AES Nashville Section Presents:
"The Engineer-Inventor…Having It Your Way"

Most of us take for granted the existence of the technology that has graced many modern recording studios. Such devices have allowed the opportunity to enhance audio in remarkable ways, and the persons who created our 'toys' are just as remarkable. While there has been dramatic change in the recording process over the years, conceiving novel ways to address technical needs is an art that we will always value. Engineers, young and old, will appreciate this fascinating evening of highlights, stories, and thought-provoking discussion by these industry luminaries.

When: **Friday, August 31 5:30 pm social / 6:15 pm meeting**

Where: **Adventure Science Center (http://www.adventuresci.com)**
Jack Wood Hall
800 Fort Negley Blvd
Nashville, TN 37203
(615) 862-5160
Directions

Our guests for the evening are:

Paul Buff (White Lightning/Paul C. Buff Inc.)

A **native Californian**, Paul first acquired his electronics experience in the Marine Corps, as a Aviation Radio Technician. He went on to open PAL Recording Studio (known for its multii-track recorder) in Cucamonga, where he recorded Frank Zappa (*and taught him recording technology*), as well as creating the original sound of west coast surf music (*recording, for example, The Surfaris "Wipe Out" in 1962*), and was a **producer/engineer for four Top 40 gold records**, as well as a multi-talented musician. His next company was named *Allison Research*, and Paul quickly became renowned for his development and marketing of high tech recording equipment (KEPEX, Gain Brain, and Allison 56K automation). In 1980 he merged Allison Research with Bob Todrank's Valley Audio and formed *Valley People* (Dyna-Mite multi-processor, HH2x2B Balancing Amp, Noise Level Meter, et. al.).

Paul's latest company is White Lightning, founded in Nashville in 1982, which has stirred up a revolution in the professional lighting industry with a powerful, innovative product and his original concept of complete customer care. Actively involved in every aspect of the company, Paul continues to make his vision a reality through creative design, persistent attention, and unmatched dedication. He has also added 'art gallery owner' (Different Strokes Gallery) and author/publisher (The River: Book One/GoGo Press) to his long list of life explorations.

Gene Lawson (Lawson, Inc.)

Lawson mastered the drums and studied electronics while in high school in Cincinnati. After graduation, he joined the band of guitarist Lonnie Mack and played drums on Mack's instrumental version of Chuck Berry's "Memphis". In 1963, Lawson, joined the band of Conway Twitty, and went on the road. When Lawson returned home to Cincinnati, he took a job at a recording studio and turned to building custom gear to solve the real world problems of his fellow musicians. Lawson's first product was a "blow-proof" loudspeaker for guitar and bass players. Next, Lawson built a sound system that could punch the level of vocals above that of the rest of the band. As a result, Gene became one of the early pioneers in live concert sound.

In 1971, Lawson moved to Nashville, eventually building and owning recording studios and

manufacturing equipment while working as a professional musician.

His next major music product was an analog plate reverb system for recording studios. Sold under the brand, Audicon, and still in use at many studios, these high-quality plate reverbs were made until 1984.

Throughout all Lawson's years in the music business, one tool that he particularly revered was the Neumann (Telefunken) U 47 microphone. With the original U 47 out of production, Lawson decided in 1984 that his next project would be to replicate the U 47's unique signature sound in a modern, affordable microphone.

Lawson's first U 47 replicas were made for use in his and other local recording studios. After he perfected the design and user demand climbed, he began selling the first Lawson L47 in 1997. The latest version, the L47MP MKII remains the flagship in the Lawson Microphone product line.

Ben Loftis (GLW, Inc/Harrison Systems)

Ben is a programmer and product designer for high-end professional audio systems.

Working at a hi-fi audio shop during college, Ben gained an appreciation for the recording and reproduction of music, which at the time was an intriguing mix of engineering, luck, and snake oil. Some things never change. In addition to all the cool gear, Ben was interested in the inventors themselves. Many of them were geniuses, oddballs, or (most commonly) oddball geniuses. This interest has driven Ben to pursue all manner of audio jobs that spawned respected audio inventors: speaker building, acoustic treatment, hardware design, computer programming, and music mixing.

As a graphical user interface designer for audio systems, Ben designed custom software which is in use in various facilities including NASA, Fort Knox, Atlantis Resort, and various world-class post production facilities including Universal Studios and Sony Pictures.

An "early adopter" by nature, Ben was involved in audio systems and music production for the BeOS operating system. This led to his employment at Harrison Consoles, where he had an integral part in the development of technologies such as networked audio, real-time native processing, live waveform views, and workstation integration.

More recently, Ben has become involved in the open-source software movement. At Harrison Consoles, Ben is product manager for the Xdubber, a commercial implementation of an open-source audio workstation. This project has been an entryway into a brand new kind of collaboration between audio engineers and audio engineering companies.

George Massenburg (George Massenburg Labs)

George Y. Massenburg was born in Baltimore, Maryland and keenly interested in music, electronics and sound recording at an early age, he was working part-time both in the recording studio and in an electronics laboratory at 15 years of age. As a sophomore majoring in electrical engineering at Johns Hopkins University, he left and never returned.

He designed, authored and presented the 1972 AES paper on the Parametric Equalizer and is regularly published in professional journals and trade magazines worldwide.

Massenburg chartered an electronics company, GML, Inc., in 1982 to produce equipment as needed for specific recording applications. Some early ideas' time had come - notably that of 'Parametric Equalization' but also seminal features of third and fourth generation automation systems for recording studios. More recently introduced devices, such as the GML 2032 Mic Pre

and Parametric EQ, have been in development, on and off, for 20 years. Currently the company manufacturers this, as well as the GML Automation System, the High Resolution Topology line-level mixing console, and the GML Microphone Preamplifier. GML also consults and provides independent design for several major audio electronics manufacturers.

He has designed, built and managed several recording studios, notably "ITI" Studios in Huntsville, Maryland and "The Complex" in Los Angeles, and has contributed acoustical and architectural designs to others, including "Skywalker Sound" and "The Site" in Marin County.

George Massenburg's engineering and producing credits include Billy Joel, James Taylor, Randy Newman, Lyle Lovett, Aaron Neville, Little Feat, Michael Ruff, Toto, The Dixie Chicks, Mary Chapin Carpenter, and Linda Ronstadt, among others. He has been nominated many times for the non-classical engineering Grammy, for Record Of The Year, and has won Grammys as Producer and for Best Engineered Non-Classical. In 1998 he received the Grammy for Technical Achievement, one of only four such awards presented in the history of NARAS. He has received the Mix Magazine TEC Award for Producer and Engineer Of The Year, as well as Engineer Of The Year.

He is currently Adjunct Professor of Recording Arts and Sciences at McGill University in Montreal, Quebec, Canada and visiting lecturer at UCLA and USC in Los Angeles, California and MTSU in Murfreesboro Tennessee.

He has been working to qualify extended resolution and bandwidth as a goal of modern professional digital recording standards work, and has worked unceasingly to improve analog-digital-analog analysis and conversion methods. He and GML, Inc. are currently researching extended automated work-surfaces, high resolution graphical interfaces, extensible network automation for audio production environments, and automation data interchange standards.