135TH AES PREVIEW ISSUE –PAGE 1, 5, 26, 52

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# prosound news

Volume 35 No. 9 www.prosoundnetwork.com September 2013

STEVEN P. VIOLA

MONITOR MY PARTY—Luke Bryan's latest album, *Crash My Party*, entered the *Billboard* 200 charts at number one in August, going Gold its first week. Currently on the road with audio production provided by Clair, the singer gets his monitor mix every night from engineer Ed Janiszewski and the DiGiCo SD7 console at stageside. Look for full coverage in the next issue of *Pro Sound News*.

## AES Convention Tracks Industry

FROM STAFF REPORTS AND AES PRESS

SPECIALREPORT

NEW YORK, NY—The 135th AES Convention program—slated for October 17-20 (exhibits 18-20)—at Manhattan's Jacob Javits Convention Center is building upon the Society's recent initiatives in further strengthening and expanding the various content tracks, including the Project Studio Expo, launched last year in San Francisco. "The AES membership and our convention attendees represent all aspects of professional audio," says Bob Moses, AES Executive Director. "The Tracks concept

(continued on page 26)

## Loudness A Theme At 135th AES

BY STEVE HARVEY

SPECIALREPORT

Many of the attendees at AES Conventions are drawn to the exhibition floor, but the conference is much more than a gear-fest, also offering a four-day program of themed session tracks, workshops, tutorials, master classes, paper presentations, technical tours and special events. Even a cursory glance at this year's program schedule suggests that attention is being focused on a number of topics that touch multiple segments of the audio business, including that perennial favorite, loudness, as well as mobile platforms, the cloud and immersive sound.

Over recent years, it seemed as though everyone in broadcast was talking about loudness in the run-up to the CALM Act—which legislates television program-to-interstitial loudness—and its subsequent implementation. The Broadcast and Streaming sessions program, chaired for the twenty-seventh year by the redoubtable David Bialik, will once again assemble a panel of experts to discuss the global state of TV loudness and associated metadata (Oct. 17, 9 a.m.). But this year's program also looks at loudness issues in radio and,

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## Big Blue And Growing

22

At a time when studio facilities are entrenching, Jersey City, NJ's Big Blue Meenie is expanding. Owner Tim Gilles is adding new gear to the home facility while developing Big Blue Meenie North in Utica, NY, shipping gear to a private arts and technology school in Sweden (where he teaches) and eyeing opportunities in Australia.

## Bowling Crowds Over

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Though dominating the major outdoor concert venue awards for nearly a decade, The Hollywood Bowl sound team was not content to let things be, implementing an upgrade of its previous L-Acoustics system to the manufacturer's latest technologies.

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# DTVAG To Predict Future At 135th AES Convention

The DTV Audio Group will present a three-hour forum on Oct 18, during the 135th Audio Engineering Society Convention, "The Sound of the Cloud: Audio Implications of Multi-Platform Delivery," discussing the shifting landscape in TV audio brought about by the transition to multi-platform mobile and fixed streaming content delivery.

"The transition from traditional broadcasting to a largely stream-based model opens up a lot of possibilities but potentially adds to confusion as different entities pursue a range of formats and encoding solutions," says Roger Charlesworth, Executive Director, DTV Audio Group. "The demand for more sophisticated interactive and object-oriented services on next-generation streaming appliances, and the transition to streaming of highly sophisticated cinema formats at the very high end, are directly at odds with the common perception that television audio now needs to be 'dumbed down' for mobile and desktop streaming. This disconnect between competing visions creates a strategic dilemma for live content producers who are looking for universal delivery standards and workflow practices across a range of delivery platforms."

The forum is produced by the DTV Audio Group—an organization of senior-level broadcast network executives promoting best practices and successful strategies for digital television audio production and delivery—in association with the Sports Video Group (SVG). Previous DTVAG initiatives have made significant contributions on issues like consistent loudness management practices, delivery specifications and in championing a multi-channel broadcast infrastructure. Participants in the October forum will include technology leaders from major networks, content owners and distributors, and key technology providers. Confirmed sponsors for the DTV Au-

*(continued on page 26)*

## briefs

### Watts Up With Powersoft

FLORENCE, ITALY—Powersoft has reached a milestone of 600 million watts of audio power spread around the world. "We were getting close to the 600 million watts mark," said Luca Giorgi, Powersoft's Audio BU Director. "It became our goal to achieve this target before the end of August." Powersoft sold the last 3 million watts in three weeks, selling several hundred of its K10 and K20 amplifiers.

### Aviom Licenses Dante

PORTLAND, OR—Aviom has licensed Audinate's Dante digital audio networking technology, integrating the solution into its products. Aviom's new D800-Dante A-Net Distributor, which will start shipping later this year, connects Aviom Personal Mixers directly to an existing Dante audio network, making up to 64 channels available from a console.

### PreSonusSphere 2013 Set for October

BATON ROUGE, LA—PreSonus will host its third-annual user conference, PreSonusSphere 2013, from Thursday, October 24, to Saturday, October 26, in Baton Rouge, LA. One- and two-day passes will be available for the event, held in the Manship Theatre in downtown Baton Rouge.

## *Breaking Bad*, Sounding Good

ALBUQUERQUE, NM—Production Sound Mixer Darryl L. Frank, CAS, and his crew were responsible for on-screen dialogue, FX and VOs for *Breaking Bad*, garnering a Primetime Emmy Award nomination for Outstanding Sound Mixing for a Comedy or Drama Series.

Frank's go to tools include 788T and 744T Digital Audio Recorders, a 442 Production Mixer, a CL-9 Linear Fader Controller and a CL-WiFi Interface for the 788T and he's recently added a 664 Field Production Mixer, all from Sound Devices. Additional gear includes Lectrosonics UCR411 wireless receivers, Sanken COS-11 lavalier microphones and CS-3 shotgun microphones and Sennheiser MKH 50 microphones.

# Neil Young's PONO Moves Forward

**BY KELLEIGH WELCH**

NEW YORK, NY—After years of touting the need for a music service that provides higher resolution digital audio, Neil Young has revealed his high-profile project, PONO, will launch in 2014, providing listeners with digital audio files that he claims sound closer to the actual recordings.

In a post on the PONO Facebook page, Young announced that the service is working with British high-end consumer audio company, Meridian Audio, on both a file format and an audio player. Meridian has a history of R&D on both the encoding and hardware sides, notably having developed the mandatory lossless format selected for DVD-Audio in 1998, as well as co-developing Dolby TrueHD, selected for Blu-ray Disc in 2005, with Dolby Labs.

**Neil Young's high-end audio project, PONO, is set to debut in 2014.**

PONO is currently working with artists to use their recordings for the service. Young also said the service will offer portable players to use with the library of downloadable audio files.

"Our mission is also to make PONO just as accessible as any music you buy and listen to today. So we'll be launching both the PONO portable player—an updated version of the one I showed on David Letterman's program—and an online library, with all your favorite music available in PonoMusic quality. Everything you need to feel music anew," Young wrote.

> "Our mission is also to make PONO just as accessible as any music you buy and listen to today."
> *Neil Young*

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**mypono.com**

**Meridian Audio**
**meridian-audio.com**

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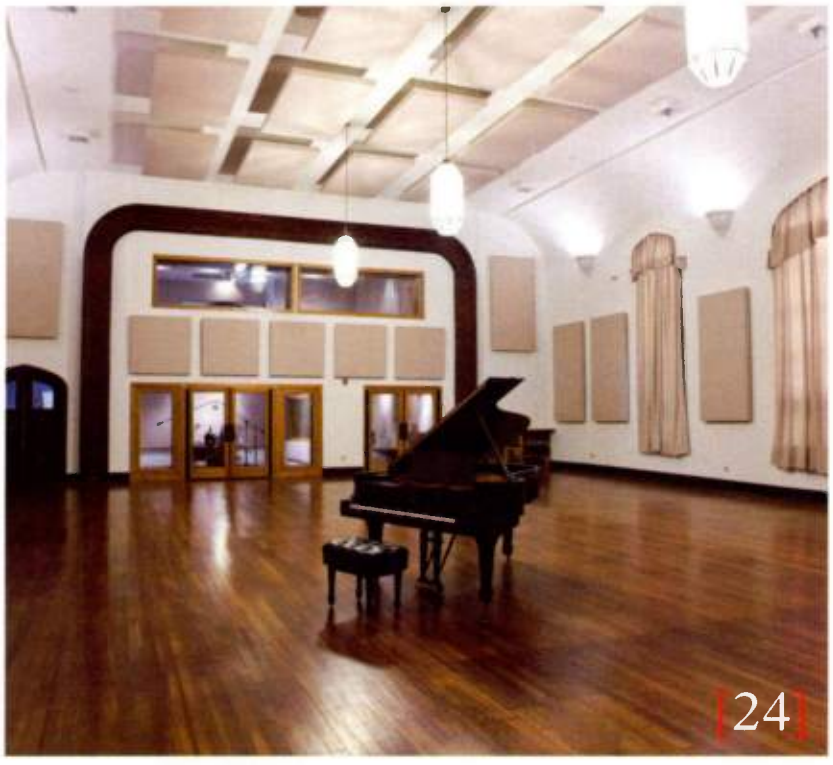

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October brings the audio industry's pilgrimage to NYC for the Audio Engineering Society's bi-annual east coast Convention. Our coverage focuses on the breadth of the convention technical program.

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FRANK WELLS
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# Where Science Meets Perception

The science of audio is mature, its beginnings dating back to the mid-1850s. In the same time span, myriads of new technologies have also matured, from internal combustion engines to human flight. Digital audio is younger, though still tracing its roots back some 75-plus years. That our experience of audio is rooted in human perception is where a difference lies in the acceptance of audio science as empirical fact, as opposed to, say, equating flight with metaphysics. Even many audio professionals are quick to dismiss the best science of the day if their personal preferences do not mesh with demonstrable scientific evidence.

A recent online discussion debated the merits, science of, and pure preferences for various audio delivery formats. It was a fascinating debate and inspired reflection on the progression of digital performance that I've personally experienced.

Once upon a time, I could reliably tell the difference between 16- and 20- bit recordings made from identical sources, mainly when the music wasn't pumping, with reverb tails and fades, or on extremely dynamic material in an abnormal listening situation with a lot louder peaks than I'd normally listen to. 20- to 24-bit differences, I could only measure. I haven't done those kind of blind tests in a while, but I'm guessing that any differences I could possibly hear with today's top-notch converters and without pumping up low-volume material would require a top-flight monitoring system in a very quiet room and very open content.

I've been an advocate of high digital sampling rates, to a point. At one time, you needed 20-bits to get a linear 16- to 18-bits. Higher sampling rates pushed the bandwidth up to where analog anti-aliasing filters were not impacting the audible band as oversampling and digital domain anti-aliasing filters were not yet in refined, widespread use. 88.2 kHz, 96 kHz sampling or beyond may have value in production and within certain digital algorithms, but for final mixes, I'll confess that I've not ever experienced, blind, a difference I could quantify for extremely high rates. I'm not sure that with today's best converters that I could distinguish blind between 88.2 kHz and 44.1 kHz sampling. As for bit rate, 24-bit files and floating point math make all kinds of sense in production, but not necessarily in delivery.

I've had some amazing high res digital audio experiences with high sample rate material, but I'm willing to consider from a technical viewpoint that that could be as likely be because top-notch engineers were given the freedom to make the best recordings they could without pressure to hyper compress. I've also had some amazing listening experiences with CD-quality material where the loudness wars were not being fought.

The general public has embraced low-resolution, lossy digital audio primarily because it suits their lifestyle. Audio consumers could significantly improve their listening experience with a modicum of effort, facilitated by cheap digital memory and faster internet speeds. A marketing and education campaign could conceivably raise the bar of acceptable quality; audio really could use the same kind of campaign that video has benefited from. How many consumers learned that 1080P was "better" without having any clue what it meant? But they wanted it.

While degreed and professionally certified engineers in various scientific fields might be dismissive of audio professionals using the word "engineer" to describe their profession, the use of the term is applicable. Beyond the science and technology base implied by the word, there is also an undeniable aspect of artistry in audio engineering, defined by aural perception. Subjectively, what sounds good is good. The tools that help audio engineers realize an artist's vision are the right tools for the job. That said, we can celebrate artistic brilliance without denying science by quantifying when our preferences cross the line from technical performance to emotional and visceral experience.

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# GML Ends Manufacturing With Manley

BY *PSNEUROPE* STAFF

UNITED KINGDOM—UK distributor Sable Marketing has confirmed that GML's (George Massenburg Labs') manufacturing agreement with Manley Labs has come to an end. Following a brief posting headed 'Important News from GM' on the massenburg.com site outlining the change in arrangements, UK distributor Sable Marketing's Gary Ash issued this statement from the veteran producer:

"Anyone in this industry will know I designed GML products to be built to very exacting standards. Our arrangement with Manley Labs producing for us on an OEM basis worked really well for over 10 years as EveAnna and her team are as picky about QC as I am. However, we've got a situation now where their production has increased to a point where they'd prefer to concentrate on their own products. Costs have risen significantly for our specialist components, too, so I'm looking at how best to move things ahead. We're in talks with another specialist manufacturer about taking over manufacturing for us and this is going well."

GML products include premium dynamic range controllers, microphone preamplifiers, channel strips, power supplies and parametric equalizers. (Massenburg designed, authored and presented the 1972 AES paper on the 'Parametric Equalizer', says his biography.)

"Anyone who wants a GML product can get it at the moment, as there is inventory of many items available from our distributors," continued Massenburg's statement, "and I want to assure everyone who already has a GML product that we're commitied to supporting their gear in every way we can. Anything which needs attention, either under warranty or out of it, will be taken care of via their dealer, the local distributor or a network of specialist tech[nical] centers with experienced engineers. That aspect of support will not change."

The 66-year-old, who has worked with dozens of star performers including Billy Joel, Randy Newman, James Taylor and Linda Ronstadt, said he would be making announcements "as soon as I can" about future plans.

GML
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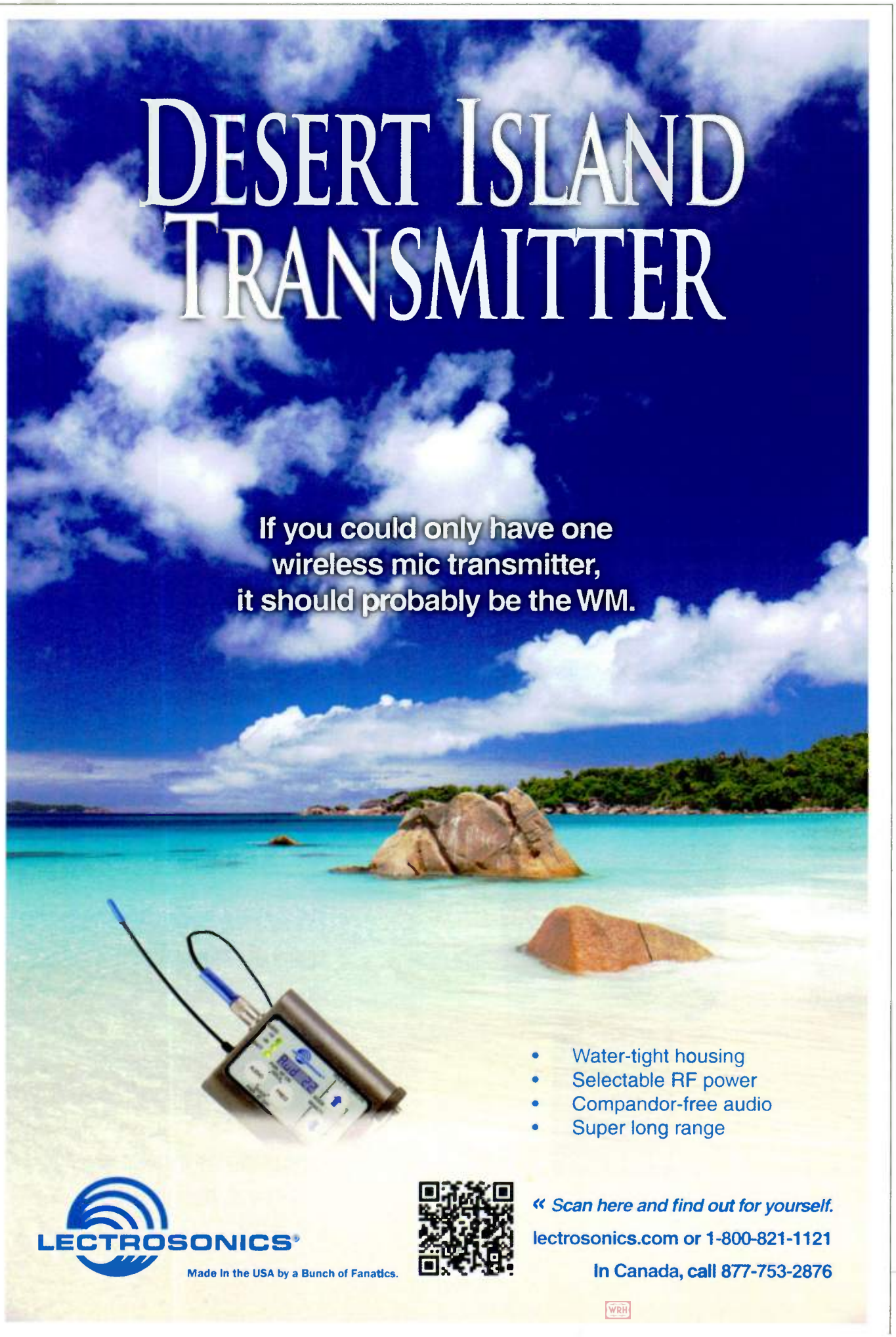


# Leslie Leaves Renkus-Heinz

BY *PSNEUROPE* STAFF

FOOTHILL RANCH, CA—Scott Leslie, appointed president of Californian loudspeaker maker Renkus-Heinz in January of this year, has left after less than half a year. The split was "amicable" said a Renkus spokesman.

"Scott may even do some consulting for Renkus Heinz in the future," continued the spokesman. "For the moment, the RH executive board are reviewing their options and have not yet decided on a next move."

Leslie, a former VP of engineering at JBL in Northridge, California, joined Renkus as the company moved into a phase of expansion and marketshare grab in 2012.

Leslie has since returned to his consultancy position with Evidant Corporation, and has told *PSNEurope* that he aims to be "back in the pro-sound business," within the next few months.

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# Studer Academy Goes Online

POTTERS BAR, UK—Harman's Studer has announced that its Broadcast Academy training course for Studer consoles is now available online at StuderBroadcastAcademy.com.

The training program has been previously held in the United States on the Soundcraft Studer mobile audio truck, which has visited numerous locations of Studer regional sale rep firms and flagship Studer customers in recent years.

StuderBroadcastAcademy.com is an interactive online course for engineers worldwide to learn the operation of the company's Vista Series digital mixing consoles. The course consists of a series of modules, which participants must complete and pass 100 percent to officially certify as a Studer Vista Operator. The course is structured in an interactive format and students can download the Virtual Vista software that gives them a graphic, active representation of a Vista console. Virtual Vista can also be used for offline console configuration and online remote control of Vista mixing consoles. Video segments, system and technical diagrams, a dictionary of terms and other resources round out the program.

StuderBroadcastAcademy.com has been developed in partnership with the Conservatory of Recording Arts and Sciences (CRAS), one of the world's premier audio recording, sound engineering and music production schools. In addition, many of the broadcast industry's leading sound engineers provided input and guidance in the development of StuderBroadcastAcademy.com.

Studer is launching an online version of its Studer Broadcast Academy, previously only available on the Soundcraft Studer mobile audio truck.

"In bringing the Studer Broadcast Academy online, we can now offer audio engineers and industry professionals worldwide access to the same training, education and resources we have provided to those who have attended our in-person sessions," said Katy Templeman-Holmes, US Marketing, Soundcraft Studer. "StuderBroadcastAcademy.com further demonstrates our commitment to industry education and giving users the tools they need to succeed in the real world of pro audio mixing."

Once they have completed the course, engineers have access to all the teaching materials as often as they need, to refresh their knowledge and to use as an on-the-job aid when working on a Vista console.

Studer Broadcast Academy
studerbroadcastacademy.com


**se·lec·tion** [ sə'lekSHən ]

**noun**

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WRH

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# MG Hosts Massenburg Master Class

VIENNA, AUSTRIA—MG-Sound Studios, currently celebrating its 20th anniversary, recently hosted a two-day workshop with producer/engineer and equipment designer George Massenburg.

Massenburg's master class featured the live recording and mixing of top Viennese musicians, with close attention paid to microphone technique, editing, processing and mixing. "We concentrate on a real recording project with every facet, from rehearsal to final mixing," commented Massenburg. "We've done a number of workshops here in Vienna, working with some of the finest musicians in the world. And what a treat to hold this session at the new location in this incredibly well-designed studio complex with my good friend, the co-founder and chief engineer, Martin Bohm."

Pictured outside the new MG-Sound Studios in Vienna are students and master class instructor George Massenburg (center), studio co-founder and chief engineer Martin Bohm (far left) and workshop organizer Bernard Frings (far right).

MG Sound houses seven new studios equipped with digital recording systems, vintage analog gear, as well as two Solid State Logic consoles. Studio designer Andy Munro, who designed the original facility 20 years ago, commented, "The new studio accommodates the full spectrum of audio work for records, broadcast, advertising and film. The studio and its highly professional team bring in an amazing range of clients from BMW to the Vienna Symphony Orchestra. And now they have Austria's first purpose-built 7.1 film mixing studio to meet the full Dolby standard for re-recording. There are also live rooms geared for acoustic instrumentation and orchestral film music, as well as suites for voiceover and post-production. These capabilities are unmatched in Austria, a country with a wealth of first class facilities."

In addition to feature film mixing and broadcast projects, MG Sound recently hosted sessions for Depeche Mode, Bon Jovi, and Ryan Leslie, known as the Black Mozart. Past clients include Hans Zimmer, Bono and the Edge, the Rolling Stones, Placido Domingo, Whitney Houston, and Sarah Brightman, among numerous other international hit makers.

Thomas Riedmeier of CML Studio Munich and Bernard Frings, George Massenburg Labs European representative, organized the Massenburg Master Class.

MG-Sound
mg-sound.com

# AVnu Targets Residential Audio

**BY JOSEPH PALENCHAR, *TWICE***

NEW YORK, NY—The AVnu Alliance, a manufacturer group that promotes the IEEE's AVB (AudioVideo Bridging) network standard, is turning its sights on the residential audio market after having developed audio-interoperability specifications for the pro audio market.

The Beaverton, OR-based organization planned to meet with manufacturers during the CEDIA Expo to promote its plans to develop AVB interoperability specifications for residential audio applications, said Intel's Greg Schlechter, the alliance's marketing workgroup chairman and an alliance board member. The group is also establishing a dealer council to get input from dealers and integrators on what they want to include in interoperability specifications.

"We want to do what the Wi-Fi Alliance did for the [wireless] 802.11 specifications," Schlechter said. AVB is a Wi-Fi- and Ethernet-based standard that establishes quality-of-service performance levels for distributing audio and video over a Wi-Fi or Ethernet network and ensures the synchronization of content in multi-room applications. AVB "upgrades Wi-Fi and Ethernet but doesn't replace them," he noted.

In the home, AVB-equipped audio and video products would share the same Wi-Fi or Ethernet network as home computing devices. The group isn't currently developing interoperability standards for residential video distribution because most interest from the CE industry so far has been in multi-room audio, Schlechter said. Video interoperability specifications for the pro market are currently in development, and the group has developed wired audio and video interoperability specifications for the automotive market.

In the home market, the alliance has established a technology working group that could take up to two years to develop Wi-Fi- and wired-Ethernet-based specs for audio. Before then, however, CE suppliers might begin offering AVB-based products, though they would be not be certified as being interoperable with other brands of AVB-equipped gear, he said.

The AVB specs would provide advantages over DLNA specifications, Schlechter added. DLNA, which as an enhancement to Wi-Fi and Ethernet networks, solves different issues, such as the ability to discover devices on a network, assess what audio and video codecs they're compatible with, and ensures that a compatible audio and video stream is delivered, he said.

AVnu-certified AVB could be competing in wireless-audio with DTS, which has developed time-sync and QoS standards for its wireless tabletop speakers and is marketing those standards to other companies. Apple's wired- and wireless AirPlay standard is also used in multiple home-audio products," Schlechter said.

AVnu Alliance
Avnu.org

# Focusrite® REDNET®

## "I was blown away. The preamp is flat, and the phase coherence is perfect."

*Philip Reynolds – Systems Engineer, The Killers*

For the front of house rig of The Killers' world tour, a RedNet 1 and RedNet 4 perform a number of duties for Systems Engineer Philip Reynolds. His key responsibility is to set up the tour's state-of-the-art sound system to perform as well as possible in venues across the globe. In order to do this, he uses audio analysis software coupled with a reference mic, to match the sound system response as closely as possible to the output of the front-of-house desk. RedNet handles all his inputs and outputs to facilitate that process, including the mic preamps for his highly sensitive audio test mic.

**SYSTEM DETAILS:** 1 x RedNet 4 (8 Channel Mic Pre) and 1 x RedNet 1 (8 Channel A-D / D-A)

**"Set up time is tiny, and the bottom line is that it works and it sounds great. They're the only things that matter."**

*Matthew Weiner – Sound Recordist*

### Laptop concert recording 238 feet away

It's not just in large-scale applications that RedNet shines. Matthew Weiner is a freelance sound recordist from New Jersey, USA who records lots of jazz and classical concerts, and uses a RedNet 2 to capture high-quality audio on his laptop recording system. Matthew's rig consists of a rolling rack case with some ADAT-enabled eight-channel mic preamps, a selection of mics, and a 238-foot reel of Cat 6 cable, enabling him to be a long distance from the stage if necessary. "The weight of that reel versus the 75-foot snake I used to rent is fractional, and it's more than three times as long and has almost double the capacity!"

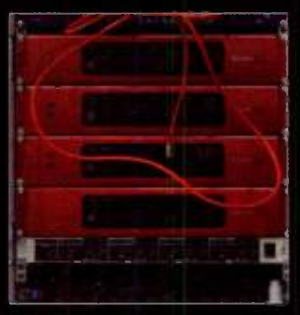
**SYSTEM DETAILS:**

1 x RedNet 2
(16 Channel A-D / D-A)

Dante Virtual Soundcard
(Direct to laptop Ethernet)

**"We just plug it in anywhere, and it just works. It sounds great too!"**

*John Crossley – University of Derby*



### New flexible studio across an existing network

RedNet's rapid penetration into the audio industry has been far-reaching, and some of the earliest adopters have been educational facilities. The University of Derby, UK, chose RedNet in their impressive new recording studio facility. Using their existing Cat 6 networking infrastructure and a mixture of RedNet 1, 2, and 4 units, they're able to record 24 channels of audio from anywhere within the Arts, Design and Technology building, straight into Pro Tools HD with RedNet 5. From their ground-floor auditorium, for example, students can track a live concert from their fully-equipped control room on the second floor. All they need to do is to connect their microphones to the portable RedNet 4 preamp rack, and patch a single Ethernet cable to an RJ45 socket in the wall.

**SYSTEM DETAILS:**

2 x RedNet 1
(8 Channel A-D / D-A)

1 x RedNet 2
(16 Channel A-D / D-A)

3 x RedNet 4
(8 Channel Mic Pre)

2 x RedNet 5
(32 Channel HD Bridge)

2 x RedNet PCIe Cards

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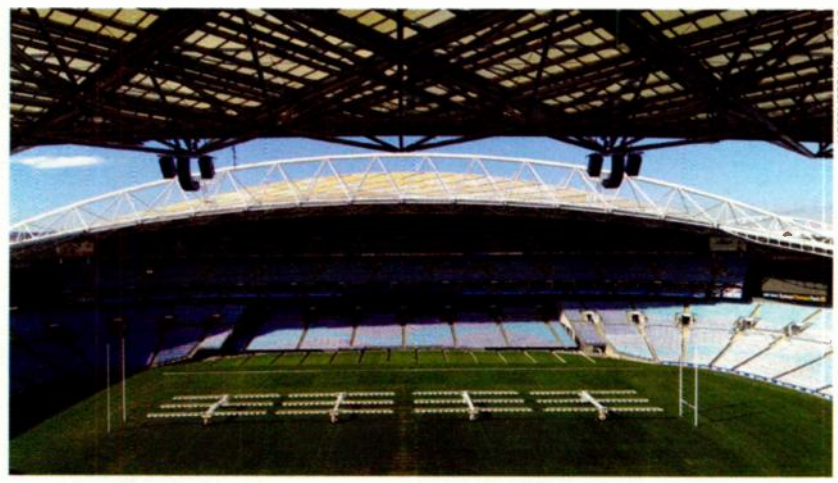
# A Means to an ANZ

SYDNEY, AUSTRALIA—Now here's a great idea: Let's put a really powerful standard concert system, complete with full-on, throbbing low end, into a highly reverberant space and entertain 80,000 people. There is a way, and system engineers have managed it with varying degrees of success for years; correctly placed delays, careful array targeting, and good time alignment fit the bill. But have you ever visited a stadium that has such a system already permanently installed? You can now—it's ANZ Stadium in Sydney, Australia.

Simon Davies, stadium manager at ANZ Stadium, explains, "ANZ often hosts big rock concerts and the sound systems these shows bring to our venues are really potent, but the only time you see systems of this potency actually installed in stadia is for the big sporting events. Look at the London Olympics last year; the impact of great audio for the opening ceremony was profound. So we asked ourselves, why can't we do this at ANZ Stadium on a permanent basis, and can we achieve this in an affordable fashion? That's the task we set ourselves, and I believe we have achieved those goals on both counts."

ANZ Stadium had engaged the services of Scott Willsallen from Auditoria Pty Ltd to advise when rock shows visited the stadium. Willsallen is a specialist in stadium event audio, designing systems for The Asian and The Commonwealth Games, and most recently the Olympic opening and closing ceremonies in London. "He has that understanding of using stadium audio to enhance the visitor experience," confirmed Davies. "That's exactly the level of excitement we wanted, so we could bring sound to the point where it is doing its part as much as the screens."

The system ANZ Stadium settled on comes from d&b audiotechnik. Based upon its latest medium format line array system, the V-Series—specifically the Vi installation variant models Vi8, Vi12, and Vi-SUB—the system was supplied by Australian distributor National Audio Systems (NAS) and installed by integrator The PA People. "But to arrive at that decision, Scott developed a sophisticated bid process," said Davies.



SCOTT WILLSALLEN

**Multiple installed d&b audiotechnik Vi-Series line arrays, each flanked by Vi-SUBs, are used to provide coverage at the 80,000-seat ANZ Stadium in Sydney, Australia.**

In the initial stages, there were four pages of voting criteria where he had evaluated many different facets, not just audio performance. Features as varied as weather resistance, construction integrity, the depth and ability of the manufacturer's support infrastructure within the country, were all included. "The main confine of this brief was to use pre-existing rigging points and all cable infrastructure from the old PA system," Willsallen explained. "In one sense, that can be restrictive, but it does mean that the money saved on cabling and rigging—which when you consider an 80,000-seat stadium is not an insignificant figure—can be applied to buying a better loudspeaker system."

Willsallen's bid package invited 18 of the world's leading pro audio manufacturers: "Besides the broad, in-depth evaluation process described, I also took an integrated approach to the installation process. It is normal for installers to forge relationships with particular loudspeaker brands, but it doesn't follow that the best installer for your project will necessarily have a relationship with the best manufacturer for your project. So I set out to separate manufacturer from installer in the bid process. We got the

*(continued on page 20)*

**ex·cel·lence** [ ˈek-sə-ləns ]

**noun**

*1. the quality of being outstanding or extremely good*

*2. a state of possessing good qualities in an eminent degree*

*3. what you can expect from your experience at Vintage King Audio*

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NEUTRIK

# Portable Playground

On the *Pro Sound News* blog, we recently wrote about an unusual recording space in *Billionaire Redefines Portable Studio*:

What makes for a great portable recording rig? If you're thinking of a set-up you can carry or roll, you're just not thinking big enough. It's not like you have to think "outside the box," however; you just have to redefine what the box *is*. And if you're Microsoft co-founder Paul Allen—a part-time guitar slinger worth an estimated $15 Billion—you can afford a pretty awesome box.

To be fair, he's found at least one way around the portability problem: He owns lavish private studios in cities around the globe, so he can pick up his six-string and lay down some tracks whenever he happens to be in town.

But to really be portable? That brings us back to redefining the box, and in Allen's case, that "box" can be defined as Octopus, the largest expedition superyacht in the world. We're talking the kind of 414-foot boat that has its own pool and basketball court, as well as two helicopters and a pair of submarines (because you never know when you might need a spare, right?). As you might imagine then, the onboard recording studio ain't exactly one of those iPhone recording apps.

Read the rest and find out the gear onboard Octopus at prosoundnetwork.com/sept2013



## sweet tweet links

*Pro Sound News* shares dozens of interesting audio links every month via @prosoundnews on Twitter; here's a sampling. Get the links at prosoundnetwork.com/sept2013.

- Producer Scott Storch robbed outside NYC studio.
- Sayreville, NJ woman opens her third recording studio.
- Rangely, CO's non-profit, Friends of the Tank, plan to turn a massive water tank into a unique recording space.
- NOLA studio Piety Street, which has recorded Dave Matthews Band, the Dixie Chicks and John Fogerty, is closing.

Billy Triplett (live sound—Prince, Clapton, Benatar, Goo Goos; studio eng—Robert Cray, Nu Shooz) has passed.

## BLOGGINGS

***ACTION AT ABBEY ROAD***

*Avid and Abbey Road Studios are in the midst of a year-long collaboration, one that includes the web-series* Inside Abbey Road Studios, *which was shot over the course of three hectic days as Grammy-winning producer Greg Wells worked with up-and-comers Strangefruit. We talked with Wells to find out what the experience was like, working with a new band under the gun with cameras recording every move.*

***RECORDING THE BIG BANDS***

*Grammy-winning engineer and producer Ryan Hewitt presented the third in his Studio Prodigy Master Class Series, Al Schmitt and Steve Genewick: The Art of Recording a Big Band, at Hollywood's Capitol Studios in late August.* Pro Sound News *was there (see the article on page 22) and this visual essay captures more of the event.*

See these blog posts and more at prosoundnetwork.com/sept2013

## video vault

### Tunnel Vision

During three weekends in August, a unique New York City roadway that thousands of people travel on every day was closed to traffic, welcoming pedestrians for the first time in order to experience the latest sound and light art installation by artist Rafael Lozano-Hemmer. "Voice Tunnel is an interactive installation designed to transform the Park Avenue Tunnel," Lozano-Hemmer told *Pro Sound News*. Catch the cool clip and commentary at prosoundnetwork.com/sept2013

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# ANZ Stadium

*(continued from page 16)*

best installer and the best equipment.

"Besides creating that distinction between the installation contract and manufacturer's proposals, I also included the maintenance contract within the installers' bid. This precludes installers from making unrealistic loss leader pitches for the main project in the expectation that they will be favored bidder for the maintenance when it comes up and can recoup losses there. By rolling these two elements into a single bid item, the successful bidder has a vested interest in doing a really first-class job on the installation to support their own maintenance program," he said.

Having reduced 18 contenders to three, Willsallen held a shootout at the stadium: "Scott and I and the stadium's MD Daryl Kerry were in attendance," said Davies. "We also invited many of the operators who were accustomed to using the old system in previous years. Scott was initially passive, allowing us to form our own opinions and perceptions. He then commented upon them and would explain why that might be so." The d&b Vi-Series won the day.

Willsallen's design comprised multiple hangs of d&b Vi-Series line arrays, with a line of Vi-SUBs hung as a dipole approximately three meters apart, to each side of the main arrays. "As a byproduct of the SUB positioning, the control pattern of the Vi8 and Vi12 is extended far down below 200 Hz," explained Goertz, who, as senior project manager of the d&b Education and Application Support department, was instrumental in modeling Willsallen's design. "The benefit is a big reduction in unwanted low end energy in the troublesome areas of the stadium, thus overall, a much cleaner sound across a broader listening bandwidth."

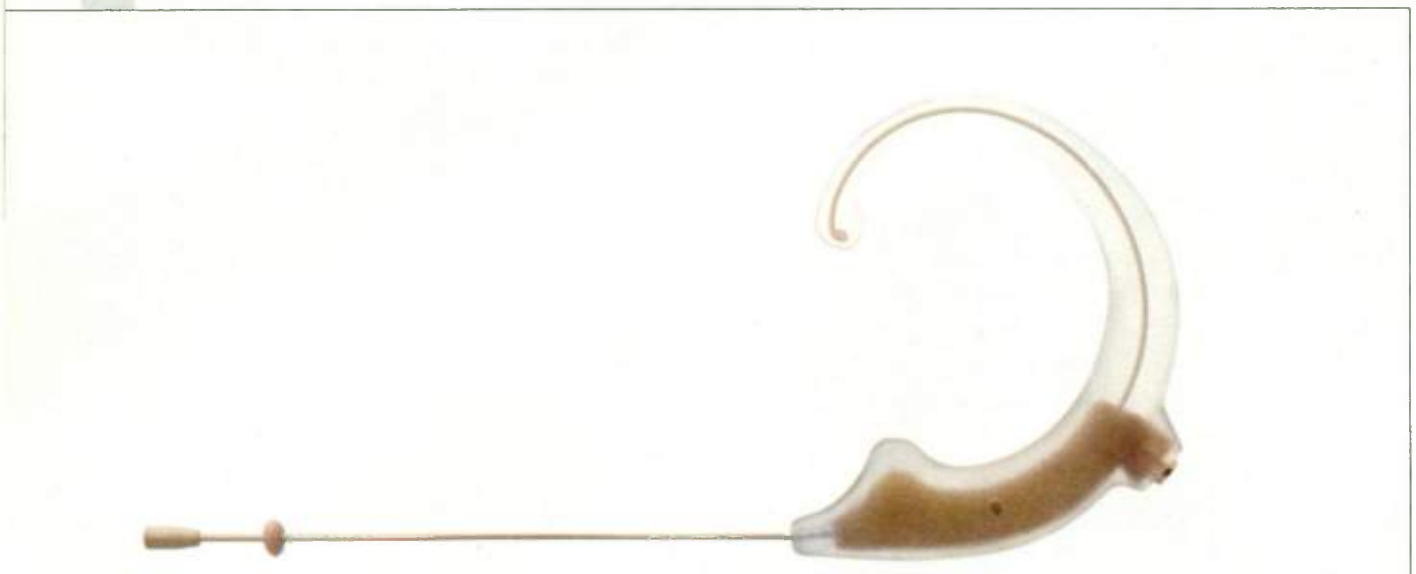
The installation project was led by Brett Steele from The PA People. "Each d&b array sits within a frame engineered by us. These hang like an inverted table, the legs attaching to the catwalks beneath the roof; the d&b rigging frames are suspended within. The Vi system is very lightweight for a double 10-inch, loaded line array of this format, so we were well within load tolerance. Each frame tends to be subtly different; the pan or curve of the array varies with the vagaries of the architecture; fortunately, we do all our engineering in house in our metal shop, d&b supplying us with center-of-gravity information for each array. The frames are raised and lowered for maintenance by two electric chain hoists supplied and installed by Jands Electronics."

"We upgraded the pre-existing audio network, renewing all the hardware except the two optical fiber loops. The network handles all the audio signal traffic and control to the four amp rooms in the roof. Although we have doubled the number of loudspeakers, we have fewer amplifiers; the d&b system is very efficient in that respect. Scott had us split signal and control between the two fiber loops; there is also a copper ring backup for signal, so should we lose the signal data ring, control remains and we can tell the amps to switch to the copper analog input."

The new system was revealed to all the various officials of the five sporting codes on June 13th, "an auspicious day for us," commented Davies. "They all quickly understood the benefits and potential of the new system and were excited by what they heard. For me, as far as I was concerned, the d&b system was the best choice. I'm no expert, but the shootout process convinced; it put this system head and shoulders above everything else."

ANZ Stadium
anzstadium.com.au

d&b audiotechnik
dbaudio.com



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# Bring On The Big Band

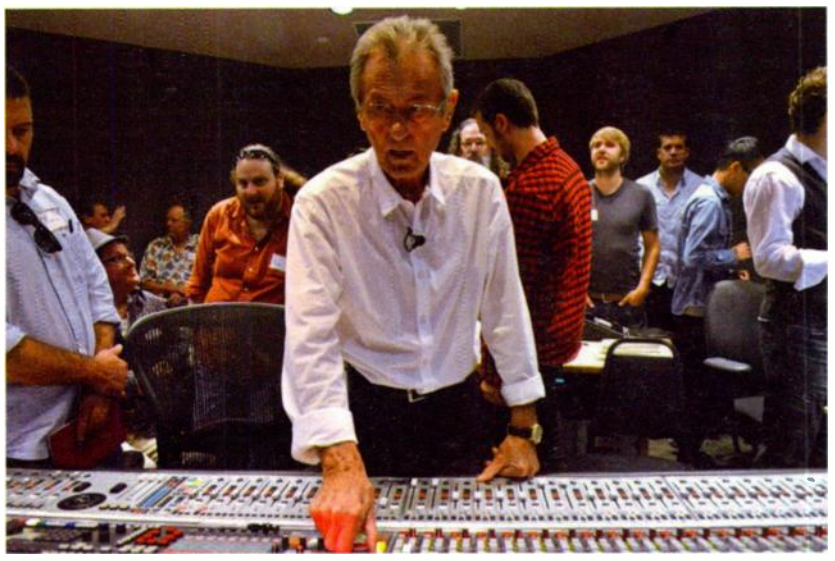
**BY STEVE HARVEY**

HOLLYWOOD, CA—Grammy-winning engineer and producer Ryan Hewitt presented the third in his Studio Prodigy Master Class Series, *Al Schmitt and Steve Genewick: The Art of Recording a Big Band*, at Hollywood's Capitol Studios in late August.

> "You have to pay attention, because what might have just happened was [what makes the record]. It might be a fader move; it might be the talkback."
> *Steve Genewick*

"Pay attention," admonished Capitol staff engineer Steve Genewick, who has worked with 22-time Grammy-winner Schmitt for more than 12 years. "I like to tell people who come to watch Al work that there's not going to be a bright light that comes on and says, 'Now he's making a record.' You have to pay attention, because what might have just happened was it! It might be a fader move; it might be the talkback."

The weekend session, featuring a day of recording and a day of mixing with composer and arranger Chris Walden and his 17-piece band, attracted about 20 attendees from as far afield as Hong Kong, Brazil and Europe. Studio Prodigy's sponsors include Audio-Technica, Delta H Design, Mojave Audio, Royer Labs, Tube-Tech and Vintage King Audio, which contributed various product giveaways and technology demonstrations. According to Shevy Shovlin, Vintage King's director of partner marketing and PR, in attendance with a video team, edited highlights from the session will be available online in a few months.



**Twenty attendees from as far afield as Hong Kong, Brazil and Europe attended *The Art of Recording a Big Band*, the latest in the Studio Prodigy Master Class Series, where they learned from Al Schmitt (center) and Steve Genewick, at Hollywood's Capitol Studios.**

Schmitt typically begins mixing the moment the musicians arrive. "I just start when the bass player gets here; I set mics and have him play a little bit," explained Schmitt. "Then maybe the drummer, and get a general level set. I'll listen to the room [mics] and then turn them off and get the basic balance with the close mics."

Schmitt constantly listens to the input levels to the Pro Tools|HD system—set at 24/96; the tracks are mixed to a 192 kHz file—via the long faders on Studio A's Neve 88R console, with the short faders assigned to playback. He monitors everything on a pair of VU meters in a box atop the meterbridge.

"As it goes down, we're constantly mixing; I ride gains. Tomorrow, we just hit the button, drop everything down, and mix [on the long faders]," said Schmitt.

*(continued on page 32)*

# Big Blue Meenie Takes On The World

**BY STEVE HARVEY**

JERSEY CITY, NJ—With the economy crashing around your ears and studios across the country retrenching, what is a facility owner to do? In the case of Tim Gilles, owner of Big Blue Meenie, the answer may appear counter-intuitive: Expand.

"This is a time in the business in which everyone is doing a duck and cover," says Gilles. "That means there's not a lot of lead in the air. I'm going to be the one who jumps out of the trench and runs like hell. Why? After seven years of trench warfare, there has been no advance. It's been downsize this, smaller that. I've got to get bigger—because if I don't get bigger, I'm going to get wiped out."

Gilles is a man with a plan—if not for global domination, then certainly an international presence. From his base at Big Blue's multi-room facility in Jersey City—originally built in 1981 as Quantum Sound and subsequently a gold and platinum disk-generating powerhouse—Gilles is in the process of opening a studio in Utica, NY; has just shipped a container-load of control room equipment to Sweden; and has his eye on Australia's Gold Coast.

**Sitting in his Jersey City, NJ studio, Tim Gilles is expanding with new facilities in the works in upstate New York and internationally.**

"The bottom line is that we're underway with half the plan as far as the technology end of it goes," he reports.

The plan largely revolves around the 5088 analog mixing console produced by Rupert Neve Designs. Gilles, a longtime aficionado of Mr. Neve's products, was the first in the U.S. to install Amek's Neve-designed 9098i console, which anchors Big Blue's A room. Until recently, the B room featured an Amek Mozart RN (for Rupert Neve); that console was decommissioned in mid-August and replaced with a 5088.

Gilles has treated Big Blue as his own production house: "I've done 37 for-release products since the turn of the year," he shares. But going forward, the facility will operate more as a "sound hotel," as he refers to it, offering services and gear at a daily or hourly rate: "I have never had a big intersection with that business, but by virtue of the downsizing

*(continued on page 32)*

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# Emerging from the Rubble

BY JACQUES SONYIEUX

NEW ORLEANS, LA—Esplanade Studios opened this earlier year, staking claim as the largest studio in Louisiana at 14,000 square feet. The facility, a former church built in the 1920s, is a gem of a recording studio that rose from ashes of Hurricane Katrina.

The sanctuary of a church destroyed by Hurricane Katrina has turned into the live room of Esplanade Studios, making the most of its 30-foot-high ceilings.

Owner Misha Kachkachishvili set his own roots down in New Orleans almost 20 years ago. Originally here as a musician through an exchange program between the Georgian Conservatory of the Republic of Georgia and Loyola University New Orleans, he fell in love with The Big Easy because of its vibrant people, its food and culture, and of course, its music. After starting a small studio in the bedroom of his house and playing throughout the area as a session musician, he soon pursued a commercial studio venture more seriously by opening Axis Studio, which operated for nearly a decade in a nearby suburb. As more and more of his work became centered on orchestral and scoring projects, a larger space was required that was more accommodating to his growing clientele.

> "When I walked inside the sanctuary, what would become the live room, it was just spectacular. I immediately knew this was the place I needed to get to build a larger recording space with cool acoustics and a scoring stage."
>
> *Misha Kachkachishvili*

Kachkachishvili became aligned with a business partner and co-investor who shared his vision—which was partly inspired by the generous tax incentives Louisiana offers for recording audio and film—and began seeking a new space.

"I looked at old firehouses, churches and other structures, and wanted enough space to accommodate a full scoring stage since I was already working with classical players and doing that kind of work," he recalls. A building came on the market that was flooded and destroyed by Hurricane Katrina. But when Kachkachishvili saw the building, he didn't see a dilapidated structure—instead, he saw a longtime dream, realized.

"When I walked inside the sanctuary—what would become the live room—it was just spectacular," he recalls. "It had 30 foot high ceilings and by itself, was around 3,400 or 3,500 square feet. I immediately knew this was the place I needed to get to build a larger recording space with cool acoustics and a scoring stage."

Acquiring a 'fixer upper' can be a scary business, though Kachkachishvili, who has owned and renovated homes in the past, says that he was able to get the building at a good price. "The damage to the building was catastrophic, so I was terrified to acquire it," he says. "The building has these gigantic windows that are about 20 feet high and 10 feet wide. These were completely blown by the wind," he says. "In addition, the roof was partially gone and the floors were collapsed and eaten by termites." Despite all this, the foundation was intact, constructed of multi-layers of brick and concrete construction.

The studio layout was fairly straightforward, with the primary existing spaces being a sanctuary and choir loft. "Upstairs just became the control room; the sanctuary, the live room; and all the adjacent rooms below, previously used for teaching studies, became the iso rooms," says Kachkachishvili. "So there was not much to design except making everything soundproof, placing the acoustics around it, and running the cables."

At the end of the day, the project exceeded his budget, but due to persistence and an unrelenting vision, the project was completed a year and eight months later.

In addition to the required repairs to the building itself, he took great care to bring the historic structure back to its original beauty. His construction crew rebuilt the windows to original specifications, including bending the wood at the tops and sourcing old-looking glass from Europe. "It became a historic preservation project and I worked within the requirements of National Park Services so we could all be proud of it," he states.

Kachkachishvili built the control room, which also included an iso booth, using 'room within a room' construction techniques, ensuring proper isolation from the rest of the facility. He then entirely covered the walls with custom, fabric-covered acoustic panels. Inside the live room, where he didn't require isolation but instead had to reduce an unacceptably long six-second reverb time, he tore down the existing walls and rebuilt them with acoustically absorbent insulation. He then mounted 4' x 8' custom acoustic panels to help manage room reflections, while hang-

*(continued on page 57)*

**STUDIO: ESPLANADE STUDIOS OWNER: MISHA KACHKACHISHVILI LOCATION: NEW ORLEANS, LA**

There's more ▸ See video of the hectic last days leading up to Esplanade's first sessions at prosoundnetwork.com/sept2013.

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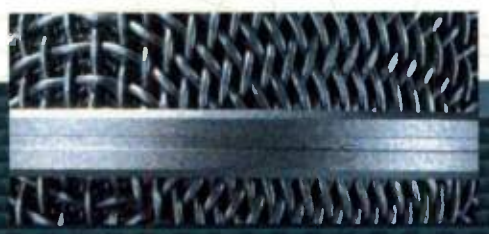

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**FEATURES**

1 The grille is lined with steel mesh and open-cell foam for protection against vocal plosives.

2 Two layers of resistive mesh form multiple densities over the side-entry ports for a flawless polar pattern.

3 Stainless steel upper shock-mount assembly provides a resonance-dampening mount between the element/cavity and handle.

4 Back-cavity assembly "floats" inside the handle shell, providing exceptional isolation from handling noise.

5 Gold-plated XLRM connector provides corrosion-resistant contacts.

6 Handle shell is heavy-duty die-cast construction with distinctive Artist Elite flat side for comfortable, balanced feel.

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# AES

*(continued from page 1)*

organizes traditional convention technical program content so that attendees can readily find content applicable to their work and interests. Additionally, by tailoring and enhancing content for specific groups of attendees, their needs are better served."

Following standing-room-only crowds for similar sessions at the recent 134th Convention in Rome, the upcoming 135th AES Convention will feature a Sound for Picture workshop track chaired by acclaimed film sound professional Brian McCarty (*On Golden Pond*, *The Big Lebowski*, *Dick Tracy*, others). McCarty notes, "Sound engineers in television and film are the largest group of working audio engineers of any field, and it is important that the AES Convention addresses their needs with the most up-to-date developments and information available." This series has been put together by AES's Sound for Digital Cinema and TV Committee; the sessions will each feature different Oscar- and/or Emmy-nominated/winning figures discussing their craft and the latest technology and techniques used for film sound design, music production specifically for films, sound capture, mixing, editing and loudness. Additional Sound For Picture sessions will cover performance standards, test and evaluation of cinema sound and sound for reality television.

In its second year, the Project Studio Expo (PSE) will again take place on stage adjacent to the Convention's exhibition, with two days (Oct 18-19) of practical production sessions, ranging from the fundamentals of insuring an accurate monitoring environment to the creative use of modular synthesizers to cloud-based production and distribution. For the studio, tracking, mixing and mastering will all be individually addressed, as will the stage use of modern technology and the retention of the human element in full-on digital production. *PSN* columnist and industry technologist, Craig Anderton, will cover the latter three of those subjects. The presenters further include staff members of PSE producer *Sound On Sound* magazine and other industry professionals. PSE content is available to all registered attendees of the convention.

> "The Tracks concept organizes traditional convention technical program content so that attendees can readily find content applicable to their work and interests."
>
> *Bob Moses*

Taking over the PSE stage on Sunday, Oct 20th, is the first-ever Systems Sound Symposium (SSS), sponsored by *PSN* sister publication, *Systems Contractor News* (*SCN*). The *SCN* Systems Sound Symposium will bring together leaders in the business of installed AV for a comprehensive look at one of professional audio's most robust market sectors, with an emphasis on how installed sound is integrated into the overall professional audio industry. Explains Kirsten Nelson, Editor, *SCN*, "From music clubs to restaurants to theaters and hotels and more, installed sound is part of the fabric of our day-to-day existence. It's a massive market with a global reach, and one also intimately intertwined with the music industry, so it's very appropriate that installed sound become a larger part of professional audio's largest show—the AES Convention." Four in-depth panel discussions packed with industry luminaries will address the opportunities and issues affecting business growth and profitability in the near and long term. Topics will include practical audio networking, profiles of noteworthy NYC installations that illustrate the sophistication and diversity in system sound applications, a discussion of developing sound-driven installations where sonics are critical to the application and a discussion of how expertise in determining and optimizing intelligibility can improve both the user's experience and the system developer's bottom line.

The game audio market is evolving with both new hardware platforms and a greater penetration of online gaming. Track co-chairs and game audio veterans Michael Kelly and Steve Martz developed the content. "The games track at U.S. AES conventions has grown into a major event," says Kelly. "This is the first time we've officially shared the chair for the games track, in order to keep on top of the planning. Undoubtedly, the biggest change in the larger industry this year will be the launch of new gaming consoles. That's always an exciting event for any games track, and a lot of our events will be covering that. In particular, we have leaders from both Sony and Microsoft looking at where sound in games is going in the future. We've also got a strong focus on mobile and web-based gaming to reflect the significance of that sector of the games industry."

Reprising their roles as Co-Chairmen of the Live Sound Track for the convention, industry veterans Henry Cohen and Mac Kerr have consistently developed meaningful and significant sessions that draw large audiences including top professionals in the fields of live audio and sound reinforcement, and the 135th Convention will prove no exception. Cohen, who is also Senior RF Engineer with CP Communications, comments, "Our goal is to provide greater knowledge of the technologies and techniques around live sound and do so with great detail and intensity of focus. All of the sessions offer a good balance between the science and math of live sound coupled with its practical applications." Live Sound Track topics include topics both core and emerging, from signal processing, grounding, loudness, wireless systems and metering, to the rapidly evolving domain of networked audio.

An additional first for the 135th Convention is The Knowledge Center, a symposium where companies (exhibitors and non-exhibitors alike) can share information on essentially any subject, including product debuts and information, demonstrations, product training and general applications training. As a vehicle for more commercially-minded lectures and demonstrations, The Knowledge Center is an evolution of the previous "Exhibitor Seminars" and last year's "Audio Industry Seminars." Knowledge Center presentations do not require peer review or an invitation to present and the commercial restrictions in the Technical Program do not apply, though presenters are encouraged to keep their presentations as "information rich" as possible in the spirit of AES events. Knowledge Center time slots are still available for interested companies.

# AES Election Results Announced

Kimio Hamasaki

Kimio Hamasaki, currently Audio Engineering Society Vice President, International, will assume the title of President Elect this fall. Hamasaki's election tops the slate of election results reported by AES Tellers Committee Chair, Christopher Freitag.

The full results are:

- President Elect: Kimio Hamasaki
- Vice President Central US and Canada: Michael Fleming
- Vice President Central Europe: Nadja Wallaszkovits
- Vice President Latin America: Valeria Palomino
- Vice President International: Toru Kamekawa
- Governors: James David Johnston, Josh Reiss, Jason Corey

Additionally, a 2013 By-Law Amendment Proposal was passed. These new and re-elected Board Of Governors members will take office on October 27, 2013.

**Audio Engineering Society**
**www.aes.org**

# DTVAG

*(continued from page 5)*

dio Group forum include Dale Pro Audio; Dolby Laboratories; DTS, Inc.; and Linear Acoustic.

The Forum will be open to all registered AES attendees. The agenda slated covers the opportunities and challenges presented by advanced audio encoding schemes and debate whether ubiquitous mobile and "over-the-top" streaming content delivery provides an opportunity for greater audio enhancement or demands a retreat to more limited audio options. The discussion will also address the long-term implications of mobile data's annexation of available broadcast spectrum and the resulting impact on wireless production. Finally, the forum will again take up the subject of producing live music content for television including some key insights on properly managing 5.1-to-Stereo compatibility for entertainment television.

*—Staff and AES Press*

**Audio Engineering Society**
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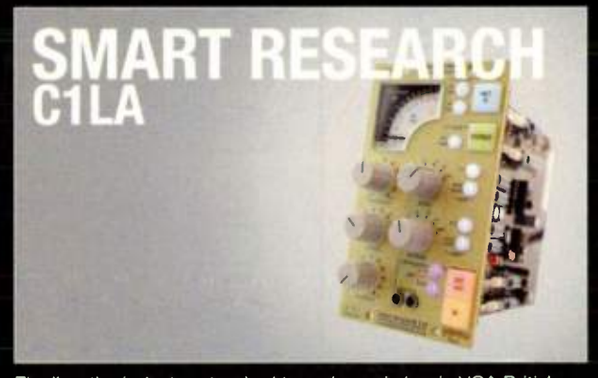


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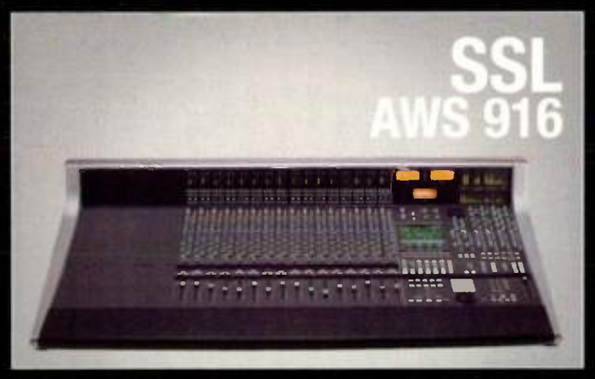


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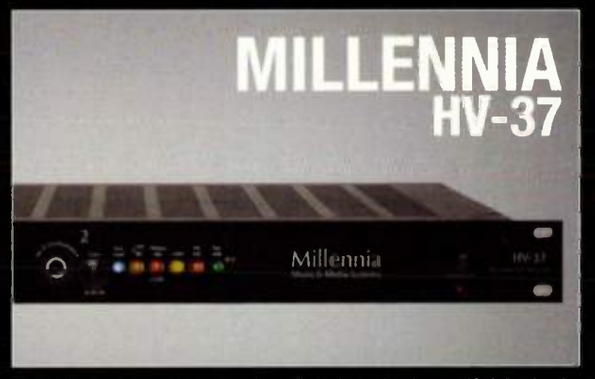


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20th Anniversary

# Taking His Work Home

**In his *Continuing Adventures In Software*, Rich Tozzoli takes a break to visit with a recent Texas transplant.**

With a wall full of platinum records and number-one charting hits from the likes of Coldplay, India.Arie, AC/DC and Willie Nelson, mastering engineer Chris Athens certainly knows his craft. With a recent relocation to Austin, Texas from the bowels of New York City, he's doing things his way in the Lone Star State.

### TELL US ABOUT YOUR NEW PLACE

I work from home now. It's a studio in a large living room in my house. Before my move to Austin, I did a lot of research into acoustical treatments. My friend [producer/mixer] Ryan Hewitt recommended the cutting-edge work of designer Hanson Hsu of Delta H Designs, who had also recently redone some prominent mastering studios. Hsu and I spoke at great length about my project. I was excited by his innovative approach to acoustical design, so I hired him design the treatments for my room. Three of the "walls" of diffuser panels are freestanding on custom designed stands. It's allowed me a lot of flexibility in terms of tuning and focusing the sweet spot in the room.

I love this situation. I'm not sure if I can work any other way now. I get to see my family a lot more, I take short breaks to walk my dog, feed the chickens, kill scorpions for my wife... you can't beat the commute! Best of all, I can better serve my clients. Working out of a home studio allows me to turn things around for them fast than ever. Odd hours and weekends are no problem.

To be honest, I thought I would have a bit of downtime when I left Sterling Sound and moved to Austin, but it turned out to be very much the opposite. I've gotten busier every month.

Fortunately, I've been able to rebuild my team, so I can handle the volume of work. I hired my former booking manager from Sterling Sound, Kurt Bradley. He's a fantastic project manager and we work really well together. I also hired a local engineer, Dave Huffman, to be my new mastering assistant. He's a smart, detail-oriented guy and he has caught on very quickly. These two guys set them up and I knock them down, if you know what I mean. We are extremely productive here at Chris Athens Masters!

### ARE YOU STILL COMBINING HARDWARE AND SOFTWARE?

Yeah, I still use both; it's definitely a hybrid situation. I have a lot of my tried-and-true hardware pieces and a few plug-ins that I like a lot. I still love analog. When I moved here, one of the first things I did was go out and buy two analog tape decks. I very rarely get any tape, but I just love these tape decks so much. Using them makes me really feel like I'm doing something!

I did get a record recently for a band called Minor Alps. It's collaboration between Matthew Caws of Nada Surf and Juliana Hatfield. It was mixed by John Agnello and It sounds fantastic. When he asked me if he could send me tape, it felt great to be able to say yes. It also helped me justify the purchase of my tape decks to my wife...which is nice.

### TELL US ABOUT WHAT SOFTWARE YOU RELY ON.

Fab Filter, Voxengo, Flux and Sonnox are my go-to plugin manufacturers. I mess around with other stuff because that's the only way to discover what works for yo,u but those suites cover the vast majority of what I need on most days.

The Sonnox Fraunhofer Pro-Codec is genius and a must-have for any pro, in my opinion. I'm a big fan of useful things—and that thing tells you stuff you should know about your end product.

### DO YOU DEAL WITH YOUR CLIENTS MOSTLY ONLINE?

Yes. I've been so busy with my out-of-state and international clients, I haven't even had a chance to tap into the local music scene. I've had two attended-sessions in a

*(continued on page 32)*

> "I thought I would have a bit of downtime when I left Sterling Sound and moved to Austin, but it turned out to be very much the opposite. I've gotten busier every month."
> *Chris Athens*

## softwaretech

CRAIG ANDERTON

# Apple Goes for the Pros

Say what you will about Apple, it's not static. When the company released Logic Pro X, after the initial excitement that the new version didn't duplicate the mistakes of Final Cut Pro X, it became clear that Apple had chosen a new model for software sales. Forget upgrades from older versions; you bought the new version for $199 or you didn't, even if you had purchased Logic 9 a week before Logic Pro X appeared.

Realistically, though, $199 would be the upgrade price for many pieces of software. Apple has basically chosen the polar opposite of a subscription model: Instead of offering a steady stream of inexpensive upgrades, the company provides a full version of the program every few years.

What's more, Logic Pro X didn't lose its depth, but also accommodated users who were upgrading from GarageBand by making the program more accessible. In a way, it follows more of the videogame paradigm where some features have levels—like being able to adjust macros that control multiple plug-in parameters, or diving into the plug-ins themselves for finer control.

Apple's approach seems to be paying off. Although getting hard sales figures on software is impossible, anecdotally Logic seems to be getting more and more mindshare. And far from dumbing down Logic, or (even worse) ignoring it in favor of concentrating on phones and tablets, Logic remains a truly pro program that need make no apologies to its competitors.

That's the software, but there's also a hardware angle targeted directly at pros. After making relatively minor iterations to the tower design that has served us well since 2006, Apple has unveiled the radically different Mac Pro for 2013—packaged in a compact (9.9" high, 6.6" wide) cylinder that looks like R2D2's baby brother. Why a cylinder? To facilitate a really clever thermal design, which allows for a single, quiet fan. But dig into the details Apple has released, and it seems what we're seeing is the Mac Pro template for several years to come.

Note that this is not a computer "for the rest of us." It's a computer for those who need significant power and are willing to pay a premium price (Apple hasn't released pricing, but I'd be surprised if the line starts any lower than $3,500). Interestingly, the new Mac Pro also confirms a prediction I made over two years ago in this column: "The physical computer will fade into the background, as the data it carries moves to the forefront" (as well as my contention that because lower-cost computers handled most peoples' needs, truly pro-level computers would increase in power but also in price, not unlike the mainframes of old).

> The new Mac Pro also confirms a prediction I made over two years ago in this column: "The physical computer will fade into the background, as the data it carries moves to the forefront."

The cylinder is all about adding external devices, thanks to six Thunderbolt 2 ports, four USB 3.0 ports, HDMI, and dual Gigabit Ethernet; it supports 4K for up to three video displays. Apple is betting Thunderbolt 2 will become a standard, manufacturers will jump on that bandwagon for peripherals, and that having a maze of external devices to run PCIe cards (and other slot-stuffers) externally won't be a deal-breaker for some. The days of popping cards in and out of your computer will be gone, as apparently will most internal upgrades other than RAM. However, everything is subject to change without notice—and who knows where all this will lead? Maybe there will be Thunderbolt 2-powered "drive farms" with

*(continued on page 57)*

# Studio Essentials... by Radial!

"The ability to quickly switch between mics, the cleanliness of the circuit and Radial's dedication to preserving the integrity of the input signal make the Gold Digger a great choice for any studio."

"The Cherry Picker was an eye opening experience. It revealed details I had never noticed before. After use, I've never felt more confident that I had the right pre for the job."

**Brandon Hickey ~ MIX**

"It's quite remarkable how useful a product like the Gold Digger actually is...."
"The Cherry Picker is a superbly versatile little unit that works extremely well, with glitch-free instant switching."

"The Cherry Picker and Gold Digger are solidly built, high quality signal switchers"

**Hugh Robjohns ~ SOS**

"Built to Radial's impeccable standards... If you have more than a couple of mics and preamps in your collection, I cannot recommend the Gold Digger and Cherry Picker enough."

**Andy Hong ~ TapeOp**

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# tracks LOOK AT THE RECORDING SCENE

**ARTIST:** JEF BARBARA
**ALBUM:** SOFT TO THE TOUCH
**LABEL:** CLUB ROLL/ TRICATEL
**PERSONNEL:**
**Produced by:** Dominic Vanchesteing
**Engineered by:** Philippe Roberge
**Studios:** Studio 71, Room A (Montreal, Canada)
**EQUIPMENT NOTES:** Amek BCII console; Avid Pro Tools; Studer A810 recorder; API VP28 mic pre

**ARTIST:** T. HARDY MORRIS
**ALBUM:** AUDITION TAPES
**LABEL:** DANGERBIRD
**PERSONNEL:**
**Produced by:** Adam Landry, Justin Collins
**Engineered by:** Adam Landry
**Studios:** Playground Sound (Nashville, TN)
**Mastered by:** John Baldwin Mastering (Nashville, TN)
**EQUIPMENT NOTES:** Otari MTR 90 recorder; Yamaha NS-10 studio monitors

**ARTIST:** NORMA JEAN
**ALBUM:** WRONGDOERS
**LABEL:** RAZOR & TIE RECORDINGS
**PERSONNEL:**
**Produced by:** Josh Barber, Norma Jean, Aaron Crawford
**Engineered by:** Josh Barber, Aaron Crawford
**Studios:** Covenant Studio (Kansas City, MO)
**Mastered by:** Drew Lavyne at A.L.L. Digital Mastering
**EQUIPMENT NOTES:** Sytek Audio Systems Neotek console; Avid Pro Tools HD3; Quested, Yamaha HS80m, NS-10 studio monitors

**ARTIST:** THE BLIND SHAKE
**ALBUM:** KEY TO A FALSE DOOR
**LABEL:** CASTLE FACE RECORDS
**PERSONNEL:**
**Produced by:** The Blind Shake
**Engineered by:** Neil Weir, Mike Blaha
**Assistant Engineer:** Rob Oesterlin, Lisa Urman
**Studios:** Terrarium (Minneapolis, MN), The Old Blackberry Way (Minneapolis, MN), Banana Tone (St .Paul, MN)
**Mastered by:** Dave Gardner at Magneto Mastering
**EQUIPMENT NOTES:** Soundcraft Spirit console; Avid Pro Tools; Tascam 388 multitrack recorder; Telefunken, Neve, Altec, API, Great River pre amps; Barefoot Micromain 27 studio monitors

**ARTIST:** MOVING MOUNTAINS
**ALBUM:** MOVING MOUNTAINS
**LABEL:** TRIPLE CROWN RECORDS
**PERSONNEL:**
**Produced by:** Matt Goldman, Moving Mountains
**Engineered by:** Matt Goldman, Mike Kalajian, Moving Mountains
**Assistant Engineer:** Snoop Dogg
**Studios:** Glow in the Dark Studios (Atlanta, GA), Telegraph Recording (Poughkeepsie, NY)
**Mastered by:** Michael Fossenkemper
**EQUIPMENT NOTES:** Sphere, TAC Matchless consoles; Avid Pro Tools; Yamaha NS-10, DynAudio studio monitors

**ARTIST:** OBITS
**ALBUM:** BED & BUGS
**LABEL:** SUB POP
**PERSONNEL:**
**Produced by:** Obits
**Engineered by:** Nikhil Ranade, Geoff Sanoff, Eli Janney
**Studios:** Upstairs (Arlington, VA), Cold Drinks (Brooklyn, NY), Abadan Sounds (Brooklyn, NY)
**Mastered by:** Joe Lambert
**EQUIPMENT NOTES:** Auditronics 110 Grandson console; Otari-MX-5050 8-track ½" tape; Roland converters; AKG, beyerdynamic, Sennheiser, Audio-Technica, Shure mics; API mic pre; dbx 166 compressor; Event 20/20 studio monitors

**ARTIST:** WAYPOINT
**ALBUM:** 'SOLUS'
**LABEL:** SPARTAN RECORDS
**PERSONNEL:**
**Produced by:** Michael Freeman
**Engineered by:** Michael Freeman
**Studios:** The Refinery (Nashville, TN)
**EQUIPMENT NOTES:** Avid Pro Tools; Apogee Symphony; Neve, API, Universal Audio mic preamps; Adam A7X studio monitors

**ARTIST:** QUASI
**ALBUM:** MOLE CITY
**LABEL:** KILL ROCK STARS
**PERSONNEL:**
**Produced by:** Janet Weiss, Sam Coomes
**Engineered by:** Janet Weiss, Sam Coomes
**Studios:** Sam's Basement (Portland, OR)
**Mastered by:** Timothy Stollenwerk, Stereophonic Mastering
**EQUIPMENT NOTES:** Mackie 1604-VLZ PRO console; Teac 80-8 tape machine; PreSonus Firepod I/O; Steinberg Cubase; dbx 386 mic preamp; FMR Audio RNC1773 compressor; Event 20/20P studio monitors

**ARTIST:** THE FALLS
**ALBUM:** HOLLYWOOD
**LABEL:** INDEPENDENT
**PERSONNEL:**
**Produced by:** Tony Buchen
**Engineered by:** Tony Buchen
**Assistant Engineer:** Jeremy Nothman
**Studios:** Big Jesus Burger (Sydney, Australia); Brighton Boulevard Studios (Sydney, Australia); Studio Le Pavois (Sydney, Australia)
**Mastered by:** Leon Zervos
**EQUIPMENT NOTES:** Quad 8 Coronado console; Quantegy GP9 tape; Neve 1081, 1073 mic pres; Wagner U47, Coles 4038, AKG C12 mics

**ARTIST:** WILLY MASON
**ALBUM:** CARRY ON
**LABEL:** COMMUNION
**PERSONNEL:**
**Produced by:** Dan Carey
**Engineered by:** Alexis Smith, Dan Carey
**Studios:** Mr. Dan's (London, UK)
**Mastered by:** John Dent (Loud Mastering)
**EQUIPMENT NOTES:** LaFont, Calrec consoles; Apple Logic; Studer A 80 tape machine; Shadow Hills, Great River, Chandler, API mic preamps; Manley, Shadow Hills, dbx compressors

## notes

### Depeche Enters the Matrix

OXFORD, UK—Recommended by producer Ben Hillier, SSL's (solidstatelogic.com) Matrix SuperAnalogue mixing console was central to the tracking of Depeche Mode's latest studio album, *Delta Machine*; band members Dave Gahan and Martin Gore each installed a Matrix at home, and a Matrix at Manhattan's Jungle City Studios patched and processed synths and vocals.

### Focusrite Gets Schooled

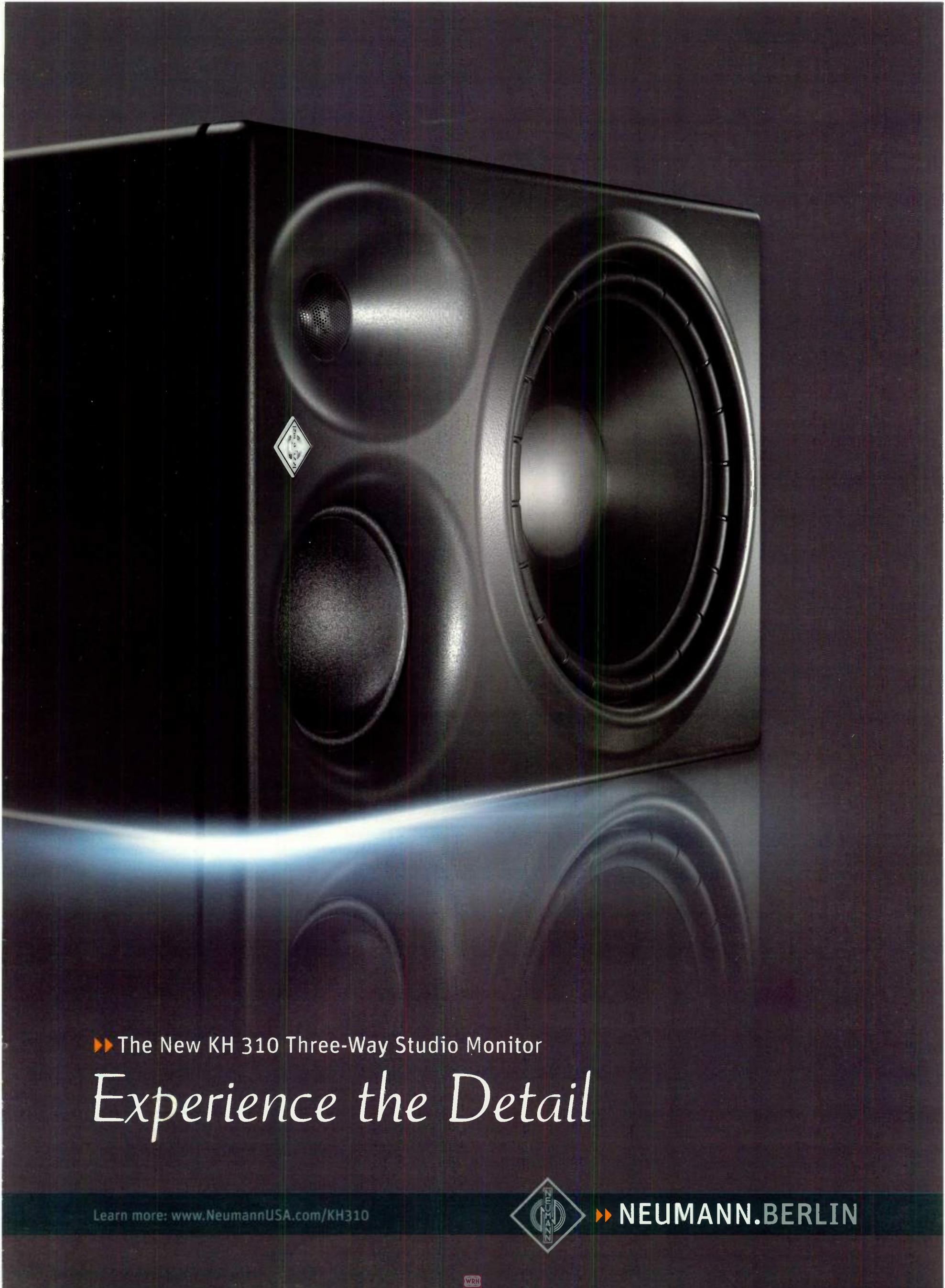
LOS ANGELES, CA—The Recording Arts & Technology program at Southwestern College in Chula Vista, CA has purchased two Focusrite (focusrite.com) RedNet 5 HD interfaces for the school's Pro Tools|HD systems coupled with three RedNet 2 16-channel analog I/O interfaces for the main recording and satellite mixing rooms.

### Lin Installs Argosy

BUENA PARK, CA—An Argosy Console (argosyconsole.com) Dual 15K-803 Keyboard Workstation is at the center of Chinese-American producer, songwriter and performer Enik Lin's new U.S. project studio, providing space for his M-Audio Axiom Pro 69 writing keyboard, housing his Avalon, Avid and Dangerous Music outboard gear and topped by his Neumann and Mackie nearfield monitors.

### Recording with Flying Colors

BATON ROUGE, LA—Members of supergroup Flying Colors—drummer Mike Portnoy, keyboardist Neal Morse, bassist Dave LaRue and guitarists Steve Morse and Casey McPherson—used portable recording tools from PreSonus (presonus.com) to complete their debut album, tracking through an ADL 700 channel strip, with Morse also overdubbing via a FireStudio Mobile.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# Big Band

*(continued from page 22)*

Tracking sessions involved a variety of preamps, including Neve 1081, 1081R and 31081 models, as well as Studer 1019s (for their analog path), Great River and custom Upstate Audio units. Room mics were RCA ribbons with vintage Neumann plus newer Royer Labs models on the brass and woodwinds.

Other than Summit Audio TLA-100A compressors for the vocals—provided by Walden regulars Tierney Sutton and Courtney Fortune—and the acoustic bass, Schmitt used very little processing when tracking. "We probably won't use an EQ on this whole record," Genewick predicted.

On the second day, the outboard equipment was swapped out for Schmitt's usual mix racks. "There's nothing sacred about any of the settings," said Genewick, encouraging attendees to study the gear and to watch over his and Schmitt's shoulders. "We'll let you guys sit at the console and solo stuff. That's why you're here."

The reverbs, all on stock programs, were initially set the same way for every mix and always assigned to the same eight sends: two Lexicon 480s, a Bricasti M7, Capitol's chamber #4, a Lexicon PCM96 and three TC Electronic 6000s. "A lot of the reverbs we use are very short. A lot of them are on the darker side. If you hear something with a tail, it's probably the chamber," said Genewick.

Attendees, including Grammy-winning engineer, producer and mixer Andrew Scheps (foreground) were given plenty of opportunities to solo tracks and dissect Schmitt's mix.

"Al doesn't try to put more than one thing into a reverb, but he might put one thing into more than one reverb."

The acoustic bass received 2 dB of compression through a pair of Summits and the piano passed through a Phoenix compressor. The vocal was sent to a Fairchild 660 tube compressor: "Our favorite EQ," commented Genewick.

"The stereo bus goes through a Tube-Tech [SMC2B] compressor and then an NTI EQ3. He basically uses the Air Band on the NTI. He'll get a basic balance with [the Tube-Tech] out. Once he gets all the tracks up, then he will put it in. Most of his rides are done relative to that. Towards the end of the mix, he may adjust the amount of compression," said Genewick.

"He uses this stuff because he likes the sound of the tubes."

THERE'S MORE ▸ For more photos from The Art of Recording a Big Band, visit prosoundnetwork.com/sept2013.

# Big Blue Meenie

*(continued from page 22)*

of the industry, the reality is to diversify or die."

The 5088 will attract both the 50-plus crowd that is comfortable with analog desks and young engineers looking to improve their bedroom productions, he believes. "It's old technology in terms of its mindset and pedigree; it's new technology in terms of its manufacture and build and some of the concepts behind it."

> "It's been downsize this, smaller that. I've got to get bigger—because if I don't get bigger I'm going to get wiped out."
> *Tim Gilles*

Meanwhile, in Utica, his hometown, "I've got a couple of old friends who have recently inherited a nine-year-old John Storyk-designed build-out. I had a chance to work on a record there and it's an absolutely magnificent place," says Gilles. Located in a former church, the studio is to be re-branded Big Blue Meenie North and equipped with a 5088.

The Jersey City facility "is more of a Sound City-type of thing, a blue-collar studio," he says. "The one upstate is going to be a more ritzy, getaway studio. We're going to start shuttling acts up there and my staff are going to work it, so it will be an efficient, easy system."

It will be Gilles' second Utica studio. In 1994, he expanded from his home-based studio in Hackensack, NJ, outfitted with an Amek Big by Langley console, to a residential studio in Utica, similarly equipped. He sold the Big in his dining room studio when he bought Quantum. The Utica Big, which Gilles relocated to Jersey City, has now been shipped to Sweden, to a privately funded creative arts and technology school where he has taught audio engineering for the past few years.

"I went over and read the school board the Riot Act. I told them the hub of the school should be the audio engineering community; that is your portal to the outside world in an arts school. It's through this studio that you'll increase tuition and admissions."

In return for his time and equipment Gilles will provide a location—Big Blue Meenie—where the school can send students. "I told them, you're going to send interns over here and regularly cycle them through New York City, making label records with credits, with their names."

Eventually, a few years hence, he expects the Big to be replaced by—you guessed it—a 5088: "Because I want my interns to know how to run a 5088!"

Gilles, who is married to an Australian, also spends a lot of time Down Under. "I have an Australian market; I fly back and forth with a frightening degree of regularity to work there. So there's a chance for me to build another very similar vibe to what I have here in Melbourne, my favorite city in the whole world." Once he's found a suitable studio or partner, he plans to open Big Blue Meenie South with, naturally, another 5088.

Over the next six months, says Gilles, "My plan is to have three operational 5088s: two in America and one in Australia."

Big Blue Meenie
bigbluemeenie.com

Rupert Neve Designs
rupertneve.com

# Tozzoli

*(continued from page 28)*

year. I work almost exclusively online. One thing I discovered when I left NYC was that my clients didn't care where I was. They just want their projects back sounding great and they want them back fast! Thank goodness for the Internet!

**WHAT HAVE YOU BEEN WORKING ON RECENTLY?**

Lots of stuff! Drake, Rick Ross, Wale, J Cole, Sleigh Bells, Andrew Stockdalle [Wolfmother], Pet Shop Boys, Mikky Ekko, Lil Wayne...a ton of stuff from all different genres, really. Lots of amazing indie records, too. We've been very fortunate and very busy. We had four Top-10 albums in the Billboard 200 last month—Number 1 and Number 2 simultaneously at one point. I moved out of NYC, but I took a little chunk of it with me!

Now if I could find a decent bagel...

Chris Athens Masters
chrisathensmasters.com

## briefs

### KTLA MADI About Riedel

GLENDALE, CA—A team from Riedel Communications (riedel.net) integrated an Artist 32 digital matrix intercom system with key peripherals into a new KTLA 5 mobile production truck in Los Angeles that will handle news and special events for the Tribune Company's west coast broadcast stations.

### GC Pro Helps Post Pro Grow

WESTLAKE VILLAGE, CA—Post Pro, a Raleigh, NC-based facility owned by Matt Horton, has opened a new complex, outfitting it with assistance from GC Pro (gcpro.com), which supplied a 24-channel Genesys console with Neve 1073 microphone preamps and Neve 1084 EQs on each channel.

### Sennheiser at Center Court

NEW YORK, NY—Audio Inc. supplied an audio infrastructure including eight channels of Sennheiser (sennheiser-rusa.com) Digital 9000 wireless, 12 channels of evolution 300 series wireless and six channels of evolution 300 series IEMs for this year's U.S. Open tennis tournament broadcast.

### WCNC Upgrades with SSL

CHARLOTTE, NC—NBC Charlotte (WCNC) has installed an SSL (solidstatelogic.com) C10 HD compact broadcast console with SSL Alpha-Link Live-R I/O and Alpha-Link 8RMP remote-controlled mic preamps as part of its move into HD news and live production, replacing an aging analog system.

### Lectrosonics Takes Castle

NEW YORK, NY—The production team behind *Brooklyn Castle*, a documentary about a winning inner city junior high school chess team, used Lectrosonics (lectrosonics.com) Digital Hybrid Wireless technology, including SM beltpack transmitters and UCR411a compact receivers, to capture audio.

### MIRA Adds Calrec Pair

HEBDEN BRIDGE, UK—MIRA Mobile Television has purchased two more Calrec (calrec.com) Omega digital audio consoles for two of its OB trucks, bringing the company's total number of Calrec desks to seven, and making Calrec the dominant audio console brand in its nine-truck fleet.

# The Team Effort Behind *Elysium*

**BY STEVE HARVEY**

SANTA MONICA, CA—"Last weekend, this was the Number One film in the world," said score recording, mixing and mastering engineer John Rodd, introducing *Bringing the* Elysium *Score to Life: Tips from the Team* in late August. "The weekend before, it was the Number One film in America; I'm proud to have been a part of it."

The panel discussion, hosted by American Cinematique at the Aero Theatre in Santa Monica, also featured the film's music editor Dave Lawrence, lead orchestrator Penka Kouneva and conductor/orchestrator Alain Mayrand. Composer Ryan Amon and supervising music editor Rich Walters were unable to participate. All net proceeds from the lecture benefited Students Run L.A.

Amon's involvement in *Elysium*, written and directed by Neill Blomkamp, is something of a Cinderella story. Living in Bolivia at the time, Amon received a terse email from the director asking if he was responsible for the music behind a YouTube video. Shortly thereafter, the trailer and reality TV music composer found himself working on his first movie score.

"Any first-time composer thrown into the deep end needs a good team," commented Rodd, who in May 2012, also received an email out of the blue, from Amon, asking what he would charge to mix the score. Rodd hooked the composer up with Lawrence and Kouneva, and in January of this year, the team traveled to Abbey Road's Studio 1 to record the score with the London Philharmonia, returning to Rodd's Clearstory Sound commercial facility for the 5.1 music mix during February.

Mixing the *Elysium* score at Clearstory Sound (clockwise from back left): Rich Walters and Dave Lawrence (music editors), Ryan Amon (composer) and John Rodd (score recording and mixing engineer).

"My role, as score recording and mixing engineer, is to determine the sound of the end product, figure out what the composer wants and what is going to work," said Rodd. "It has to serve the film cinematically. Part of that is the sound of the room the musicians get recorded in."

The orchestra—62 strings and 15

*(continued on page 34)*

# Beach Street's Back After Sandy

**BY STEVE HARVEY**

BABYLON, NY—Nearly one year ago—October 29, 2012—cyclone Sandy, physically the largest Atlantic hurricane ever recorded, made landfall in New Jersey and tore through the northeast. Located just yards from the waters of an inlet on the south coast of Long Island in Babylon, NY, production music house Beach Street Music was soon under three feet of water.

"I have an eight-year-old that loves to fish off the dock; he's always getting snapper or maybe a cocktail blue," says David Catalano, who established the company in 1995. "But after the storm, we had a beautiful striped bass right in the studio—it was pretty ugly."

Anything below the high-water line was lost to the storm. "My patchbays and Avalon 737s were at a certain height in the rack. Sammy, who works for us, said, 'Dave, do you think we should take them out?' I said, 'Sam, if the water gets that high we have bigger problems.' Well, the day after, he called me. I said, 'We've got bigger problems!'"

In addition to three Avalons and three Switchcraft 96-point patchbays, two racks of noise gates and a bunch of guitar stomp boxes, Catalano also lost two drum sets and two Hammond C-3 organs to the flood. "I was fortunate enough that I got a B-3 replacement, and we might be able to salvage one of the C-3s. But we're still here, and we didn't lose anybody."

> "Flood insurance only covers up to $250,000 in repairs, and the wood alone probably would have exceeded that."
>
> *Dave Catalano, Beach Street Music*

The building, a former carriage house built in 1902 that was relocated from Long Island's Gold Coast—made famous by *The Great Gatsby*—in 1939 and acquired by Catalano in 2002, has undergone a total renovation. The Bohemian feel of the original oak paneling has been replaced by sheetrock for a more modern vibe, he says: "Flood insurance only covers up to $250,000 in repairs, and the wood alone probably would have exceeded that."

The salt-water devastation afforded an opportunity to replace the building's plumbing and wiring, some of it dating back to 1939, he reports. The structure was essentially stripped back to the four exterior walls. The upstairs layout was left untouched but Catalano has reworked the first-floor plan, adding iso booths and raising the control room floor to accommodate new studio cabling.

A core group of about half a dozen composers and musicians work out of the Babylon facility, but Beach Street Music also calls on a roster of composers working elsewhere. "We do more of the live performing with guitars and keyboards and drumming,

*(continued on page 34)*

## Elysium

*(continued from page 33)*

brass, recorded separately to get a punchier sound as well as to provide maximum flexibility—were set up along the short axis of the rectangular room: "I prefer the way the room works in 'portrait mode,'" he explained.

Separate passes for the orchestra sections is commonplace these days in scoring sessions. "But you sit them where they would sit if they were playing together," he noted.

Although the room offers a four-second reverb time, said Rodd, in order to mesh with Amon's electronic music, which includes elements of sound design, "I wanted to bring the orchestra forward, [making it] more present, in your face." Typical for a scoring date, the three main mics—Neumann M50s—were positioned on a Decca tree above the conductor, together with a pair of M50 wide mics, surround mics and various spot mics.

The orchestra was "absolutely on an equal footing with the electronics" in the hybrid score, he commented. "That's another reason to have more presence."

Rodd, who worked on the Fox scoring stage for seven years, acts as more than an engineer on tracking dates. "In a small way, I'm helping to produce," he elaborated, listening for tuning, timing and performance issues while following the score.

Amon wrote much of the music before seeing a frame of film, creating 95 cues, many of them very dense, reflecting his trailer background. Rodd laughed, "I had more music to mix than the length of the film!"

There were 30 to 130-plus tracks per cue, reported Rodd, who had to sift through the sessions and highlight some elements while downplaying others: "There was a lot of sculpting and carving." Paramount in his mind, he said, was ensuring that the music mix sounded great not just on the dub stage and in theaters, but on any playback medium, including laptops.

"The final mixes were quite different from Ryan's rough mixes," he observed. With such a dense electronic score, Rodd "isolated potentially contentious sounds," such as musical sound design elements, into separate stems.

Options were also built into the orchestral tracks by taking up to three passes of the strings and four of the brass. Rodd created a total of 13 5.1-wide stems, also including percussion and miscellaneous tracks, for delivery to the dub stage, in addition to the full mix. "The stems sum into the full mix," noted Rodd, who printed all of the stem mixes, the full mix and the stereo fold-down simultaneously in Pro Tools 10 at 48 kHz.

"I was very pleased with how the score sounds," he concluded.

John Rodd
johnrodd.com

Dave Catalano at the Argosy workstation inside Beach Street Music, newly renovated after Hurricane Sandy left it under three feet of sea water.

## Beach Street Music

*(continued from page 33)*

and then we have a couple of guys on the West Coast that pretty much specialize in hip-hop and pop, and do more of the MIDI," says Catalano. "I do more of the cinematic stuff, a lot of classic rock stuff, and anything with an overdriven guitar."

Recent projects have included music packages for the four shows produced at NBC Universal's Stamford, CT studios. "We're always doing work for CBS. We just did a couple of projects for MTV. We do a lot of syndicated and cable work. As far as prime time, it's more news-oriented," he says.

During renovations, Catalano has been operating out of his nearby home, having converted a couple of spare rooms and installed an Argosy Console workstation to house his gear. "Within the next year or so, I'm going to be opening up another room in Vermont. I bought a new Argosy to go in the old studio down here, and the Argosy I'm using now we're going to put up in the new Vermont facility once we find the property," he reports.

Having worked on large format mixing consoles for much of his life, Catalano is enjoying having all of his equipment close at hand in the Argosy. "What really drew me to it first and foremost was that it could accommodate an 88-note keyboard right in front of me. It accommodates my visual monitors as well as my audio monitors very well, and I have everything available without having to spin around to access everything."

The studio boasts an impressive collection of 500 Series gear, including A-Designs, API, Chandler, Grace Designs, Rupert Neve Designs and SSL modules. One Avalon 737 survived the inundation. "There are something like 75 or 80 guitars floating around, and a couple of nice Bogner and Marshall amps," he adds.

The studio's mic locker includes numerous Neumanns as well as models by Blue, Shure and Soundtronics. The front end of the Digital Performer DAW has been beefed up with 32 channels of Apogee Symphony and Rosetta 800 I/Os.

As the team moved everything back in over the Labor Day weekend, the only thing missing was that insurance money. "At this point, I'm close to $200,000 out of pocket," says Catalano. "FEMA has not been as helpful as they would like the rest of the country to think."

Argosy Console
argosyconsole.com

Beach Street Music
beachstreetmusic.net

THERE'S MORE ▸ To hear Beach Street Music's Promos and Trailers Sampler, visit prosoundnetwork.com/sept2013.

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**Andre Perrault,** Technicolor – Paramount, Los Angeles

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**Vance Powell,** Grammy Award Winning Chief Engineer, Blackbird Studios

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innovations: the manufacturer's view

# Blending The New With The Tried And True

## CALREC HYDRA2 AUDIO NETWORKING ARCHITECTURE WITH AVB

**BY PATRICK WARRINGTON**

Calrec Audio has long recognized the potential for AVB—the professional-quality streaming standard for networked audio and video content based on the IEEE 802.1 Audio Video Bridging standards—to address Ethernet's most serious shortcomings as a transport for streaming audio. To underscore that belief, Calrec joined the AVnu Alliance earlier this year so that we could not only learn from others who advocated for AVB, but also use our wealth of expertise in audio networking to help shape the new protocol. Ultimately, Calrec wants to make sure the needs of audio professionals are well-represented in the new protocol. Now, as part of our commitment to advancing the AVB standard, Calrec has adopted AVB into our Hydra2 audio routing system, adding a new and important layer of versatility to the system.

Hydra2 is the audio networking fabric that is used to move signals wherever they need to go—from audio interface circuits (such as microphone preamps, AES3, MADI, or SDI) to console DSP frames, or between consoles. Hydra2 is extremely flexible and highly reliable, with a huge capacity and redundant hardware that automatically deploys in the event of failure.

Given such a robust networking architecture, it was an obvious choice to connect an AVB interface directly to our Hydra2 network. To understand why, it's important to know that Hydra2 was originally conceived as a means to network Calrec consoles and audio interfaces only. In order to meet the requirements for live broadcasting (including high capacity at extremely low latency) and to add a great many other broadcast-orientated features such as access management, Calrec had to implement a proprietary design.

AVnu

CALREC

What's more, the design was built for deterministic behavior, which is not inherent in standard Ethernet. The proprietary nature of the network means that it can connect only Calrec equipment. This is where AVB comes in.

Integrating the AVB interface means that incoming AVB channels, once they are converted into the Hydra2 format within the AVB interface circuitry, will always be available to the entire Hydra2 network. Any or all Hydra2-networked consoles can have equal access to these audio signals. Also, it is possible to route signals from the AVB interface across the Hydra2 network directly to other audio interfaces, which allows the network to act as a signal distribution and routing infrastructure, and as a means of translating AVB channels into other audio formats for distribution to non-AVB equipment. Similarly, with outgoing AVB audio, all consoles and interfaces on the Hydra2 network can access and contribute to outgoing AVB streams.

Adding the AVB interface provides a connection to our proprietary net-

(continued on page 36)

# Mojave Audio MA-301fet Multi-Pattern Large Diaphragm Condenser Microphone

**BY RUSS LONG FOR *PRO AUDIO REVIEW***

tech@psn inthefield

The latest mic in the Mojave Audio lineup, the MA-301fet, is a multi-pattern version of the company's large-diaphragm, solid-state MA-201fet condenser microphone.

The MA-301fet ($895) weighs 1 pound and measures 7 5/8-inches long by 2-inches in diameter. As with most of the other mics in the Mojave family, the MA-301fet has a sexy black finish with a head basket shape reminiscent of a classic Neumann U-87. The large diaphragm, FET (Field Effect Transistor) preamp, condenser microphone features a 20 Hz to 20 kHz, ±3 dB frequency response and employs a hand-selected double-diaphragm, gold-sputtered, 3-micron, 1-inch diameter capsule, Jensen audio transformer, military-grade FET and custom-designed low-noise resistors.

The MA-301fet's polar patterns are omni, cardioid and figure-eight. The bass roll-off provides -6 dB per octave attenuation with a 100 Hz corner frequency. The mic has a 550 ohm output impedance, an 80 dB (A-weighted) signal to noise ratio, 14 dB self noise and can handle SPL levels up to 124 dB. With the MA-301fet and its included shock-mount packed into a foam lined, 10-inch by 9-inch by 4.5-inch carry case, it weighs 4 pounds and will easily hold up to the rigors of every day use.

The MA-301fet is easily adaptable to virtually any recording application. The mic does a wonderful job of capturing vocals. I found the mic's bass roll-off to work well with vocals, sucking out the low-frequency muddiness without eating into the body of the vocal sound. Acoustic guitars record brilliantly with the MA-301fet.

While I found the mic's forte to be vocals and acoustic guitars, the MA-301fet works well in nearly any situation. I tracked drums using one MA-301fet on the snare and one on the kick. The snare sounded fantastic: a big warm body and just the right amount of crack without the need for any additional EQ. The only downside is the mic's size, making snare placement a bit tricky.

I also utilized the MA-301fet as a kick-out mic, placed about six inches in front of the center of the kick drum (along with an AKG D112 positioned just inside the hole in the front of the drum) and the sound was massive. I'm a long-time user of Mojave MA-300s on toms and I found the MA-301fet to perform equally well. In several tracking instances, I used the mics through the Manley Langevin Dual Vocal Combo to capture drum overheads and had wonderful results. I used them to record congas, bongos, shaker and tambourine with excellent recordings in every instance.

Piano records wonderfully through the MA-301fet, sounding full, rich, smooth and present. It also worked well for recording violin, viola and cello.

If there's a perfect new LDC, this is it, as it can easily replace a Neumann U-47fet or U-87, and its price tag is staggeringly low.

Mojave Audio
mojaveaudio.com

**Mojave Audio MA-301fet Multi-Pattern Large Diaphragm Condenser Microphone**

# Calrec

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work, in effect overcoming the limitations of proprietary technology. One can use Hydra2 to connect the Calrec consoles and infrastructure for low-latency, utterly reliable and deterministic high-capacity routing, and then rely on points of contact with an AVB network to import and export other signals easily.

For example, a Hydra2-AVB integration might be useful with a communications system such as Riedel's Artist system. In a live studio facility, it is common for large numbers of signals to pass between the communications system and the audio mixing console. AVB provides an affordable, flexible way to make it happen. (In fact, Riedel and Calrec have tested connecting Hydra2 and the Artist intercom system over AVB, with excellent results.) Similarly, if a video routing system, equipped with audio de-embedding capability, were to have an AVB connection onto a Hydra2 network, it would provide an excellent mechanism for getting those de-embedded signals in and out of the audio mixing console domain.

The examples above demonstrate the ability to make high-bandwidth, flexible connections between different subsystems within a broadcast facility. Without a Hydra2-AVB networking architecture, facilities must use somewhat more expensive and inflexible analog, AES3, or MADI connections to accomplish the same thing. The AVB solution, on the other hand, requires only a single installation and minimal cabling (hundreds of signals can be transported on a single Gigabit AVB cable). An AVB solution can cope with changing levels of usage and equipment, and, unlike MADI and other point-to-point methods, will serve many sources and destinations. In short, AVB could prove to be a cheap, flexible alternative to the mass of spaghetti wiring you see in many broadcast facilities today.

Before implementing AVB into Hydra2, we sought partners that could help us speed up our AVB development. Our membership in the AVnu Alliance, whose primary concern is to guide and support AVB development and provide accreditation for new products, gave us access to information and services that have proven invaluable during development.

We also worked with LabX, a U.S. company with strong experience and a proven track record in AVB interface IP. LabX provided a tried and tested IP design that we have implemented in Calrec-designed hardware. Through this partnership, our customers get the benefit of LabX's mature IP combined with Calrec's highly reliable and efficient hardware design.

Thanks to strong partnerships with both the AVnu Alliance and LabX, the implementation came off with no major challenges. In fact, the LabX-Calrec approach has been so successful that we are continuing to work together on a plan for a second AVB interface design with higher capacity. This second interface will run at "wire speed," meaning that its capacity will be limited only by the capacity of the Gigabit speed of the Ethernet connection, and by the packing efficiency of the AVB streams.

The bottom line: Hydra2 is even better with AVB. Operators of Hydra2 networks can expect a seamless integration of AVB into their Hydra2 environments. AVB channels can be patched as easily as if they were native Hydra2 signal ports. We see AVB as a natural companion technology to Hydra2. In combination, the two can provide powerful, application-specific, broadcast-quality audio network fabrics for the future.

Calrec Audio
calrec.com

Patrick Warrington serves as Technical Director at Calrec Audio.

The Audix SCX25A

"... destined to become a classic."
*Dennis Leonard, Supervising Sound Editor, Skywalker Sound*

**The Audix SCX25A large diaphragm condenser mic is perfect for live or studio. The SCX25A delivers a pure, open-air sound with exceptional detail and realism. With its patented internal suspensions system, wide cardioid polar pattern, frequency response of 20Hz - 20kHz and SPL levels up to 135dB, there's virtually no live or studio miking challenge that the SCX25A can't handle.**

"I use the Audix SCX25A as the foundation for my acoustic bass recording recipe. It's a beautiful, warm, full-spectrum microphone that is just a great all-purpose mic. "
*Steve Bailey - Bassist Extraordinaire*

"We used two SCX25As to mic Peter's Bösendorfer piano for the acoustic section of the 'Back To Front' tour. To my ear, it was the best live acoustic piano sound I have achieved to date."
*Ben Findlay, Front of House - Peter Gabriel*

"With the Audix SCX25A's, I can tell exactly which cymbal is which. They sound creamy, organic and natural; just the way they do sitting at ground-zero at the drum kit as I play them. SCX25A's are the most amazing overhead mics I've ever used."
*Todd Sucherman, Drummer - Styx*

"Whenever I go to a new studio, I always ask the in-house guy to put up his best pair of piano mics. Then I put up the Audix SCX25A's. They always out-perform. They're my go-to piano miking solution."
*Paul Mitchell, Front of House - Joe Sample, Jazz Crusaders*

"On any night in the Forbes Center's Concert Hall we might be presenting a soloist with piano, opera, large ensemble jazz, or the Mozart Requiem with symphony and chorale. Across this musical spectrum I can count on our SCX25A's to give me outstanding definition with every recording. They really are amazing."
*Tom Carr - Recording Engineer/Sound Designer - Forbes Center for the Performing Arts*

"I have owned a pair of the SCX25A lollipops since they were introduced. It is one of my favorite microphones for acoustic guitar and jazz guitar. Its ability to capture the essential sonic detail of guitar, piano and any other stringed instrument makes the SCX25A perfect for high-resolution 24 bit/DSD recording."
*John Gatski - Everything Audio Network*

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**The Audix SCX25A is available as a single mic, matched pair or as a bundled piano miking kit. Try the Audix SCX25A for yourself and see why so many professionals agree that it is a premium performer for any task.**

## Focusrite Tape iPad App

Focusrite's Tape for iPad, a recording app that offers 2-track recording, instant mastering, customizable tape artwork and social media, is now available for free through the Apple Store.

Users can record to the Tape for iPad app through the built-in iPad microphone, iTrack Solo, or any Core Audio compliant audio interface, including interfaces from the Scarlett range. Key features in the app include: two separate inputs for recording, meters to measure the input levels, compatibility with all iPad Core Audio Compatible interfaces, low-latency monitoring, one touch mastering, and sharing capabilities through Soundcloud, Facebook, Twitter and more.

## KRK ROKIT G3 Monitors

Gibson Pro Audio's KRK Systems has released its new ROKIT Generation 3 Studio Monitors (ROKIT G3), available in five-inch, six-inch and eight-inch options, and all with a lightweight, yellow composite woofer. The monitors' tuning process treats the woofer, cabinet and port as a single, integrated whole with the intention of providing vocal clarity with extended bass response. The G3s also sport a redesigned radius cabinet baffle that reportedly minimizes diffraction.

The ROKITs include an analog, bi-amped, class A/B amplifier, and each monitor in the line features an upgraded, one-inch silk-dome tweeter that provides response up to 35 kHz, coupled with KRK's proprietary waveguide technology for stereo imaging.

## Solid State Logic MADI Dante Bridge

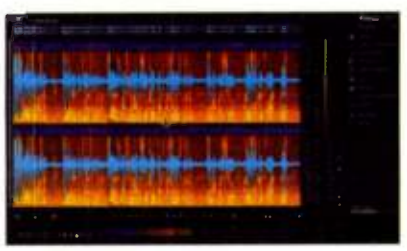
Solid State Logic has introduced its MADI Dante Bridge, which it says is the first broadcast specification bridge between the MADI audio format and Dante IP Audio Networks. The MADI Dante Bridge enables SSL C100 HDS and C10 HD Digital Broadcast Consoles or any other standard MADI device to connect to Dante networks with redundancy maintained.

With 64 channels per Bridge (@ 48 kHz) and up to 512 channels per 1 GB network link, Dante is scalable and capable of providing routing channel counts from tens to thousands and beyond using standard IT infrastructure. The Bridge features redundant PSU, MADI ports and Dante ports and also includes a pair of redundant sync inputs for use as a self-redundant Dante Grand master clock.

## iZotope RX 3 Upgrade

iZotope, Inc. has announced RX 3, an update to its audio repair suite. Designed for audio engineers, post production professionals, broadcasters, podcasters and others, RX3 is intended to help rescue troubled audio. The update includes new tools and enhanced workflows, as well as a redesigned user interface.

The RX 3 reportedly works up to six times faster due to under-the-hood processing changes and a redesigned user interface; can remove or reduce reverb from audio using the new Dereverb module; can clean up dialogue with the Dialogue Denoiser; and has an unlimited Undo history.



## firstlook

### Focal Spirit Professional Headphones

Focal is releasing Spirit Professional headphones, designed for monitoring use. The circum-aural design is intended to optimize acoustic coupling to the ear. Aimed for professional recording studios, the headphones are also suitable for broadcasting or home studios, where the noise level is much higher; thus they were designed as closed-type headphones.

Memory foam is used in the ear-pieces. The headphones sport Mylar/ Titanium alloy drivers, and work on the acoustical load of the transducers has reportedly resulted in articulated bass similar to open-style headphones. The Spirit Professionals include a low-impedance OFC coiled cable (13 ft/4 m) as well as a straight cable (4.6 ft/1.4 m) with a built-in track selector and microphone for receiving calls.

## Mackie MRmk3 System

Mackie has redesigned its line of MRmk3 Powered Studio Monitors. The new MRmk3 line of speakers is designed to enhance sound for mixing, monitoring and multimedia in home or project studios, and will replace the existing generation of monitors with the MR5mk3 and MR8mk3, while expanding the range with the 6.5-inch MR6mk3 full-range monitor and MR10Smk3 studio subwoofer.

The new line of speakers includes a minimum-diffraction waveguide intended to create a smooth transition from highs to lows and create a wider sweet spot. The power amplifiers and transducers are also custom-matched for increased performance. All MRmk3 cabinets are rear ported. A range of I/O options deliver the connection types needed for studio integration, and there are customizable acoustic controls to get the sound needed for the space.

## FuzzMeasure V3.3

SuperMega UltraGroovy recently announced the availability of FuzzMeasure 3.3, an update to the company's measurement package for OS X, offering an overhaul of its audio engine and improvements to the Waterfall plug-in.

FuzzMeasure is an audio and acoustic measurement tool for audio and live-sound professionals and offers a range of options for visualizing measurement results. Fuzz Measure plays a swept sine wave signal to measure an impulse response that then yields Frequency Response, Phase Response, Waterfall and other graphs that explain the behavior of an acoustic space, a loudspeaker or audio components. Audio engine improvements allow playback over multiple channels at once and audio delay values between measurements have been stabilized. It has also improved comparisons between multiple records when not using automatic correction.

## Mackie SRM Speaker Line

Mackie has extended its SRM powered loudspeaker line, introducing the SRM550, SRM650 and SRM1850. All three new models are 1600 W and feature custom transducers housed within an all-wood cabinet. There are two high-output full-range models—the 12-inch SRM550 and 15-inch SRM650 plus the SRM1850 18-inch powered subwoofer. The three speakers also include acoustic correction DSP and a feedback destroyer.

## Bag End CD-12 System

Bag End Loudspeakers has released the newest addition to its Venus Series: the CD-12, a full-range, compact loudspeaker system with a multi-angle enclosure for installations. System components include the E-12F Neodymium magnet 12-inch cone transducer and the E-806 1.4-inch exit Neodymium compression high frequency driver, coupled to a directivity controlled waveguide.

The Time-Align technology featured in the CD-12 is intended to make sure that acoustical signals are presented to the listener in the same relationship as the electrical signal at the input terminals of the loudspeaker. It is designed for applications ranging from nightclubs to auditoriums to theatrical sound.

# firstlook

## PreSonus StudioLive AI Mixers

Set to be released in the third and fourth quarter of 2013, PreSonus has announced a tric of StudioLive AI hardware/software digital mixing and recording systems: the 32-channel StudioLive 32.4.2AI, with 24 dedicated mix buses; 24-channel StudioLive 24.4.2AI, with 20 dedicated mix buses; and 16-channel StudioLive 16.4.2AI, with 16 dedicated mix buses.

The desks feature Burr-Brown A/D/A converters and new DSP architecture based on the 64-bit Studio One audio engine; DSP; Wi-Fi and LAN communication; an onboard FireWire S800 interface; and a software suite for Mac, Windows, and iOS. All signal processing—Fat Channel processing, reverb and delay effects, graphic EQs, etc.—is available on all channels and buses at all times. The new mixers sport a FireWire s800 interface and an Ethernet control port on an upgradeable card that can be swapped for optional Dante, AVB, or Thunderbolt.

There's more information on all the products featured at prosoundnetwork.com/sept2013.

## Bose ControlSpace ESP Additions

Bose Professional Systems Division has added a trio of new ControlSpace ESP engineered sound processors. The Bose ControlSpace ESP-880 (a fixed 8x8 analog I/O configuration—Pictured), ESP-1240 (12x4 analog I/O) and ESP-4120 (4x12 analog I/O) engineered sound processors all include a rear-panel expansion slot that accommodates optional networking cards, including Dante and AVB network audio. Networking cards support combined audio and control connectivity with third-party products, other Bose ESP processors, and Bose PowerMatch amplifiers.

In addition, an integrated ESP-Link optical output reportedly provides low latency, uncompressed 48 kHz audio to same-rack Bose PowerMatch amplifiers. All ESP processors include control input and output capabilities, as well as built-in RS-232 serial and Ethernet ports, allowing integration with industry-standard control systems.

## RCF HD 32-A Loudspeaker

RCF has debuted HD 32-A, an active, two-way loudspeaker that is part of its D Line. The loudspeaker sports a new ND 840 large format 2-inch titanium compression driver with a 3-inch voice coil that reportedly allows a crossover point of 800 Hz. The 41 lbs. loudspeaker features a 90 x 60 degree coverage area and a frequency response of 45 Hz to 20 kHz (+/-3 dB).

The onboard D LINE amplifier offers 700 W per channel with DSP

## briefs

### Vue Gets Jazzy In Detroit

DETROIT, MI—Vue Audiotechnik (vueaudio.com) systems provided by Whitmore Lake, MI-based Aerial Enterprises were used for two stages at the Detroit Jazz Festival this year. The Mack Avenue stage featured Stereo al-4 subcompact arrays, while the Carhartt Amphitheater stage had al-8 line arrays.

### Adamson Flies With Imagine Dragons

ESCONDIDO, CA—Sound Image is on the road with Imagine Dragons, using an Adamson (adamsonsystems.com) system at every stop, with 42 Energia E15 line array modules, 12 T-21 subwoofers and 14 Spektrix loudspeakers.

### A Shure Thing At Bing

STANFORD, CA—Stanford University opened its new Bing Concert Hall this year, outfitted with a Shure (shure.com) UHF-R wireless microphone system. Sonitus Consulting selected the system and Pro Sound & Video, Los Angeles, handled integration.

### JT Uses A-T

NEW YORK, NY—For Justin Timberlake's recent stadium tour, FOH mixer Andy Meyer chose to use the Artist Elite 5000 series UHF wireless system with an AEW-T6100 transmitter and AEW-R5200 reciever from Audio-Technica (audio-technica.com).

### Neutrik, Lennon Bus Get Warped

CHARLOTTE, NC—Neutrik (neutrik.com) accompanied the John Lennon Education Tour Bus this summer as it toured, making stops at the Vans Warped Tour. Attendees were encouraged to download the Neutrik-branded Lennon Bus app.

### Nexo New On Chesney Tour

NASHVILLE, TN—Kenny Chesney's touring with a new Nexo (yamahaca.com) STM line array provided by Morris Light & Sound. The system includes 74 M46 for mains, 74 b112 bass extensions, 48 s118 flown subs, 16 RS18 ground ray subs, 12 PS10s for front fills, 14 Geo S 1210s and two Geo S1230s, 22 NUAR amp racks, and two Yamaha DME 64 digital mix engines.

# Veteran Engineers Create SoundGirls.Org

**BY KELLEIGH WELCH**

NEW YORK, NY—Last October, at the 2012 AES Convention in San Francisco, live audio engineers Michelle Sabolchick and Karrie Keyes realized how rare it was to encounter other women in the industry, when they participated in a panel discussion on women in the audio industry. "Karrie and I have been in the audio industry for over 20 years and we never met until last year," Sabolchick said. "We bonded over our stories and it was nice to have this communal feeling."

Following the AES conference, Keyes realized the industry was missing a place for female audio engineers to connect, and recruited Sabolchick to help create an organization to fill

*(continued on page 43)*

**SoundGirls.Org is a new website for women in the live sound industry, offering networking, advice and more.**

# The Bowl's on a Roll

**BY STEVE HARVEY**

HOLLYWOOD, CA—The Hollywood Bowl may have won *Pollstar*'s Best Major Outdoor Concert Venue award for the ninth consecutive year in February 2013, but the team behind its audio technology has no desire to rest on its laurels. At the start of this year's summer season, the venue installed new L-Acoustics arrays, replacing an older V-Dosc setup with the world's first all-white K1 system, quite likely the first semi-installed K1 rig anywhere in the world.

Winning those awards over the years has been no mean feat, however. The venue presents one of the most diverse music programs anywhere to an audience of nearly 18,000 seated in an amphitheater that extends 450 feet from the stage and rises 100 feet above it.

"It's a unique venue—one of the top venues for acoustic orchestral music as well as genres from rock to world music and jazz," says Fred Vogler, principal sound designer and mixer for the Los Angeles Philharmonic, which, along with the Hollywood Bowl Orchestra, calls the venue its summer home. "We have high-level acts with a sophisticated audience, and we have a good set of people putting these productions together, so it's great to have an opportunity to upgrade our sound system with the tools that are needed to perform at that level."

The two main left and right hangs each include 16 K1 arrays together with four K1-SB subs, with four under-hung Karas for down fill. The flown subs are supplemented by six SB28s, topped with four Arcs IIs providing wide coverage to the ramp box seats, on the deck, per side. A center hang of eight Kara cabinets covers the garden boxes and the back row of the pool boxes.

"When you're down in those boxes, you feel a little more presence off the vocals when you can bring it to

*(continued on page 44)*

**Australian worship band Hillsong United recently played to 15,000 fans at the Hollywood Bowl through the venue's new L-Acoustics K1 line array house system.**

# Bad Company: Back In Business

Bad Company hit the road this summer; ensuring coverage at every stop on the shed tour was a sizable JBL VTX line array system provided by Thunder Audio (Livonia, MI).

**BY CLIVE YOUNG**

BETHEL WOODS, NY—Long before that TV talent show borrowed the name, Paul Rodgers was dubbed "The Voice," and it's an appropriate nickname. As the frontman for Free, Rodgers made his mark, but it was his stretch with Bad Company in the Seventies, knocking out six platinum albums and a string of hits like "Rock and Roll Fantasy," "Feel Like Making Love," "Can't Get Enough," "Shooting Star" and the band's eponymous single, that made the group a cornerstone of Classic Rock.

That cornerstone was on full display this past summer when Bad Company hit the road with fellow rock stalwarts Lynyrd Skynyrd for a 13-date co-headlining tour. Founding members Rodgers, guitarist Mick Ralphs and drummer Simon Kirke were joined by modern-day additions guitarist Howard Leese and bassist Todd Ronning, original bassist Boz Burrell having passed away in 2006. Along for each step of the journey was Thunder Audio (Livonia, MI), which provided FOH and monitor gear for Bad Company and a sizable JBL VTX line array system that was used by both groups; Lynyrd Skynyrd carried audio production from Special Event Services (Winston-Salem, NC)

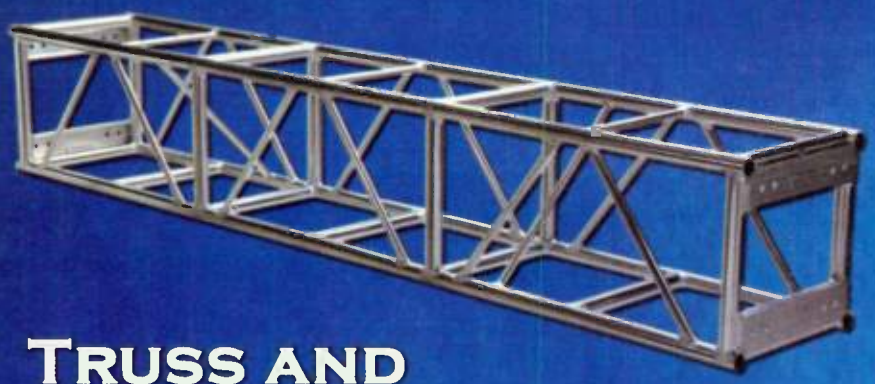
After Bad Company broke up in the early 1980s, Rodgers went on to front supergroup The Firm, and more recently Queen, but in 2010, he, Ralphs and Kirke reconvened and soon Bad Company was back in business. The band's been on the road on and off ever since, according to tour manager Chris Fox. "Mick, Paul and Simon did a reunion show a few years ago, and then they wanted to do a full tour," he said, speaking backstage at the Bethel Woods Center for the Arts, a modern shed venue built on the site of the 1969 Woodstock Festival. "I was pretty fortunate because I was hired to do that reunion and I've been with them ever since."

And that, indirectly, was how Thunder Audio came to team up with Bad Company. "Back in 1996, I was tour managing Days of the New and they did a tour opening for Metallica—whose monitor engineer was Paul Owen," said Fox. "We met and afterwards, I followed what Paul was doing after I left the tour. I hadn't seen him in a while and next thing I know, he had gotten involved with Thunder Audio."

Fast-forward to 2012, and times had changed—Fox had variously worked as a FOH engineer, tour manager/accountant or production manager for acts like The Strokes, Weird Al Yankovic and Mr. Big, while Owen had left the road to be named vice president of Thunder Audio. The two caught up, however, when Fox became the tour coordinator for Dolly Parton, a longtime Thunder client. "Working with Dolly, I got to see how Thunder was top-notch," said Fox. "The gear was great—never had any difficulty with it—and I loved the working relationship that I have with Tony [Villarreal, owner], Paul and everyone at the shop. It was a really easy match, so when this tour went out, it was an opportunity to bring them into the family."

The unlikely Dolly/Bad Company connection was then furthered by the addition of FOH engineer Mike Fechner, who Fox met on the country chanteuse's tour. "The two tours

*(continued on page 42)*



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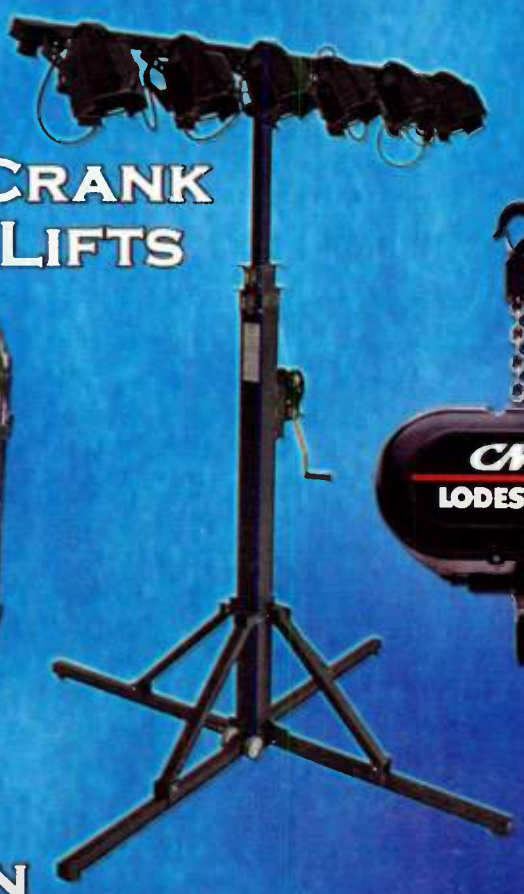

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WHEN QUALITY, RELIABILITY AND PERFORMANCE COUNT

# Bad Company

*(continued from page 40)*

In Good Company: (l-r) Dustyn Peiffer, stage tech; Tim Dressler, monitor engineer; Mike Fechner, FOH engineer; and Sean Henry, system engineer. Missing: Josh Schmitz, PA tech

are apples and oranges," said Fechner. "A good 50 percent of Dolly's show is her talking with the audience, so that's a case where making sure you hear every word is as just important as the music, whereas with Bad Company, they're pretty focused on one thing: Rock 'n' Roll. Both acts are entertaining, but they each get there in their own way."

In keeping with the traditional Classic Rock vibe, Fechner had a FOH mix position to match. Centered around a Midas Heritage 3000 console, the set-up included a few choice items from his studio: "Some of the classic pieces I brought along include a vintage SSL G384fx bus compressor, Smart Research C2 and several Distressors, all put to use in just the right locations."

Still, it's a digital world these days and modern gear could be found at the house mix position, though it appeared in the form of recording equipment. A JoeCo BlackBox recorder captured every show for the band's archives and possible future use. "I use three Audio-Technica AT8035 shotguns in a L-C-R configuration along the front edge of the stage for audience capture," Fechner explained. "At FOH, I also have a pair of Equation F20 condensers in a L-R rear configuration, as well as an AT8022 stereo mic, for the general capture of the amphitheaters. They're all preamped directly through the Midas Heritage console and fed to seven of the 48 JoeCo BlackBox tracks, which allows for a nice 5.1 mix do be done at my facility in Nashville if needed."

> "Both these crews and bands get along so well, work so well. When you see all the stuff we have on stage, you go 'How they hell do they do this?', but our crews just mesh."
>
> *Chris Fox, tour manager, Bad Company*

A second archiving arrangement was also on-hand, as Disc Live Network produced and sold instant live CDs of each show at the band's merch table. "I'm doing a whole submix for the recording," said Fechner, "going through a TC Electronic Finalizer to a few TASCAM CD burners. They take the CDs, dupe them and boom: You get a great live recording—no fixes, no tuning, no tweaks. Before, they had a guy backstage recording, but I said, 'Look, I have this desk, and it can do many things at the same time. Let me pre-dial some stuff and I'll make a couple of compromises in the house mix. We have all these audience mics—blend them in, and there you go.'

If instant CDs put the band's performance under a microscope, so did the clarity of the PA, as the tour marked one of Thunder Audio's first deployments of its new JBL VTX line array system, powered by Crown I-Tech 12000 HD amplifiers. The system featured two left and right main towers with 14 V25 loudspeakers each, along with two out-hangs of eight V25s each, eight ground-stacked S28 subs per side and 22 Crown I-Tech 12000 HD amps powering each side. In addition, the system was managed by system engineer Sean Henry via JBL HiQnet Performance Manager software. "The system is great," he reported. "The VTX boxes go up quickly, they sound good, and we have plenty of headroom." Fox concurred, noting, "I think the VTX PA represents both bands very well, and everything runs smooth."

Keeping things running smoothly was no small matter, given that there were two headlining acts that each played 80 minutes a night, plus a 30-minute set by opening band Black Stone Cherry (which was mixed on a Behringer x32 compact digital mixer at FOH). If the system was trouble-free, that was just one less factor to deal with. Fox explained, "Both these crews and bands get along so well, work so well. When you see all the stuff we have on stage, you go 'How the hell do they do this?', but our crews just mesh. Changeovers happen without incident—20 minutes and they're ready.

"It's been a great reaction to these bands together," he added. "The ticket sales have been phenomenal. This started out as three shows on the west coast with Lynyrd Skynyrd. We went off on our own for a few weeks, but we met up again in Dallas and have been rolling up until tonight, which is the last night of the tour. It's sad, because it's gone really well, so hopefully this thing will come out next year, too."

Thunder Audio
Thunderaudioinc.com

JBL Professional
Jblpro.com

## VITALstats

### Bad Company

**Thunder Audio, Inc.** *(Livonia, MI)*

**FOH Engineer:**
Mike Fechner

**Monitor Engineer:**
Tim Dressler

**Systems Engineer:**
Sean Henry

**Stage Tech:**
Dustyn Peiffer

**PA Tech:**
Josh Schmitz

**FOH Console:**
Midas Heritage 3000

**House Speakers:**
JBL VTX V25, S28 subs

**House Amplifiers:**
Crown I-Tech 12000 HD

**FOH Equipment/Plug-Ins:**
SSL G384fx; Smart Research C2; Empirical Labs Distressors; Klark-Teknik DN370 EQ; Drawmer; TC Electronic Finalizer; Lexicon PCM91; Yamaha SPX990; TASCAM CDR burners

THERE'S MORE ▲ Catch FOH engineer Mike Fechner's audio of Bad Company rolling through "Can't Get Enough" in Woodlands, TX at prosoundnetwork.com/sept2013.

# SoundGirls

*(continued from page 39)*

this void. In March 2013, the idea was transformed into SoundGirls.org, a website designed to provide women in the audio industry with a place to connect, network, give advice and share stories.

"I left the AES panel with the feeling that none of us wanted the conversation to end," Keyes said. "My idea was that we could do something to find the women working in this industry and create a way to communicate with each other."

According to Keyes, women make up only five percent of the audio industry, making it a common occurrence for a female engineer to be the only woman on a crew. While Keyes said she has never felt out of place as the only female on a crew, there is something enjoyable about working and talking with other women in the industry.

"I've never felt outside of a crew and never had a problem being the only woman on a crew, but by getting to know these women, I see that we kind of come at our jobs with a different attitude. There's something that women bring to it that men don't always have," said Keyes.

Since the website's launch, Keyes and Sobolchick said, it has received positive feedback from many members of the audio industry, both male and female. It offers forums for women to discuss their careers and offers prospective female audio engineers advice on how to build a career in audio. "It's really important to have support and having women that are veterans in this industry is great to provide as a role model," said Keyes.

Sabolchick emphasized that the website is not meant for women to complain, but instead to offer each other support and connections in a male-dominant field. "It's nice to have a place where women can be there to support each other with specific issues," Sabolchick said.

Each month, SoundGirls.org profiles a woman in audio, introducing the woman to the site's members and offering a visual of what she does in her career. Keyes, Sabolchick and Kelly Levstek, a recent graduate from Capital University and current employee at Eighth Day Sound, also blog about their current experiences working in audio. Blog entries have included stories about the tours they recently worked on, and in Levstek's case, how she interned with Eighth Day Sound, and then later landed a job with the sound company.

Since SoundGirls.org is still new, Keyes and Sabolchick said they have many plans for the future. Keyes said she hopes to get the organization more involved in community outreach, and ultimately gain non-profit status so they can offer scholarships to young girls looking to start a career in audio engineering.

**SoundGirls**
**soundgirls.org**

> "I've never felt outside of a crew and never had a problem being the only woman on a crew, but by getting to know these women, I see that we kind of come at our jobs with a different attitude."
> *Karrie Keyes*

# Hollywood Bowl

*(continued from page 39)*

> "We did a very diligent audition process in the fall. We wanted [our next PA] to perform well with the pop and jazz and world music shows, but it also had to cater to the acoustic orchestral sound and be something very natural sounding, very open."
>
> *Fred Vogler*

the center," Vogler explains. "The integrity and the style of speaker seamlessly mesh together, so you don't feel like you're walking in and out of a coverage pattern."

The new rig includes fewer boxes than the previous system, yet offers a significant improvement in performance, according to Vogler. "The enclosures are closer together. The integrity of the look is better, and the proximity of the drivers and the way the boxes interface is so much tighter and better, that the wavefront coming off that array is really high-level. When you walk the venue, there's no weird transition point; it just feels even throughout the venue."

The main arrays are also set a little higher than the previous rig. "We were initially lower with the K1s to try to keep the location of the sound source at the stage. We wanted a little more air, so we raised it about a meter and a half. What we found was that the K1 still kept the localization to the stage," Vogler reports.

The main system is powered by 31 LA8 amplifiers, which also provide processing such as gain, delay and EQ, controlled via L-Acoustics' Network Manager software. The software offers a different approach to the Bowl's previous DSP: "You do lifts and boosts in a different way; it's not a parametric, but I also have parametric control. And they have array morphing, which is kind of a combination of equalization."

Eight KARAs are deployed along the stage lip to provide additional front fill on louder non-orchestral shows. Previously installed 115XT HiQ boxes provide coverage in the seating areas that are acoustically shadowed by the venue's lighting towers.

Vogler also reports that the venue has been applying acoustic treatment. "On surfaces that are closest to the PA, we've put acoustic treatment. We've been doing Pyrok on all of our towers—it's really nice."

It was not a foregone conclusion that the venue would upgrade its L-Acoustics system, despite a long relationship with the manufacturer. "We did a very diligent audition process in the fall," says Vogler. "We wanted it to perform well with the pop and jazz and world music shows, but it also had to cater to the acoustic orchestral sound and be something very natural sounding, very open."

Vogler has had no reason to complain: "There's integrity to the signal that we haven't experienced before. And the resolution is such that it's very natural. It doesn't feel like you're applying some kind of coloration due to amplification. We wanted to give people a big step forward in sound, and I think we've done it."

He concludes, "I always wanted to have the biggest, baddest system, and boy, we're knocking at it. I don't know if we can get much better."

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# TOP 10 TOURS OF THE MONTH

| ACT / STATISTICS | CREW | EQUIPMENT |
|---|---|---|
| 1 KENNY CHESNEY \| MORRIS LIGHT AND SOUND INC. | John Mills (cc/se); Chris Rabold (be); Bryan Baxley (bme); Phill Robinson (me-Chesney); Justin Meeks, Phil Spina, Kyle Fletcher, Tanner Freese, Preston Grey (techs); Jamison Beck (patch) | HC: Midas Pro9; MC: (2) Midas Pro9; HS: (100+) Nexo STM; IEM: Shure PSM 1000 (Chesney), Sennheiser (band); HA: Nexo NUAR Universal Amp Racks; HARDWIRED MICS: Heil; Shure SM57, Beta52, SM58; Sennheiser; Audio-Technica; Radial JD6, JDI, Bassbone; WIRELESS MICS: Shure Axient with KSM9HS capsule |
| 2 TAYLOR SWIFT \| EIGHTH DAY SOUND | Edgardo Vertanessian (he); David Payne (be); Jordan Kolenc, Scott Wasilk (me); Bill Flugan (cc); Chris Bellamy, Casey Stewart, Nathan Fenchak, Dan Bluhm (tech) | HC: DiGiCo SD7; MC: (2) DiGiCo SD7; HS: d&b Audiotechnik J8, J12, V8, J Infra; J Sub; Q1; IEM: Shure; HA: d&b Audiotechnik; HARDWIRED MICS: Shure; Beyer; Radial JX44, J48, JDI, SGI, Reamp JCR WIRELESS MICS: Sennheiser; FOH EQUIPMENT: Neve Portico II; Waves: SPL Transient Designer; MONITOR EQUIPMENT: Waves: SPL Transient Designer; Empirical Labs; Summit Audio |
| 3 BRUNO MARS \| CLAIR | Derek Brener (be); James Berry (bme); Erik Rodstol (me/mtech); Jeff Hargrove (cc/se); Mike Gamble, Austin Dudley (techs) | HC: DiGiCo SD7 with SD Racks; MC: DiGiCo SD7 with SD and Mini Racks; HS: Clair i-5, BT 218, i-micro; MS: Clair BT 218, CM-22, BT 118; IEM: Sennheiser SK 2000, AC 3200 combiner; Clair antenna combiner, Helicals; HA: Lab.gruppen PLM 20000Q; MA: Lab. gruppen PLM 20000Q; HARDWIRED MICS: Earthworks KP1, SR30, SR 40, DP30/C; Beyer M88, Opus 88; Shure SM 57, Beta 57a, Beta 91; Sennheiser e 945, e 602, MKH 416; Heil PR 30; Radial JDI; Audio-Technica ATM25; WIRELESS MICS: Sennheiser SK 2000; FOH EQUIPMENT: Waves Mercury; MONITOR EQUIPMENT: Waves Mercury |
| 4 JUSTIN BEIBER \| CLAIR | Gordon Mack III (be); Alex Macleod (me); Arnie Hernandez (cc/se); Joel Merrill (mse); Niall Slevin (rfe), Hank Fury, Banjamin Turner (tech) | HC: Avid Venue Profile; MC: DiGiCo SD10; HS: Clair i-5, i-5b, i-3; MS: Clair SRM; IEM: Shure PSM 1000; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure; Sennheiser; Radial J-48; WIRELESS MICS: Shure UHF-R; Heil PR 30; Crown CM-311; FOH EQUIPMENT: Waves Mercury |
| 5 PAUL MCCARTNEY \| CLAIR | Paul "Pab" Boothroyd (be); John "Grubby" Callis (me); Chris Nichols (se); Paul "Swanny" Swan (mse), Kevin Leas, Bryce Beauregard, Steven Hupkowicz (techs) | HC: Avid Venue Profile; Midas Pro9; MC: (2) Midas Heritage 3000; HS: Clair i-5, i-5b, BT-218 subs; MS: Clair SRM, ML-18, R-4 III; IEM: Shure PSM600; HA: Lab.gruppen; MA: Crown; WIRELESS MICS: Shure UR series with Beta58a capsule; FOH EQUIPMENT: dbx 160SL; TC Electronic 6000; MONITOR EQUIPMENT: XTA GQ600b; Drawmer DS201; Yamaha SPX990 |
| 6 BLAKE SHELTON \| CLAIR | Jeff "Pig" Parsons (he); Brad Baisley (me); Tim Holder (cc/se); Jared Lawrie (mse), James Higgins (tech), Art Rich (pm) | HC: Avid Venue Profile (96 Ch.); MC: Avid Venue Profile (96 Ch.); HS: Clair i-5, i-5b, BT-218, i-dl, i-micro; MS: Clair SRM; IEM: Sennheiser G3; JH Audio JH-13, JH-16; Aurisonics; HA: Lab.gruppen PLM 20000Q; MA: Crown; HARDWIRED MICS: Sennheiser e-901, e-902, e904, e905, e906, e614, e602, e914, e935, 421; WIRELESS MICS: Sennheiser em2050 receivers with SKM2000XT, e535 capsule; FOH EQUIPMENT: Avid VenuePack 3; Rane Serrato; MONITOR EQUIPMENT: Avid VenuePack 3; Crane Song Phoenix; McDSP MC2000; Flux EQ; Radial 500 Series PowerStrip, PowerPre, Q4 |
| 7 JASON ALDEAN \| SPECTRUM SOUND | Chris Stephens (he); Evan Richner (me); Joseph Lloyd (pm); Jeremy Seawell (se); Ryan Stotts (mtech); Bob Campbell (tech) | HC: Avid Venue; Midas 431 preamps; MC: Avid Venue; Midas 431 preamps; HS: d&b audiotechnik (64) J8, (8) J12, (16) J Sub, (24) B2, (8) Q10; IEM: Shure PSM 1000; Ultimate Ears UE-7, UE-11; HA: d&b audiotechnik D12; HARDWIRED MICS: Audio-Technica AE6100, AE2500, ATM350, ATM450, AT4050, AT4081; Shure SM57; WIRELESS MICS: Audio-Technica Artist Elite 5000 series wireless with T6100, T1000 transmitters; FOH EQUIPMENT: Lake LM44; ATI DDA 212XLR; Waves Platinum Bundle; Crane Song Phoenix; SPL Transient Designer; Massey De:Esser, vt3; MONITOR EQUIPMENT: Massey L2007, vt3, De:Esser |
| 8 ONE DIRECTION \| EIGHTH DAY SOUND | Mark Littlewood (be); David Martell (me); Vince Buller; Chris Hall; Chris Delucian (techs) | HC: Yamaha PM5D; MC: Yamaha PM5D; HS: d&b Audiotechnik J8, J12, B2; V8, V12; IEM: d&b Audiotechnik M4, Q Sub; HA: d&b Audiotechnik; MA: d&b Audiotechnik; MICS: Shure wireless; Radial Gold Digger |
| 9 NEW KIDS ON THE BLOCK / 98 DEGREES / BOYZ II MEN \| CLAIR | Kevin Elson (be); Chris Holland (me); Andy Sottile (cc/se); Rachel Adkins (ae), Jonathan Yochem, Rick Roman (techs) | HC: Avid Venue D-Show (96 Ch.); MC: Yamaha PM1D; HS: Clair i-5, i-5B, i-3; MS: Clair Prism SRM, BT-118; IEM: Sennheiser 2050; Shure PSM 600, PA821A combiner; Clair Helical; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Crown CM 700; Shure SM57, Beta52A, Beta91, KSM 44; Audio-Technica AT4081; Heil PR 30; Radial JDI DI; Beyer Opus 88; AKG C 460; Countryman DT10; WIRELESS MICS: Shure UR SM58; FOH EQUIPMENT: Empirical Labs Fatso; TC Electronic D-Two; PLUG-INS: Waves SSL 4000, C6; TC Electronic DVR2; McDSP 4000 |
| 10 RASCAL FLATTS \| SOUND IMAGE | Jon Loeser (he); Stuart Delk (me); Jeremy Overall (cc/se); Steve Berry, Ashley Corr, Alex Moore (techs) | HC: Studer Vista 5; MC: Studer Vista 5; HS: JBL (60) VTX-V25 (32) VTX-S28; Sound Image (6) Wideline; MS: JBL VerTec (6) VT4889, (2) 4880; IEM: Sennheiser G2; Shure PSM 1000; HA: Crown I-Tech 12000HD; MA: Crown I-Tech 12000HD; HARDWIRED MICS: Shure; WIRELESS MICS: Shure UR4D with 58 caps; AKG 520 headset mics; FOH EQUIPMENT: TC Electronic 6000; Yamaha SPX2000; Waves Multirack; Manley ELOP; Dolby Lake Processor; Samplitude Multitrack; Metric Halo LIO-8, Spectrafoo; JBL Performance Manager; MONITOR EQUIPMENT: TC Electronic 4000; Yamaha SPX2000, (2) Pro Wireless Combiner. |

**LEGEND:** (he) house engineer. (ahe) ass't house engineer. (be) band's house engineer. (me) monitor engineer. (ame) ass't monitoring engineer. (bme) band's monitor engineer. (se) systems engineer. (ae) ass't engineer. (tech) technician. (cc) crew chief. HC: house console. MC: monitor console. HS: house speakers. PMS: personal monitor systems. MS: monitor speakers. HA: house amplifiers. MA: monitor amplifiers.

Top 10 grossing tours according to *Billboard*. Some tours did not report grosses for all shows; rankings may be affected as a result. Equipment and crew information are provided by the respective sound reinforcement companies.

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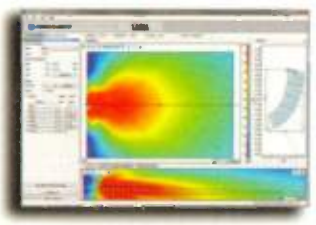

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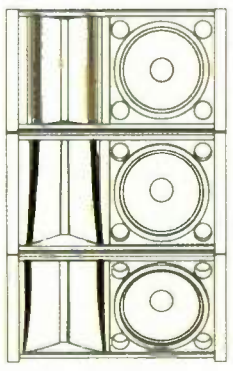


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# soundCHECK A SAMPLING OF REINFORCEMENT

| ACT | SOUND CO | VENUE | CREW | EQUIPMENT |
|---|---|---|---|---|
| Action Bronson, Worlds Fair, PicturePlane, Jamaican Queens, Galleon | **BOULEVARD PRO**<br>Ridgefield Park, NJ | **BUSHWICK BLOCK PARTY**<br>Brooklyn, NY | **Anthony Cioffi** (he), **Bob Potanka** (me), **Nick Cromwell** (se), **Tom King** (se) | **HC:** Yamaha CL5; **MC:** Yamaha CL5; **HS:** L-Acoustics V-Dosc, dV-Dosc, SB218 subs, 108P; **MS:** L-Acoustics 112P, SB15p, Arcs, SB18; **HA:** Lab.gruppen; **MA:** L-Acoustics LA8 Racks |
| American Liver Foundation Boogie Ball featuring Sister Sledge | **IRONMAN SOUND**<br>St. Louis, MO | **AMERISTAR CASINO**<br>St. Charles, MO | **Bob Horner** (he), **Rusty Shaw** (me), **Kevin Hayden** (se), **Ian Goodman** (ae), **Nate Golomski** (tech) | **HC:** Midas Heritage 3000; **MC:** Midas Heritage 3000; **HS:** Martin W8LC, WSX; **MS:** Martin WS218X, WS18X HA: Lab.gruppen PLM; **MA:** Crown |
| Bruce Hornsby and the Noisemakers | **SOUND WAVE AUDIO**<br>Wilmington, NC | **GREENFIELD LAKE AMPHITHEATER**<br>Wilmington, NC | **Danny Phelps** (he), **Daniel Beech** (me), **Michael Thrift** (se), **Ken Byrd** (tech) | **HC:** Midas Pro6; **MC:** Avid Venue Profile; **HS:** JBL VerTec 4889, 4880; **MS:** EAW SM-200; **HA:** QSC PL380; **MA:** QSC PLX3602 |
| Hastings College New Student Days Court Bash | **DYNASAUR SOUND & LIGHT**<br>Hastings, NB | **HASTINGS COLLEGE**<br>Hastings, NB | **Neil Brunkhorst** (he), **Doc Ivo** (se), **Robby Collins** (tech) | **HC:** Dynamics 802; **HS:** Wannanosaurus Bins with Centrosarurus Tops; **HA:** Crown Macrotech, BGW |
| Labor Day Bama Bash with T. Graham Brown, David Ball, David Frizzell, Horizon and Shane Owens | **JEM PRODUCTIONS/ PRO SOUND SOLUTIONS**<br>Dothan, AB | **DIXIELAND DIRT TRACK**<br>Cottonwood, AB | **Johnny Mack** (he), **Tammy Lynn** (be), **Jim Mason** (me) | **HC:** Mackie SR40•8; **MC:** Behringer MX 3282A; **HS:** JBL 4732-T, MRX528, proprietary subs; **MS:** Electro-Voice SH-1502ER, JBL PRX635, SR4715A, Sennheiser EW300 IEM G3; **HA:** Crown XTI 1000, 2000, I-Tech 4000, I-Tech 6000, MA3600vz; **MA:** Crown XTI 1000, 2000, 4000, MT 600, 1200 |
| Little Camille's Music By The Bay Festival | **EMCEE AUDIO PRODUCTIONS**<br>Chesterfield Twp., MI | **WALTER & MARY BURKE PARK**<br>New Baltimore, MI | **Jason LaPlant** (me), **Gerlad "Curly" Wonch** (se), **Pat Williams** (ae), **Matt Matthews** (tech), **Jeremy Wonch** (tech) | **HC:** Avid Venue SC48; **MC:** Yamaha LS9-32; **HS:** D.A.S. Aero 12A, LX-218-CA; **MS:** D.A.S. Audio Road 12A |
| Los Tigres | **H.A.S. PRODUCTIONS INC**<br>Las Vegas, NV | **BUFFALO BILLS STAR OF THE DESERT ARENA**<br>Primm, NV | **Kyal Chirnside** (he), **Todd Chandler** (me), **Howard Smart** (se) | **HC:** Avid Venue Profile; **MC:** Yamaha PM5D-RH; **HS:** Turbosound Flashline, Flex Array; **MS:** Adamson M15; **HA:** Turbosound, Lab.gruppen PLM 20000Q; **MA:** Crown I-Tech 4x3500HD, Sennheiser G3 IEM |
| The LP Tour with Big Head Todd and the Monsters, Soul Asylum, The Wailers and Matthew Sweet | **RMB AUDIO**<br>Raleigh, NC | **RED HAT AMPHITHEATRE**<br>Raleigh, NC | **Matt Johnson** (me), **Roger Dennis** (se), **Cooper Cannady** (tech), **Wayne Sowder** (tech), **Robert Weddings** (tech) | **HC:** Avid Venue Profile; **MC:** Avid Venue Profile; **HS:** Martin Audio MLA Compact, DSX, W8LMD; **MS:** Martin Audio LEI 200, WS218X, WT3, WS18X; **HA:** Martin Audio, Lab.gruppen; **MA:** Lab.gruppen |
| Magic City Blues Fest with Kenny James Miller, Jacob Jones, Mac Arnold, Alex Naumann and Sons of Fathers | **SEMIPRO AUDIO**<br>Bozeman, MT | **DOWNTOWN BILLINGS**<br>Billings, MT | **Rich Robiscoe** (he) | **HC:** Yamaha LS9-32; **MC:** Yamaha LS9-32; **HS:** Meyer CQ-2, UPA-1P, 650-P, Galileo 616; **MS:** Meyer UM-1P, MJF 0212, UM-100P |
| "Makana" Scott's Annuao Slack Tune Guitar fest | **IMIJ PRODUCTIONS**<br>Berlin, CT | **86 WELLESLEY**<br>Pelham, NH | **Dennis Marturano** (he), **Jeff Lund** (ae) | **HC:** Soundcraft GB4; **MC:** Soundcraft GB4; **HS:** FBT MaxX 6a, FBT MaxX 10SA subs; **MS:** FBT Verve 12ma; **HA:** self-powered; **MA:** self-powered |
| Matthew West, Building 429 | **LOGIC SYSTEMS**<br>St. Louis, MO | **SIX FLAGS**<br>St. Louis, MO | **Mike "Chef" Stewart** (he), **Michael McCuddy** (me), **Matt Assel** (tech) | **HC:** Avid Venue Profile; **MC:** Avid Venue Profile; **HS:** Electro-Voice X Array; **MS:** Logic Systems LS 152, Sennheiser EW300 G3; **HA:** Electro-Voice P3000; **MA:** QSC PL236a |
| Quinn Sullivan, Johnny A., Rob Paparozzi | **SKYLANDS PROFESSIONAL AUDIO, LLC**<br>Blairstown, NJ | **MORRISTOWN JAZZ & BLUES FESTIVAL**<br>Morristown, NJ | **Mark Clifford** (he), **Wayne Rake** (me), **Marc McCarthy** (se), **Taylor Clifford** (tech), **Nick Baughman** (tech) | **HC:** Allen & Heath iLive T112, iDR-48; **MC:** PreSonus SL2442; **HS:** EAW KF730, LA400; **HA:** QSC PL380; **MA:** QSC PL380 |
| Reggae on the River | **LOREN MILLER**<br>Nevada City, CA | **FRENCH'S CAMP**<br>Piercy, CA | **Loren Miller** (he), **Valentine Tarsov** (me), **Chris Maljala** (tech), **Rob Seifert Gage** (archivist) | **HC:** Gamble EX56; **MC:** Gamble EX56M; **HS:** L-Acoustics V-Dosc, SB-28; **MS:** QSC HPR122i; **MA:** L-Acoustics LA-48, LA8 |
| Roger Tibbs, Alex Whipple, Tex and Mary, Three for All, An Evening and This Side of Sunday | **ULTRA SOUND**<br>Winfield, KS | **BURTON'S BEND MUSIC FESTIVAL**<br>Holbrook, NE | **Harry Derr** (he, se), **Shirley Allison** (me, tech) | **HC:** Allen & Heath Zed-436; **HS:** Peavey SP1G, QW2, 118 sub; **MS:** Peavey SP15M; **HA:** Behringer EP 1500, 2500; **MA:** Behringer, Samson |
| Still Meadows Review featuring Still Hand String Band and Mysterytrain | **PLAIN-CLOTHED MARTIAN CANIBAL PRODUCTIONS**<br>Scranton, PA | **MOUNTAIN SKY**<br>Germyn, PA | **Rhett Camden** (he), **David Muddlman** (be) | **HC:** Mackie DL1608, Apple iPad; **MC:** Mackie DL1608; **HS:** Electro-Voice ELX 115P, 118P; **MS:** Peavey PVX 15; **MA:** QSC GX5, QSC RMX2450 |

**LEGEND:** (he) house engineer. (be) band's house engineer. (me) monitor engineer. (bme) band's monitor engineer. (se) systems engineer. (ae) asst. engineer. (tech) technician. HC: house console. MC: monitor console. HS: house speakers. MS: monitor speakers. HA: house amplifiers. MA: monitor amplifiers.

To be included in Soundcheck, fax, mail or email a current, typed list of acts, venues, personnel and equipment each following the above format. E-mail is strongly preferred. E-mail to kwelch@nbmedia.com, fax: (212) 378-0470, or send to: Soundcheck, Pro Sound News, 28 E 28th Street, 12th Floor, New York, NY 10016.


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# Versatile, Compact, Scalable Array for the Masses

Yorkville Sound's Paraline Series PSA1 active full range loudspeaker system delivers the clarity, scalability and precision of a complex line array system in a compact, user friendly format. Integrated DSP and efficient controls allow 'plug and play' simplicity in a scalable vertical array – no additional external signal processing or on site programming required.

The heart of the PSA1 design is the high frequency Para-Line lens. This innovative technology transforms a point source into a uni-phase plane wave, allowing multiple high frequency drivers to sum coherently in the vertical plane without self-interference.

Ideal for mobile PA applications where complex trussing or roof rigging isn't practical, Yorkville PSA1 cabinets mount quickly and securely on a typical high quality speaker stand. Up to two cabinets per stand can be arrayed when required. When rigging is available, innovative optional external bolt-on flyware allows up to four PSA1 cabinets to be configured easily in a 60°(v) x 110° (h) array for touring system or permanent install.

Rugged injection molded ABS cabinet design, Class-D amplification, and Neodymium woofers minimize overall cabinet weight, ensures system transport and set-up can easily be handled by a single operator. Highly efficient amplifier design means each PSA1 draws less than 3 amps in typical operation allowing up to four cabinets to operate safely on a standard 15 amp service.

PARALINE

Yorkville

**www.yorkville.com**

Distributed in North America by Yorkville Sound

**MADE IN CANADA**

# Iconyx Lands at LAS

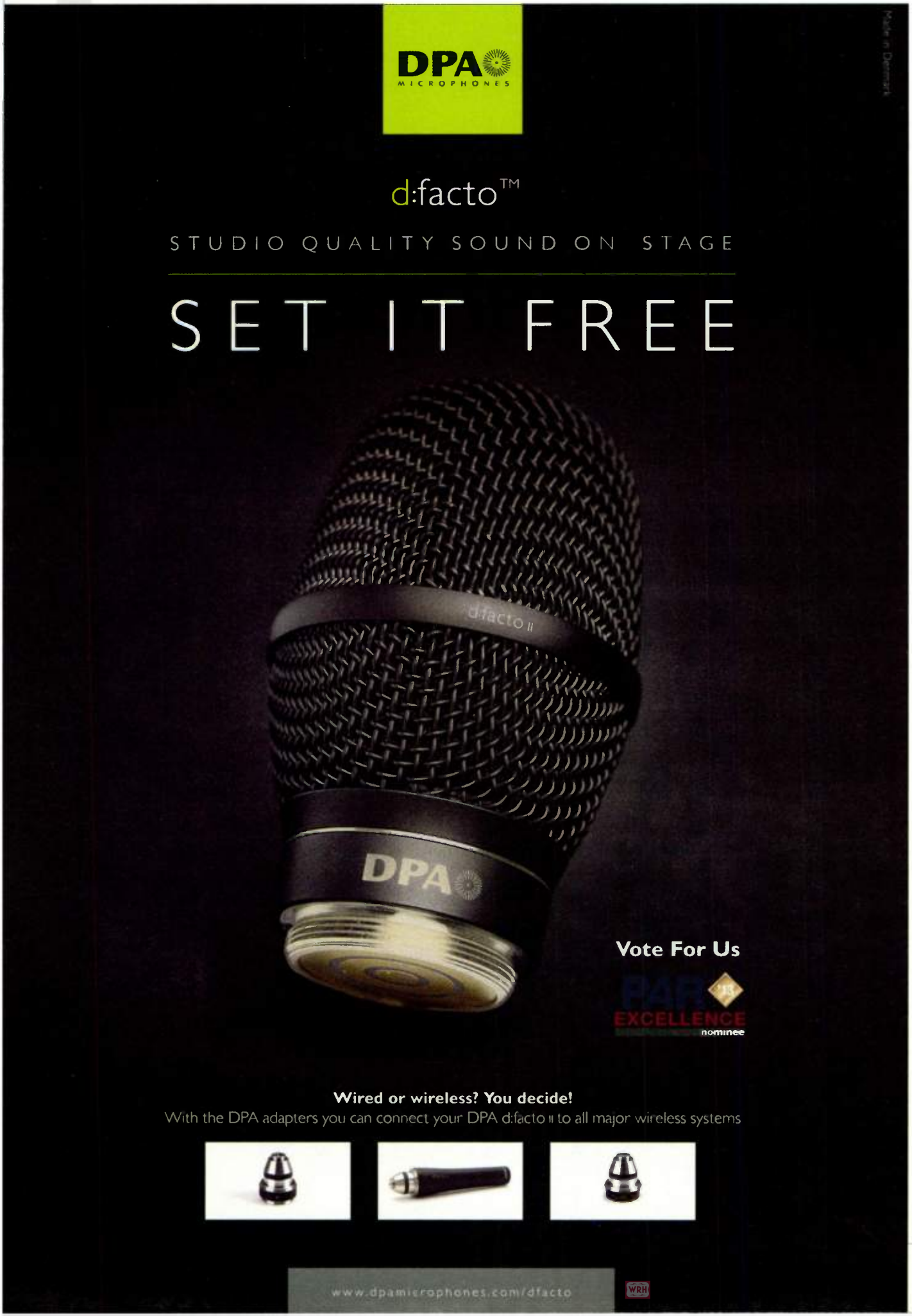
LAS VEGAS, NY—The recent renovation of Terminal 1 at McCarran International Airport in Las Vegas includes a new Renkus-Heinz Iconyx sound system as the airport's paging system.

"Terminal 1 was not designed with a dedicated paging system," explains Edouard Charland, Vice President of Lenexa, KS-based Coffeen Fricke & Associates, Inc., which was involved in the audio update. "All around the carousel area, there are numerous large screens playing video advertisements for local casinos and night clubs. The audio systems for those screens are fairly loud. They're running pretty much non-stop 24/7, and they're only overridden for emergency announcements."

Terminal 1 at McCarran International Airport in Las Vegas includes a new Renkus-Heinz Iconyx sound system as the airport's paging system.

Now the baggage claim area is covered by 32 Iconyx IC16-R-II steered arrays, mounted on opposite sides of each carousel's pillar to provide 360 degrees of coverage. Also, 22 IC16-R-II columns are mounted along the second floor walkway overlooking the main ticketing lobby. The entire system is linked via RHAON networking, allowing for DSP programming to both monitor and custom-steer each array independently.

Renkus-Heinz
renkus-heinz.com




# Meyer Sound Backs Bublé

LONDON, UK—For a recent 10-night stand at London's 02 Arena by singer Michael Bublé, FOH engineer Craig Doublet mixed the shows to be heard via a Meyer Sound Leo system.

The system included 14 Leo-M line array loudspeakers as the main hangs, with four Mica line array speakers as underhangs. Mica speakers were also used for outfills, with M'elodie speakers as front fill and six JM-1P speakers for center fill.

A Galileo Callisto loudspeaker management system featuring three Galileo Callisto and one Galileo 616 AES processors were also used for the shows. Doubet mixed behind an Avid Venue Profile console nearly filled to capacity. Console plug-ins were supplemented with Lexicon PCM92 and 480L effects units, and two BSS DPR-901 dynamic equalizers.

Meyer Sound
meyersound.com

# OSA Adds Martin MLAs

CHICAGO, IL—On Stage Audio (OSA), an audio rental, service and production company with locations in Chicago, Las Vegas and Nashville, recently added more Martin Audio MLA and MLA Compact enclosures to its inventory. This addition makes OSA the largest inventory of Martin products in North America, with over 3,000 cabinets.

Martin Audio
martin-audio.com

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# PLAN AHEAD

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WRH

# Loudness

*(continued from page 1)*

as content is increasingly made available online, streaming, pondering the efficacy of loudness controls in those environments and discussing what solutions are being applied worldwide (Oct. 17, 3:45 p.m.).

The "loudness war" started in the record business 20 years ago as mastering engineers were encouraged by clients to crank the levels in order to have their music stand out on the radio. With FM radio in Europe now adopting EBU R128 loudness normalization, an all-star panel (Oct. 19, 5 p.m.) will analyze recorded music fidelity of the past 50 years. As the program notes state: "In the new realm, it's futile to master music louder than –16 LKFS."

Video games are not immune from wildly varying loudness, either. Garry Taylor, audio director, Sony Computer Entertainment in the UK, will be presenting the loudness recommendations recently released by Sony's Audio Standards Working Group (Oct. 18, 11:45 a.m.).

The game industry has made a concerted effort to bring standardization to its online products, applying new techniques and developments available in the Web Audio API. A Game Audio track session panel (Oct. 19, 11:30 a.m.) will discuss emerging standards in audio processing, event-driven playback and synthesis within the browser.

As smart phones and tablets must increasingly handle both primary and "second screen" content, and more and more car models offer internet connectivity, several panels will explore the role that established and emerging technologies will play in mobile content delivery. The Broadcast/Streaming track is offering two related sessions—one on audio for mobile TV (Oct. 18, 9 a.m.) and another entitled "Content Delivery and the Mobile Initiative" (Oct. 18, 3:45 p.m.).

> "Even a cursory glance at this year's program schedule suggests that attention is being focused on a number of topics that touch multiple segments of the audio business, including that perennial favorite, loudness, as well as mobile platforms, the cloud and immersive sound."
>
> *Steve Harvey*

The mp3 codec revolutionized the interchange of music files over the internet when it was introduced, but 25 years later, with bandwidth almost unrestricted, has it outlasted its usefulness? A Broadcast/Streaming panel, "Is it Time to Retire the MP3 Protocol for Streaming?" (Oct. 17, 5:30 p.m.), will consider the challenges related to introducing new codecs.

While the term has come to mean different things to different people, the cloud as a collaborative platform has a significant attraction to the audio industry. The Project Studio Expo track offers practical examples and scenarios in a session, "How to Create, Produce and Distribute Your Music Completely in the Cloud" (Oct. 19, 2 p.m.), while a workshop, "The Cloud-Connected Future of Media Creation" (Oct. 19, 12:30 p.m.), will explore the quantitative and qualitative trends and the obstacles to media creation in the cloud.

As the moving visual image accelerates into a 4K future, how will audio keep pace? A Broadcast/Streaming panel (Oct. 17, 10:30 a.m.) will attempt to predict the future of television sound.

One potential path for audio in a 4K landscape (with 8K on the horizon) is so-called 3D audio, featuring additional height and other channels. A workshop on height channels (Oct. 17, 12 p.m.) will tackle issues related to the vertical dimension before moving to NYU for playback sessions.

A pair of tutorials will also explore immersive audio. "Auro 3D—Discovery of the Ceiling for Stereo and Surround" (Oct. 17, 11:15 a.m.) will present recordings of classical music made in a variety of historic concert halls and ancient churches in the immersive format. "3D Audio—Experience the Sound of the Future" (Oct. 10:30 a.m.) considers the potential for immersive sound to migrate from the cinema to the home and even mobile platforms.

Tying many of the foregoing topics together, the DTV Audio Group will present a four-hour special event, "Audio Production and Distribution in an Evolving Program Delivery Landscape." The forum, open to all attendees, poses a provocative question: will the transition to mobile platforms spawn universal delivery standards and workflow practices or simply lead to the dumbing down of TV audio for streaming? Object-oriented immersive audio schemes and the implications of shrinking white spaces will also be discussed.

# AES Announces 2013 Grant Awards

NEW YORK, NY—The Educational Foundation of the Audio Engineering Society (AES) has announced the recipients of the 2013 AES Educational Grants for Graduate Studies in Audio Engineering.

Two new special grants provided by Harman International Industries were announced this year, supporting graduate education in audio. These grants are being awarded to Harman Scholars Brecht De Man and Kai Siedenburg. Mr. De Man has undergraduate and graduate degrees in electrical engineering from University of Ghent, Belgium, and is studying for his Ph.D. at Queen Mary University of London. Mr. Siedenburg has an M.S. in Mathematics from Humboldt University Berlin, and is a Ph.D. candidate in Music Technology, Department of Music Research, at McGill University.

The Emil Torick Scholar distinction is being given to Kathleen Gray, who is earning an M.A. in Acoustical Studies, specializing in Psychoacoustics, at the Peabody Institute of John Hopkins.

The John Eargle Award, given annually to a student who excels in both technology and music, is presented to Elizabeth Marston towards her M.M. in Sound Recording at McGill University.

> "The honorees for this landmark year are extraordinary talents, with impressive academic resumes and real-world experience."
>
> *—Don Puluse, AESEF President*

Repeat awards are granted to Areti Andreopoulou and Ross Penniman. Andreopoulou is studying for her Ph.D. in Music Technology at the Steinhardt School of NYU. She has a degree from the University of Athens, Greece, and an M.M. from Steinhardt. Mr. Penniman holds a B.M. and a B.S. from University of Michigan, and will receive an M.S. in Music Engineering Technology from the University of Miami.

Other AES Educational Foundation Awards for Ph.D. studies are offered to Javed Hamza and Rebecca Vos. Mr. Hamza is pursuing a Ph.D. in Speech and Audio Processing from Imperial College London, where he also completed his previous degrees. Ms. Vos has a B.S. in Physics from Manchester University, an M.S. in Audio Acoustics from the University of Salford, and will earn her Ph.D. in Electronic Engineering from the University of York.

Other AES Educational Foundation Awards for master's studies are offered to Kevin Fallis, Charles Holbrow and Marlene Mathews.

Don Puluse, President of the AES Educational Foundation (AESEF) announced the recipients on Monday, stating "We began awarding these distinctions in 1984, so this is our 30th year honoring the great potential of our community's bright minds. The honorees for this landmark year are extraordinary talents, with impressive academic resumes and real-world experience. If this is part of the brain trust that will guide our industry into the next era in audio engineering, I think we are in great hands."

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# soundPEOPLE

Stephanie Hansen

Masque Sound recently appointed **Stephanie Hansen** as vice president. In her new role, Hansen will continue to implement the company's vision with an added focus on expansion opportunities and the development and acquisition of new business. She will also continue her current role as General Manager. Hansen first joined Masque Sound in 2004 when she moved to New York City. Prior to joining Masque Sound, Hansen worked at the Massachusetts Institute of Technology while obtaining her Bachelor's degree at Harvard. During that time, Hansen began her management training.

Bill Norton

Fishman has named **Bill Norton** as the company's VP of Retail Sales in an effort to increase sales effort. Norton brings with him a background in global distribution and sales, as well as a connection to the music industry as a former musician. Prior to joining Fishman, Norton spent several years as Chief Operations Officer at Earthworks Microphones. In his new role, Norton will be responsible for the company's retail sales, revenue of Fishman products, and participate in the planning and launch of new products.

Howard Smart

Turbosound recently announced the appointment of **Howard Smart** as senior technical support specialist. Smart started his career at Blue Box Company, working with many of the UK's production companies, and through that, he brings knowledge of Turbosound products. He has also worked as a live sound engineer for more than 20 years, and was a freelance engineer for Capital Sound, SSE, Entec, RG Jones and Audile.

In his new role, Smart will spearhead Turbosound's training program, which is aimed at educating sound engineers and systems technicians in the use of the company's concert touring and fixed installation loudspeaker systems. In addition, he will manage the team that provides onsite hands-on technical support to new users of Turbosound's Flashline, Flex Array and Flashline Mini loudspeaker systems.

Robert Alexander and Chris Karn

Vintage King Audio has named **Robert Alexander** and **Chris Karn** as sales representatives at the VKLA headquarters. Alexander has been an active musician for most of his life, studying music and recording technology in college. He has experience in pro sales, with a focus on audio for film and television. Karn is a producer, singer, songwriter and recording engineer, and will make use of his knowledge of the recording business to VKLA.

Craig Lambrecht

Harman's Crown Audio has appointed **Craig Lambrecht** as business segment manager, Commercial Audio and Portable PA. In his new role, Lambrecht will oversee Crown's commercial audio and portable PA business, including project development, marketing and sales, reporting to Marc Kellom, senior director of Engineering and Marketing for Crown.

Prior to joining Crown, Lambrecht was a senior consultant at Deloitte and Touche, LLP. He also previously served as director of operations at software consulting firm Olim, LLC.

Also at Harman Professional, **Chris Vice** was recently promoted to the newly-created position of manager, Global E-Commerce, reporting directly to Jay Woolley, director of Marketing, Harman Signal Processing. In his new role, Vice will be responsible for assuring Harman Professional's e-commerce initiatives address the business needs of channel partners, customers and other stakeholders. Vice is an 18-year veteran of Harman Professional, previously serving as national training coordinator.

Chris Vice

Lawo North America Corporation has appointed **Don Bird** to VP Business Development and Marketing, and **Damian Fink** to product support manager. Based out of San Francisco and Los Angeles respectively, both Bird and Fink will work closely with one another to provide sales and product support, particularly on the west coast, where Lawo recently added a number of new installations. In addition, they will provide expanded resources for Lawo's marketing and distribution channels throughout North America.

Bird has previously served as chief marketing officer for Wohler Technologies Inc., where he was responsible for sales, marketing and product line management; senior vice president of Corporate Strategy for DTS Digital Cinema, and vice president, Sales and Marketing for 360 Systems.

In his new role as Product Support Manager throughout the U.S. western region, Fink will be focused on project realization, product support, training and product demonstration.

Don Bird

Damian Fink

## soundREPS

■ Revolabs Inc has appointed NewComm Technologies as its manufacturer representative for the Mid-Atlantic United States, providing sales, technical support and training for Revolabs' line of wireless audio solutions.

■ Vue Audiotechnik has appointed Fuzion Ltd. as its exclusive distributor in the UK and Ireland. This appointment forms part of Vue Audiotechnik's expansion plan across the globe and into the EMEA market.

# 60SECONDS

## Nithin Cherian
*Yamaha Corporation of America*

**Q: What is your new position, and what does it entail?**
**A:** Live sound marketing manager for the Pro Audio and Combo Division. My team works with Yamaha Corporation of Japan to improve our market development, product positioning and marketing strategies to achieve our global goals. Then I coordinate the development and dissemination of branding, messaging and training materials that will be used for the domestic U.S. market.

**Q: How has your background prepared you for your new role?**
**A:** Over the last 18 years, I was fortunate enough to work in many different parts of the music business. My career started working as a security guard/stagehand for a local club. I learned gear when working as a sales person at the House of Guitars (Rochester, NY), and then my role evolved into house engineer, backline tech, shipping manager and artist relations. This led to freelance work as an educator in the House of Worship market, acoustical consultant and performing musician. Just prior to Yamaha, I serviced retail through Commercial Markets for AudioPros, a boutique manufacturer's representative firm representing brands like Midas, Electro-Voice, Bosch Public Address, Pelican Products, Aviom, Primacoustic, Mogami and MXL. My experience has helped me to truly appreciate the different roles that we play in the industry, and I hope to use my talents and perspective to further accelerate the growth of Yamaha's Live Sound business.

**Q: What new marketing initiatives are we likely to see from the company?**
**A:** My initial focus is to unify our domestic messaging across all media platforms: print, web, social, etc. Once we build the proper foundation, we will really start to have fun.... Trust me; you'll know when it happens.

**Q: What are your short- and long-term goals?**
**A:** I want to develop a better understanding of Yamaha's relationship with our dealers. The dealer-vendor relationship is crucial to the long-term success of any brand.

**Q: What is the greatest challenge that you face?**
**A:** The Live Sound landscape has changed more in the last three years than it has in the previous 15. Finding new ways to better predict the changing needs of the consumer and making our solutions available to people through the channels that they prefer, will be an important part of maintaining the strong customer value proposition to which our dealers and customers have been accustomed.

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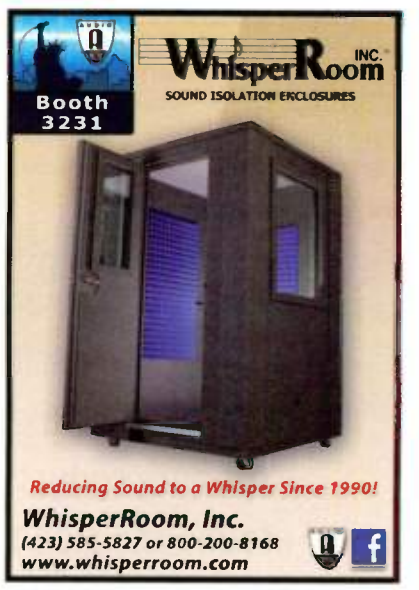

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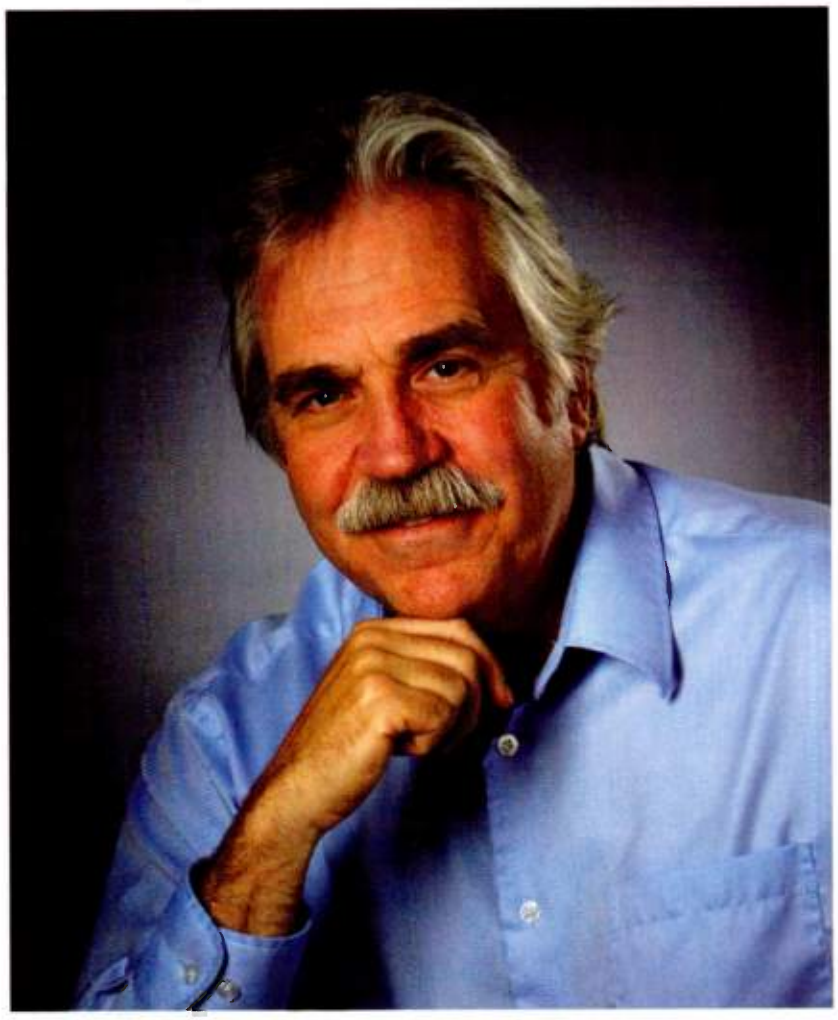
the AES DAILY

# Building A Solid Foundation

## ISOACOUSTICS PRESIDENT, DAVE MORRISON

BY KELLEIGH WELCH

**Since the introduction of its first product, the ISO-L8R155, at Winter NAMM 2012, the Ontario-based company IsoAcoustics has continued to reinvent the concept of the audio speaker stand, providing a series of unique products that help studios improve the sound quality of their speakers.**



Dave Morrison, President, IsoAcoustics

At the helm of this bourgeoning company is president Dave Morrison, who patented his isolating stands in 2010 after he was inspired to find a solution to isolate and control a speaker system while working on the design team for a 1.72-million square foot broadcast center for the Canadian Broadcasting Corporation (CBC).

"I worked for the CBC for 20 years in Toronto and had a senior role in the design team for the Broadcasting Center," Morrison said. "This was a very technical building with specialized spaces constructed on floating floors and maintaining the highest standards for acoustic isolation and treatment. A feature of this building that often surprises people is the fact that the entire building is built upon 3,000 isolation pads located on bedrock, four floors below grade. When you think of it, the challenge goes beyond carrying the building, equipment, people and snow on the roof on these pads...all the exterior walls below grade have to hold back the surrounding earth and yet remain isolated from the entire structure as well."

> "The audio industry is such a blend of technology and artistic elements; that makes it so exciting, and to see the awareness and enthusiasm growing for our products in new countries around the globe is very rewarding."
> *Dave Morrison*

Taking this concept of isolation, Morrison developed a stand for studio speakers after he realized that many studios were not achieving their speakers' full potential based on set-up alone.

"I bought a pair of speakers that came out of the top of the CBC's evaluation carried out by the National Research Council (NRC) in Ottawa, and I made arrangements to bring the test equipment home when I received these speakers, and the founder and designer coincidentally came to the studio we were working in and he offered to join me in my set-up exercise at my home," Morrison said.

Over that evening, Morrison said he learned about the challenges designers face when setting up speakers, including edge reflections and crossovers, and how some designers set up their studios, home sound systems or commercial systems to best project the sound. Over the next few years, Morrison took this knowledge and started working with numerous design concepts and materials to find a way to address these issues.

"As I learned more about the reactance of the isolators and carried out tests at the NRC, I went on to patent the system incorporated in the IsoAcoustics products today," he explained. "In 2010, two of the largest manufacturers of studio monitors were interested in licensing these designs, but we decided to do it on our own, and so IsoAcoustics was born."

The first product from IsoAcoustics was introduced in 2012 at Winter NAMM, and is designed for 5" to 7" studio monitors. IsoAcostics introduced its next product, the ISO-L8R200 for larger studio monitors at AES in October 2012. Since then, the company has released the ISO-L8R130, the ISO-L8R430 for larger horizontal studio monitors and the ISO-L8R200Sub for subwoofers.

As the company's president since its inception, Morrison credits his background in business to the success of the company so far.

"My years of experience and passion in this design and concept has certainly been the backbone to IsoAcoustics' development and business strategy. I have also worked as a business consultant for a number of large multi-national corporations, so I bring a business perspective to compliment the 'inventor,'" he said. "The audio industry is such a blend of technology and artistic elements; that makes it so exciting, and to see the awareness and enthusiasm growing for our products in new countries around the globe is very rewarding."

IsoAcoustics has two warehouses near Chicago and Toronto, which distribute to the U.S. and Canadian markets. Morrison said the company has also established a relationship with international partners to provide direct distribution services to another 25 countries around the world.

"The U.S., U.K. and Japan are our strongest markets right now and we will continue to grow quickly in them," Morrison said. "As we only established distribution in Europe in recent months, we're expecting sales in these countries to grow very quickly as well. We will continue to expand into other countries, but only where we feel we are working with the right partners."

Since the company is still so new, Morrison said his goal is to continue to expand on the ISO-L8R430 and provide stands for guitar and bass amplifiers in the future.

"Our products are unique and make a significant difference in sound clarity and quality. As audio professionals and enthusiasts become more aware of our products and the benefits, our customer base will continue to grow," Morrison said. "We are a small company that can quickly develop and implement new ideas. We see the road ahead as a series of stepping stones; that systematically drives our growth and directs our market strategies. We will continue to develop strong relationships and respond to what we perceive to be new and growing opportunities."

IsoAcoustics
www.isoacoustics.com

THERE'S MORE ▲ Watch Dave Morrison demo IsoAcoustics' monitor stands at Metalworks Studio in Toronto at prosoundnetwork.com/sept2013.

# Studio Showcase

*(continued from page 24)*

ing large curtains in front of the windows. He says when the curtains are open, the natural light within the facility is fabulous. "You can't see through the glass, but it passes the daylight. Most of the time, I don't even use light except on orchestral scoring sessions," says Kachkachishvili.

The centerpiece of Esplanade's large control room is a Trident TSM 48 channel split console.

Once the infrastructure of the studio was complete, he moved his Trident TSM 48 channel split console, originally acquired in 2003, into the control room. "This console has 48 channels in the main frame and 32 channels on playback," he says. "For my orchestral sessions, I will use a Decca tree with my outboard preamps, but I use the Trident for the rest of the inputs," he says. He uses an Avid Pro Tools HD3 system to capture digital audio, but also maintains a vintage MCI JH-24 2-inch machine that he typically uses for recording rock and jazz projects that call for an analog vibe. For monitors, he has come to rely on a pair of freestanding Dunlavy midfield monitors, which he has used since 2002 and is extremely happy with. "They are not as vibrant or dynamic as other speakers, but they are very accurate," he says. "My control room is 1,700 square feet, so the space between the console and the workspace feels very large. This helps me locate the perfect sweet spot for the speakers."

Despite the devastating effects of Hurricane Katrina and the months of hard labor that went into creating Esplanade, Kachkachishvili is ecstatic about the results. "The space sounds phenomenal," he concludes. "The acoustics are great and the reverb time is now just above 2.2 seconds." Esplanade has already been used to record the scores for two upcoming films, *Black and White*, directed by Mike Binder, and *A Medea Christmas*, directed by Tyler Perry, among other projects.

**Esplanade Studios**
**esplanadestudios.com**

Jacques Sonyieux is a devout explorer of recording studios and the artists that inhabit them. Please send any tips or feedback to Jacques at: jacquessonyieux@gmail.com.

# Anderton

*(continued from page 28)*

a bunch of slots that let you pop SSDs in and out just like removable hard drives.

The computer bypasses the Haswell generation of processors (mentioned in this space in April 2013), electing instead to stay with Intel Xeon E5 processors, and handles graphics with dual AMD FirePro GPUs. Eschewing nVidia boards won't make much difference to pro audio users, but the choice is already controversial among hardcore video fanatics—as is the presumed difficulty in rack-mounting the new cylindrical shape.

The cylinder is a bold move; fears that Apple would abandon pro users as it pursued more consumer-oriented devices were unfounded. However, Apple has also made it clear that pro users will be expected to conform to a new paradigm of computing. Will Apple's gamble pay off? Well, remember what happened to the G4 Cube... and if you don't remember it, well, that's the cautionary tale. But I think that those who've stayed with the Mac Pro line will welcome the latest generation with open arms, open wallets, and will also welcome the open architecture that indeed moves the computer into the background while data comes to the forefront.

Check out Craig Anderton's workshops at this year's Project Studio Expo at AES, and listen to some of his music at www.youtube.com/thecraiganderton.

THERE'S MORE ▸ See a click-through tour of the Mac Pro via prosoundnetwork.com/sept2013.

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# Sound Transformer

BY JACQUES SONYIEUX

While perhaps not a household name in the U.S., German composer and musician Klaus Schulze is considered by many to be one of the founding fathers of electronic music. As an original founding member of Tangerine Dream, and with more than 40 original albums to his credit as a solo artist, his career has been incredibly prolific and inimitable. Schulze's latest album, *Shadowlands*, which combines his signature use of synthesis, sequencing and acoustic textures in a new sonic landscape, is yet another bookmark in an innovative career that has spanned over four decades. Though he rarely grants interviews, Schulze spoke to *Pro Sound News* about 'transforming sounds into time.'

Electronic music pioneer Klaus Schulze at work on *Shadowlands*.

### ON PREPARING FOR *SHADOWLANDS*:

*Shadowlands* is a series of improvisations. When I start an album, I have no idea what I am going to do or how it will be finished. My music is not conceptual—I simply start with one track, then I'll add another and another, slowly building up a piece. I'll do an introduction and then I'll do quite a lot in the mix to build it up into the main piece, and then for the fade out in the end. My music is less of a composition and rather more of an improvisation.

### ON ADDING ACOUSTIC INSTRUMENTS:

I will typically arrange the whole piece of music, and when I feel that something organic might be missing, like a violin or Lisa's [Gerrard] voice, I will add this. These additions are usually acoustic elements—I typically would not add another keyboard or synthesizer. Adding an acoustic instrument can bring a nice counterpoint to a piece of electronic music. Normally this might be thought of as a contradiction, but I see it as more of a supplement that updates the whole thing.

### ON TECHNOLOGY EVOLUTIONS:

My music has always connected to technology. I started with a two-track recorder, then I had an 8-track, then a 24-track. Now, I just work with Logic and a Mac computer. This has changed the way I record, compose and improvise. Even though the tools I use have changed, the approach to what I do is much the same. I try to create a certain mood and then add ambiance to create a kind of musical flow. I try to transform sounds into time—this is partly the reason why my music has consisted of long pieces throughout my career. I have never made a five-minute piece, for example.

### ON HIS FIRST STUDIO EXPERIENCE:

*Moondawn* was the first time that I ever worked in the studio. It was recorded in a 16-track studio in Frankfurt, and the reason I went there was because I was working with Harald Grosskopf [drummer] and the drums need to be recorded separately. Usually, whenever I had extra money, I would buy a synthesizer. But this time, I decided to rent a studio, which was about the same cost as a synthesizer in those days. So I played my music on eight tracks of the 16, and then recorded the Moog sequencer on tape. Normally I would mix the sequencer live, but I put it on tape because we needed to add the drums and ensure they were always at the same point. When I am alone playing live, I can do things spontaneously, but when you have a guitarist and a drummer, things need to be a bit more structured.

### ON MIXING:

I always mix my albums, because for me, a mixing desk is a musical instrument that combines all the other instruments. It is also where I add filtering, delay and reverb. I would never hand over the task of mixing to someone else because it is too connected to the creative process. During the mixing process, I am making a final arrangement, which then goes to the master tracks and becomes the record. I have such a strong connection to the emotion and feeling of my music that I could never give it to someone else to make a 'copy' of me.

### ON REVERBS AND DELAYS:

I don't use effects from a DAW—I just use the DAW as a tape recorder. I will record MIDI or audio tracks and the effects come from outboard gear. I use a very old delay from Roland, which was made towards the end of the eighties. I hate modern delays and don't use them; they sound too metallic to me. The older delays seem to have a more natural 'tail' and sound more human.

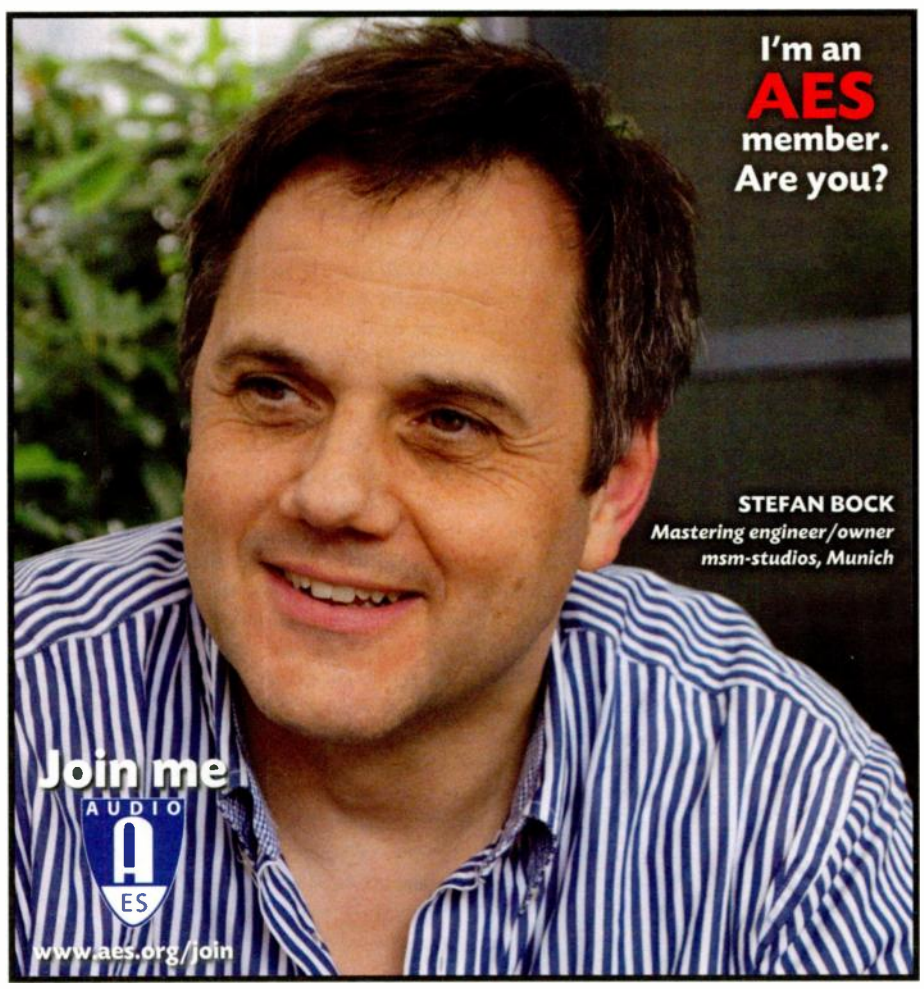
My sequencers use repeating tones. They are programmed with delays in mind, and the delays play a very important part. If you take the delays out, it sounds very rudimentary. In my music, I will typically use three or four different reverb units for different frequency ranges, so I can build up the space. This makes everything coexist more easily together. The delays and reverbs are an incredibly important part of my music and are like instruments themselves.

### ON VIRTUAL INSTRUMENTS:

I still use all the Moog hardware synths. All the string pads you hear on my records are Roland JD-800s. On top of this, I also use virtual instruments like Atmosphere from Spectrasonics. On the rhythm side, I use RMX.

Jacques Sonyieux is a devout explorer of recording studios and the artists that occasionally inhabit them. Please send any tips or feedback to Jacques at: jacquessonyieux@gmail.com.

THERE'S MORE ▸ To hear "In Between" from *Shadowlands*, visit prosoundnetwork.com/sept2013.



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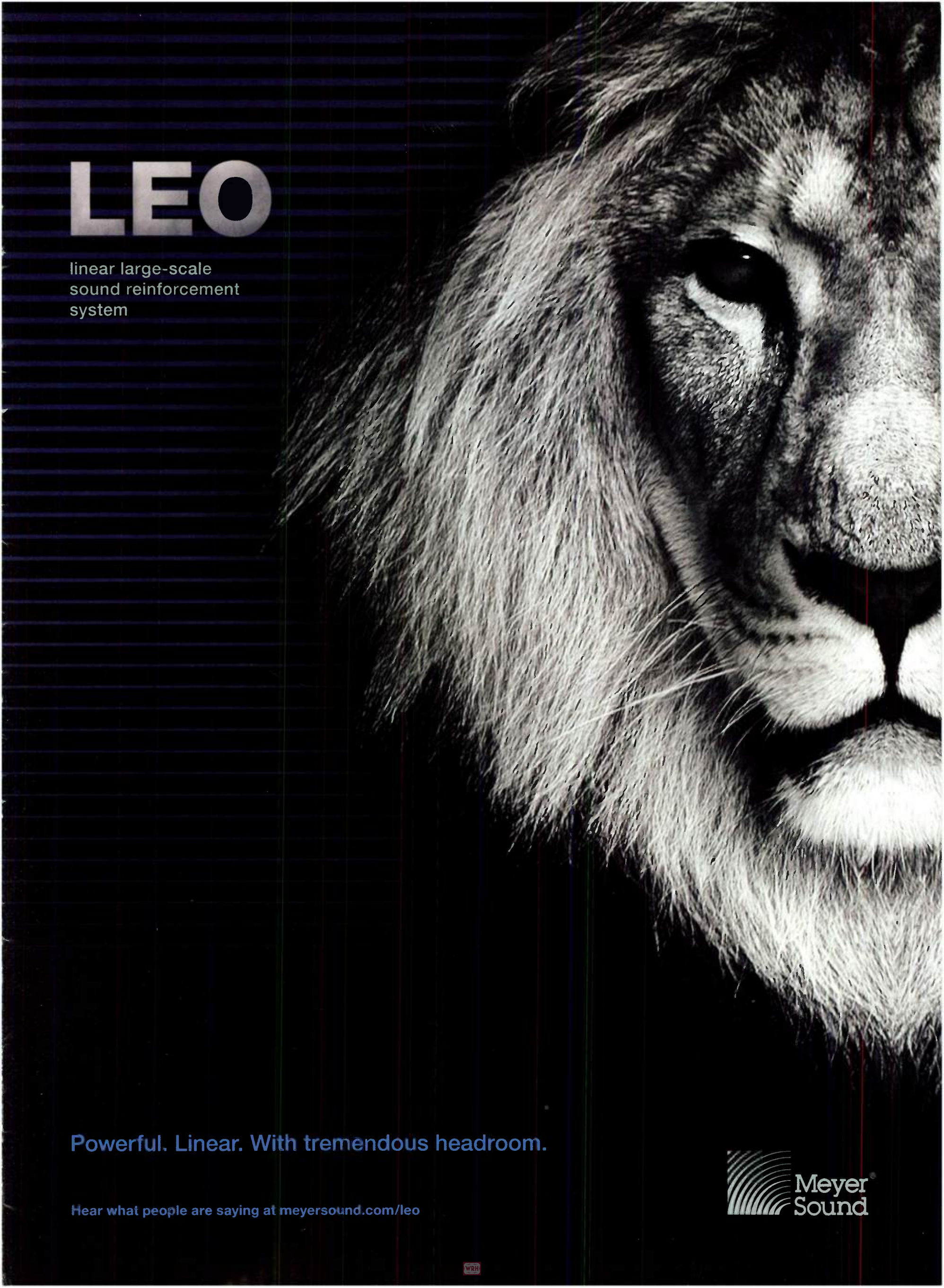

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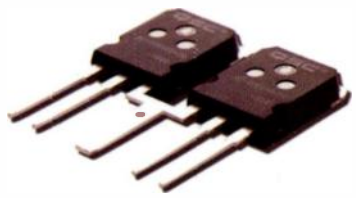

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