

2020 NAMM/AES SHOW WRAP UP

Recording engineer/mixer **Barry Rudolph** will offer an overview and look at the 2020 NAMM/AES Show held every January at the Anaheim Convention Center. With pictures and descriptions, the primary focus will be on new audio products, software and technical developments that he encountered while walking the show floor as a member of the technical press.

Who is Barry Rudolph? While in college, Barry Rudolph worked nights in Southern California NASA-contracted aerospace and small computer companies as a digital electronics technician. After graduation and three years as a staff assistant engineer at Larrabee Sound in West Hollywood, he went freelance as a recording engineer in 1972 after his first #1 hit record went gold. Over the course of his ongoing career, he has worked all over the world on over 30 gold and platinum RIAA awards-winning records and multiple Grammy winners.



Barry built and maintains his own, state-of-the-art music recording/mixing facility in North Hollywood, CA called *Tones 4 \$ Studios*. He continues to mix and record music for clients all over the world.

Barry is a member of the Executive Committee Member of the L.A. Section of the AES. He is a lifetime voting member of the National Association of Recording Arts and Sciences (NARAS) and also is a contributing editor to *MIX Magazine* and 'New Toys' columnist for L.A.'s *Music Connection Magazine*.

He has also designed a vast Web site that functions as a free archive of his published magazine articles, anecdotal in-studio stories, and valuable educational reference sources all devoted to the recording arts. See: <https://www.barryrudolph.com> and <https://www.gearlust.com>

During a seven-year run as a staff teacher and Instructional Designer at Musicians Institute in Hollywood he wrote and taught a class called Project Studio Design. Barry continues to love teaching recording engineering and offers private one-on-one music mixing and recording lessons at his studio in North Hollywood, CA.

Join us at the LA Film School Main Theater in Hollywood, 6363 Sunset Blvd, Hollywood, CA. Doors open at 7 PM for a pre-presentation social hour before the presentation at 8. Sandwiches and light refreshments will be provided, sponsored by Manley Labs.



<p>AES Los Angeles Section: la_section@aes.org Los Angeles Section Web Site: http://www.aesla.org AES Headquarters: 551 Fifth Ave., Suite 1225 New York, NY 10176 USA Web: http://www.aes.org</p>	<p>AES Los Angeles Section Officers</p> <p>Chair Christina Paakkari chair@aesla.org Vice-Chair Karen Eckhoff vice-chair@aesla.org Treasurer Richard Wollrich treasurer@aesla.org Secretary Tom Levno secretary@aesla.org</p>	<p>Executive Committee</p> <p>Joseph Schwartz Jerry Danielsen Peter Doell Juan de Dios Martin Dan Schulz Karen Reed Barry Rudolph Kevin Salger</p>
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AES-LA MEETING DATE: Thursday, JANUARY 30, 2020

PLACE: Main Theater Los Angeles Film School, 6363 Sunset Blvd, Hollywood, CA, 90028

From Sunset Blvd., turn north on to Ivar, the street immediately west of the school. From Ivar, take the third right up a ramp into the uncovered parking lot at the southeast corner of Selma and Ivar. **Get your ticket validated in the lobby before walking to the Main Theater.** Enter the building through double glass doors. Turn right, dial reception on the intercom, and let them know you are there for the AES meeting. Once inside, take the elevator to the Lobby (L), and let reception know you are there.

TIME: Meeting at 8:00 PM. Doors open at 7:00 PM for a pre-presentation social hour and snack.

PARKING: Free in the structure attached to 6363 Sunset - bring your ticket to the lobby for validation before walking to the Main Theater. Validation is good until 11:00 PM.

AES-LA wishes to thank the Los Angeles Film School and its talented staff for the use of the Ivar Theater for these meetings.

6363/6353 W. SUNSET BLVD, LOS ANGELES, CA 90028



PARKING INSTRUCTIONS

Please use the directions below for parking and building entrance instructions.

From Sunset Blvd., turn North onto Ivar—the street immediately West of the school. You will see Amoeba Records and Jack in the Box at this intersection.

From Ivar, take the third right up a ramp into the uncovered parking lot. This lot is at the South/East corner of Selma and Ivar. You will need to take a ticket (we will validate it for you).

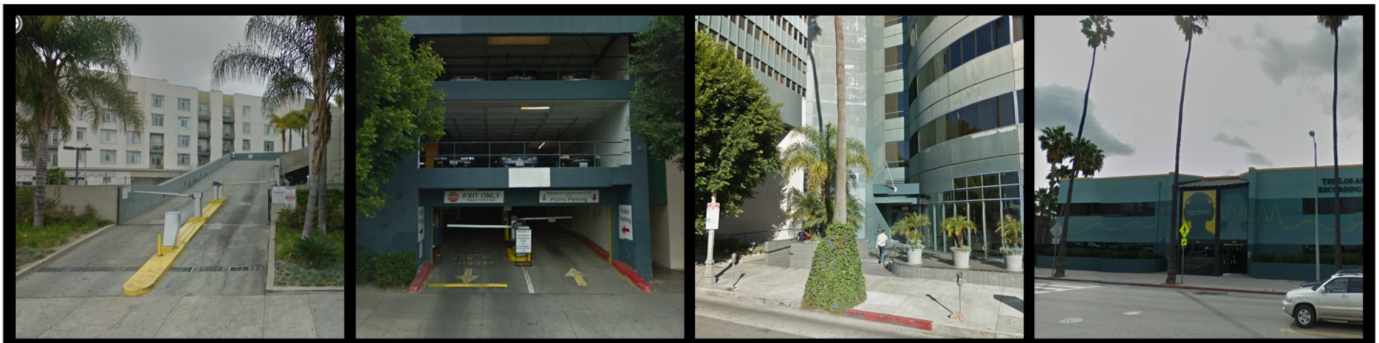
Once you've parked, head toward the body of the building where you will find double glass doors. To the right of the doors is an intercom. Read instructions to dial reception and let them know who you are here to see. They will unlock the doors. Once inside, take the elevator to the Lobby (L) and let the receptionists know again who you are here to see.

Coast Parking
Entrance B

Coast Parking
Entrance A

The Los Angeles Film School
Entrance

The Los Angeles Recording School
Entrance



Supporters of the AES-LA Section



We have formally launched a **Section Supporter Program** to raise additional funds so that we can continue to meet our membership's needs. The supporter program formally acknowledges three different company contribution levels with varying degrees of public recognition and discounts on section sponsored events. We have also made a place to recognize individual contributions. Please see our website and navigate to Section Supporters for further details. aesla.org You may also contact any of the Section's Executive Committee.

Thank You For Your Support

100% of your contribution goes to support this section's local activities.

Click on Logo to view the Supporter's website

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INDIVIDUAL SUPPORT

Joseph Gaudenti

Future Conferences and Conventions

AES Worship Sound Academy

Nashville, Tennessee USA
March 10-11, 2020

AES 148TH Convention

Austria Center
Vienna, Austria
May 25-28, 2020

AES Audio Education Conference

Middle Tennessee State University
Murfreesboro, Tennessee,
July 23-25, 2020

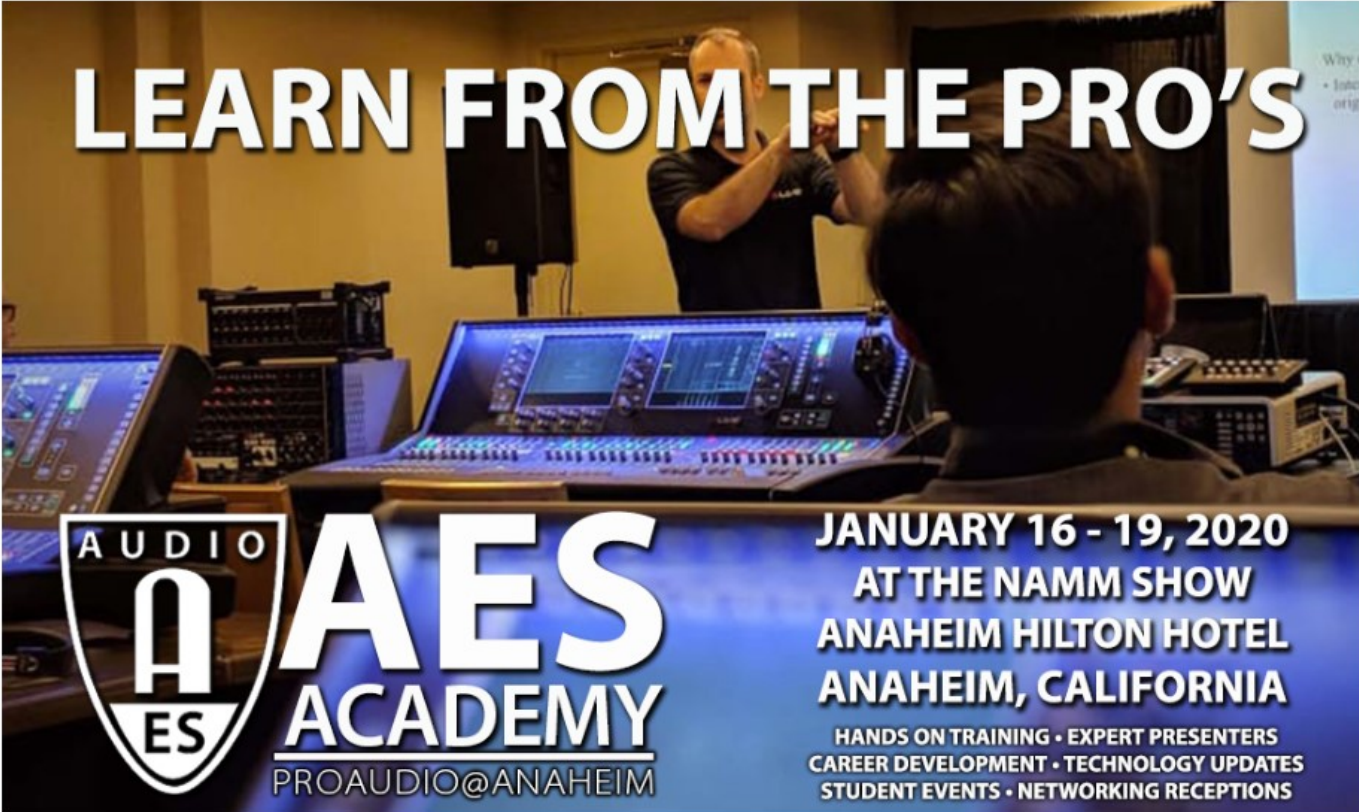
AES 149th Convention

Javits Convention Center
New York, NY
October 21-24, 2020

For details on other AES Conferences and Conventions, please visit the Audio Engineering Society's website at www.aes.org/events/

AES ACADEMY 2020 - PRO AUDIO AT ANAHEIM

During the NAMM Show 2020, 4th Floor of the Anaheim Hilton

A promotional banner for the AES Academy 2020 Pro Audio at Anaheim event. The background shows a man in a dark shirt standing behind a large audio mixing console in a studio setting, with another person's head visible in the foreground. The text "LEARN FROM THE PRO'S" is overlaid in large white letters at the top. The AES logo is on the left, and event details are on the right.

LEARN FROM THE PRO'S

AES ACADEMY
PROAUDIO@ANAHEIM

JANUARY 16 - 19, 2020
AT THE NAMM SHOW
ANAHEIM HILTON HOTEL
ANAHEIM, CALIFORNIA

HANDS ON TRAINING • EXPERT PRESENTERS
CAREER DEVELOPMENT • TECHNOLOGY UPDATES
STUDENT EVENTS • NETWORKING RECEPTIONS

Advance registration rates end January 4. Act now.

<http://www.aes.org/events/AESAcademy/academy2020/>

Visit www.namm.org/register to register (for The 2020 NAMM Show Only). Click "Get Started" and enter promo code "AESACADEMY" in the Promo Code box at the top of the contact information page in your Attendee Profile.

Newsletter is Paperless

To join (or unjoin) the email list and get the newsletter electronically, go to <http://light-list.com/lists/listinfo/aes-la>

Receive it by Email

AES Mission Statement:

The Audio Engineering Society's Los Angeles Section endeavors to promote the increase and dissemination of educational, and scientific knowledge in audio engineering and the promotion and advancement of this science and its allied arts in both theoretical and practical applications. The Audio Engineering Society's Los Angeles Section also endeavors to promote the stimulation of interest in audio engineering, the encouragement of the interchange and intercourse of ideas, and the promotion and maintenance of high professional standards among its members and the audio community at large.

MASTERING LAB EQUIPMENT STOLEN

Open letter from Thor Legvold

Dear friends and colleagues,

it's with great sadness that I have to inform you my studio has been burgled, here in Los Angeles, and cleaned out. The gear was still in boxes and hadn't yet been set up. Almost all of it is still set to 220v (I moved to the US recently, all 110v here), some of the pieces need to be modified to work here and won't as they are currently configured. I'm dealing with insurance now, but it's unclear whether my policy will cover it at all, but that's another discussion.

It means that our mission of providing quality audio for music, film and television, and bringing up and mentoring a new generation of female audio engineers will not be able to continue at the present time. At least not until we figure out if and what was covered and what options we have moving forward.

The studio represented over 15 years of hard work and investment, and we had some very unique pieces of gear that might prove difficult to sell, or are at least unusual enough to be easy to spot.

I would be very grateful if you could be on the lookout for the gear that was stolen, and let me know if you see anything so that I can pass the info along to the police.

Unfortunately, I didn't write down the serial number of every single item, and realize that it's nearly impossible to identify some items without it. I'll include them anyway as many of the items aren't very common, and have contacted all my vendors to secure as much info (including s/n) as possible.

I still need to sort through the mess the thieves left, and may end up adding more items to the list as I finish up the inventory for insurance and the police. This is what I know is missing at present.

Monitoring:

5 Magnepan 3.6QR in off-white with cherry trim - packed in 3 boxes (s/n: 713xx)

5 Hexateq custom Hypex reference monoblocks (black cubes about 20cm/8" to a side) (s/n: n/a) with my logo on the cases

2 Pelonis 4288 speakers with 19" rack mount amplifier (s/n:)

JL Audio Fathom f112 subwoofer (s/n: C00xxxxx)

2 pair of speaker stands

bel canto eVo 200.4 4 channel amplifier (s/n:)

Stereo set of Dorrough 40-C2 loudness meters (20dB headroom model) in 2U rack

Processing:

Weiss [DS1-MK3](#) (s/n: 14xx)

SPL PQ EQ black faceplate (s/n: 16.1540.xxxxx)

[Manley Vari-Mu](#), black with gold faceplate, red knobs and red VU lights (s/n: MSLC6 xxx), this should be pretty easy to spot, it's the only one like it. It was Fletcher's personal unit before I bought it.

[API 2500](#) (s/n:)

Millenia [NSEQ-2](#) with Fred Forssell mods (s/n:)

(more on page 6)

Stolen Equipment

continued from page 5)

[Crane Song STC-8/M](#) (s/n: L682xxx)

[Crane Song HEDD-192](#) (s/n: H683xxx)

Speck ASC (s/n: A00xxx)

Playback:

Graham Slee Reflex Era Gold (RIAA stage)

Bang & Olufsen Beocord 9000 cassette player

[DBX 160X](#) (s/n: 91150xxx)

[DOLBY 363](#) SR/A with 2 I/O cards (s/n:)

Recording:

Grace Spacebar for Auro-3D 9.1 surround in custom bag my mother made for it with the studio name embroidered across it. Thanks, Mom.

Cabling. Mytek 8 channel DB25 - XLR snakes (purple cable jacket, 3 pieces) & Avid DB25 - XLR snakes (one blue, one ...)

Computer:

MacPro tower 5,1 3.46GHz Xeon 12 core, 48GB RAM, AMD R9 Fury (s/n: CK91607xxxx)

MacPro has 3 RAID 1TB drives and 1TB SSD boot drive

Dell 23" monitor U2312HMT (s/n:)

MacMini (s/n: C07HX2JAxxxx)

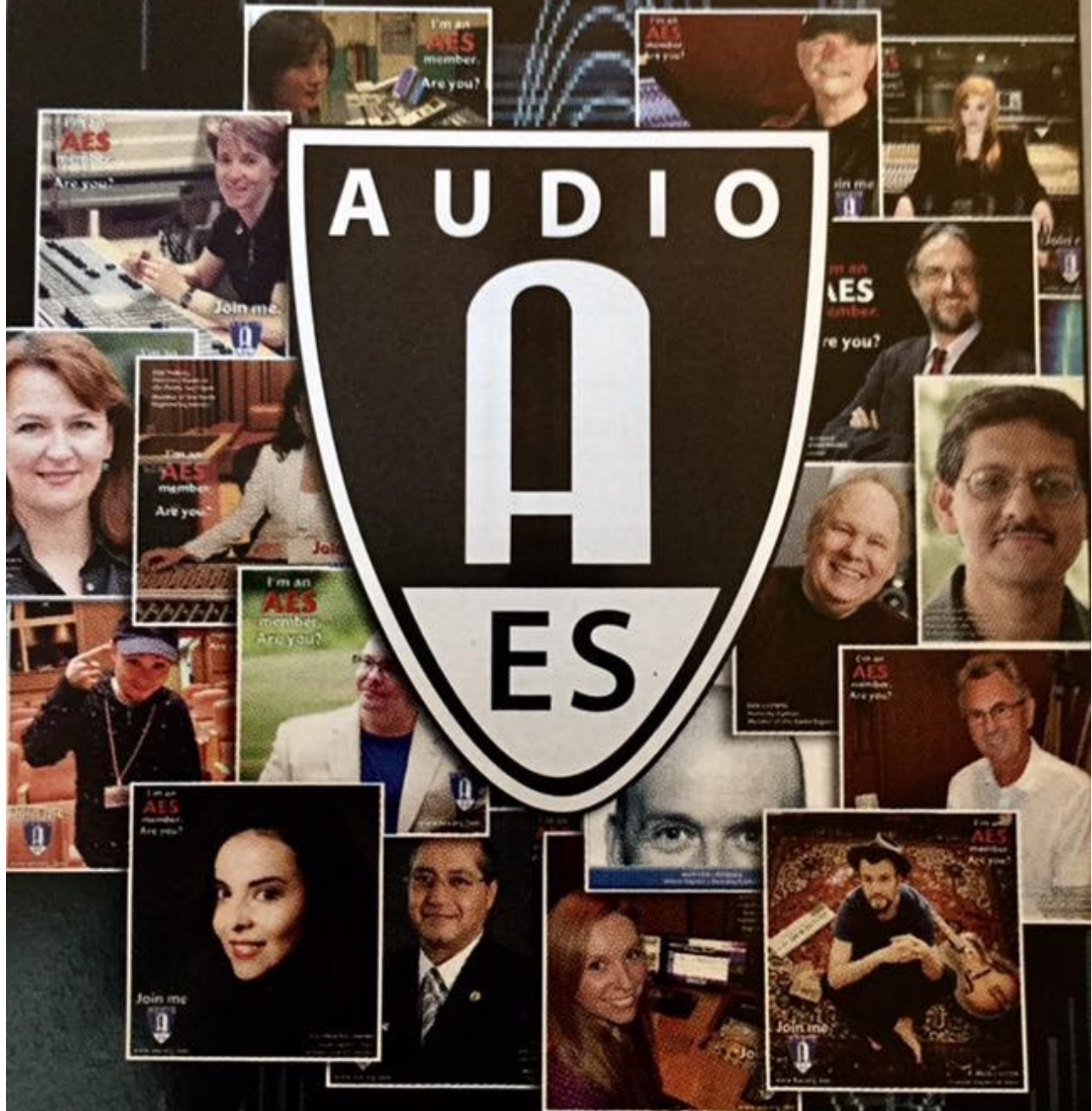
MacMini (s/n: C07LV0PTxxxx)

[EUPHONIX MC MIX](#)

Avid Artist [MC MIX](#)

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