measurement as well as his dedication to audio education in Latin America

• John Storyk, in recognition of his more than four decades of work in the areas of room design, acoustical treatment, and modification.

• Woon-Seng Gan, for contributions to signal processing, education, and research leadership in the field of Audio Engineering

The Distinguished Services Medal is awarded to:

• John Vanderkooy, in recognition of his many years of work as AES Journal Editor and as a member of the Board of Governors

An Honorary Membership Award is presented to:

• Ronald E. Uhlig, in recognition of his pioneering engineering achievements to enhance the film sound experience for the audience

innovations | continued from page 1

director, convention management for the AES. "This year, we're exploring new avenues, highlighting a lot of well-established as well as developing tracks in order to make them more user-friendly. One of the biggest changes is the introduction of the Project Studio Expo; it's a strong, new idea, it's fun and incidentally. It's brought in some new exhibitors that we haven't had before. Pro Audio has responded to the PSE's addition and we're glad that the industry has wrapped itself around it."

There's more to AES than the PSE, however. Besides the exhibit floor, there's the various tracks of related workshops, panels and papers, covering Networked Audio, Game Audio, Product Design, Live Sound and Sound For Pictures, among others.

Then there's the ever-popular Grammy Soundtable event at 2PM, featuring Ed Cherney, Ryan Hewitt, Dave Pensado, Elliott Scheiner, Salaam Remi and Leslie Ann Jones; the Platinum Artists panel at 11 a.m.; today's Tech Tours to Fenix and Ex'Pression College for Digital Arts; the innovative Poe: A Life and Stories In Sound with Phil Proctor of the Firesign Theater this evening at 8 p.m., and lots more

pse | continued from page 1

the recording business and the AES is poised to continue serving audio engineers with all that it has to offer."

SATURDAY, OCTOBER 27

FOCAL PRESS AUTHOR PANEL—CAN PROJECT STUDIOS REALLY GET PROFESSIONAL RESULTS?
10 a.m-11 p.m.

SESSION PSE1 IT WON'T SOUND RIGHT IF YOU DON'T HEAR IT RIGHT
11 a.m.-12 noon

SESSION PSE2 TOTAL TRACKING: GET IT RIGHT AT SOURCE
Noon-1 p.m.

SESSION PSE3 MIXING SECRETS: PRODUCTION TRICKS TO USE WITH ANY DAW
1 p.m.-2 p.m.

SESSION PSE4 MASTER YOUR TRACKS: DIY RESULTS TO COMPETE WITH THE PROS
2 p.m.-3 p.m.

SESSION PSE5 YOU ASK, WE ANSWER
3 p.m.-4 p.m.

SESSION PSE6 TAKE YOUR STUDIO ON STAGE
4 p.m.-5 p.m.

SESSION PSE7 M-AUDIO/AKAI PROFESSIONAL PRESENTS ENGINEER/MIXER GIMEL "YOUNG GURU" KEATON AMS NEVE'S NEVE 88RLB MONO MIC PREAMP MODULE
5 p.m.-6 p.m.

Avid Added As Convention Sponsor

Avid, a long-time AES Convention participant, has joined the 133rd Convention's growing list of sponsors. "Avid is certainly an important company in our industry and we are happy to have them on board as a sponsor," reports AES managing director Bob Moses. "The Project Studio Expo is especially relevant in Avid's world, and we're looking forward to serving this market with all that AES has to offer."

Avid joins Presonus, Lynda.com and Sennheiser as co-sponsors of the Project Studio Expo, and M-Audio and Akai Professional as Platinum convention sponsors.

"AES serves a vital role for the pro audio community by offering product introduction, education and networking opportunities for end-users, resellers and manufactures alike," says Tony Cariddi, pro audio marketing manager at Avid. "We're proud to sponsor the 2012 AES Project Studio Expo and are excited to meet with partners and customers to share successes and collaborate on how to help them meet their challenges in the coming year."

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SonicImprints

SONGS THAT CHANGED MY LIFE

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

SATURDAY
OCTOBER 27
2 PM - 3:30 PM
ROOM 134
MOSCONE CENTER

Moderated By

ED CHERNEY

Joined By

RYAN HEWITT
LESLIE ANN JONES
DAVE PENSADO
SALAAM REMI
ELLIOT SCHEINER

SCAN ME FOR MORE INFORMATION
VISIT THE RECORDING ACADEMY AT BOOTH 609
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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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