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February 2014



YOUNG LOVE—Dave Matthews began a three-song tribute to Neil Young with his take on the chestnut "Rye Whiskey." The performance was part of the celebration of Young by The Recording Academy and their P&E wing during Grammy Week. See page 5 for more.

What's Feeding Your Ears?

BY JACQUES SONYIEUX

We survey engineers, asking for their monitor preferences, and their criteria for their selection

As innovations in the recording studio continue to forge ahead in just about every category—recording consoles, control surfaces, DAWs, outboard gear, microphones and everything else—perhaps the most important equipment choice is a suitable monitoring system, since it is the “window”

through which an engineer can perceive the strengths or weaknesses of his or her entire audio chain. With so many monitoring solutions available on the market, and the choice being so subjective, what the hitmakers are using influences decision making.

In that vein, PSN asked George Masenbourg, Jimmy Douglass, Rafa Sardina, Dave Tozer, Todd Whitelock and Jim Anderson, to share their own criteria for monitor evaluation and selection.

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Networked Opera

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Rafa Sardina chose Rockville, MD's Omega Recording Studios for an operatic recording of composer Marcos Galvany's *Oh My Son*. Sardina (shown here) arranged the use of the audio-over-IP, Focusrite RedNet system to handle the signal flow.



Tracking Trends In Studio Design

BY STEVE HARVEY

Fifty years after the Beatles first arrived in the U.S.A., the big record release news is that the band's entire U.S. catalog is being reissued—

SPECIALREPORT

on vinyl. Meanwhile, recording studio technical design is moving forward into the past with renewed interest in analog equipment such as big consoles and tape machines along with a recent resurgence of larger tracking rooms.

“I would say at least 50 percent of the rooms we're doing have large analog consoles, and vintage gear is hugely in vogue,” reports Wes Lachot of Wes Lachot Design Group in Chapel Hill, NC. “There are a lot of boutique companies, maybe more like it was back in the Fifties and Sixties. I think that appreciation for hand-wired, vintage quality equipment

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How Low Can You Go?

40

Introduced to great interest and curiosity last year, Powersoft's MForce moving magnet low frequency transducer technology was tasked with providing the extreme lows for the audience at this year's Grammy Awards telecast. Two prototype sub-bass cabinets were deployed beneath the stage by Valencia, CA-based ATK Audiotek, production audio provider for the awards broadcast since 2000.



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Neil Young: Cherishing The Goosebumps

BY CLIVE YOUNG AND FRANK WELLS

During the week before the 2014 Grammy Awards, Los Angeles was abuzz with parties and events tied to Music's Biggest Night. Case in point: the Producers and Engineers Wing's seventh annual Grammy Week event, held January 21, to honor two-time Grammy Award winner Neil Young at The Village Studios in West Los Angeles.

Over the course of the evening, Young accepted the Recording Academy President's Merit Award from Neil Portnow, president/CEO of the Recording Academy, and a Commitment to Excellence Award from P&E

Wing co-chair Mike Clink. The event was emceed by Maureen Droney, senior executive director of the P&E Wing.

During a lengthy acceptance speech, Young touched on a variety of topics, kicking things off by cracking, "I know almost everybody here. If I don't know you, I thought I did when I saw you."

On gear: "We think about the equipment, we think about what are we using, what do we have, what are we recording on, what are we singing through, where is it going, how long is the wire? Why is that piece of s--- in the wire between me and where I'm going? Get that out! Don't join the wire together, get one wire, because every time you go through one of those pieces of crap, something happens. We paid big bucks for this place, and we're going to use every bit of it. And we're not going to use what we don't want...."

On recording style: "I know how crazy you are about all the things that



Neil Young captivated the audience with just his spoken word when honored during The Recording Academy's Producers and Engineers Wing's seventh annual Grammy Week event at The Village Studios in West Los Angeles.

I don't care about. Sometimes you make great records, and it's fantastic. They're not like my records - sometimes I can't feel them, but I really appreciate them."

On digital music and his upcom-

ing Pono digital music player: Digital is not bad, but Xerox is not good. I always like to say Picasso was really happy to see original Picassos everywhere, but when he went into some places and saw Xeroxes of Picassos, it didn't make him as happy, because he thought people thought that he was making those things. The thing we do is, we make great stuff in the studio and then we kiss its ass goodbye, because nobody's ever going to hear it. That's unfortunate, and it didn't use to be that way. That's something that happened to us; that's an injury we sustained, and it deeply hurt us. So the time has come for us to recover and to bring music back to the people in a way that they can recognize it in their souls, through the window

(continued on page 16)

briefs

SMPTE Updates Timed Text

WHITE PLAINS, NY—The Society of Motion Picture and Television Engineers (smpete.org) has announced updates to the standards and recommended practices governing the SMPTE Timed Text (SMPTE-TT) caption format. The new document in the SMPTE-TT family is RP 2052-11.

Studer, Calrec Patent Case Settled

STAMFORD, CT—Harman International (harman.com) and D&M Holdings (dmglob.com) have settled lawsuits brought by Harman subsidiary Studer Professional Audio GmbH against D&M and its subsidiaries D&M Holding U.S. Inc. and Calrec Audio Ltd. Studer alleged Calrec Apollo and Artemis consoles infringed three Studer FaderGlow technology patents. Calrec will modify the two consoles; other terms of the settlement remain confidential.

Montarbo Arrives In North America

LAS VEGAS, NV—Italian pro audio/MI manufacturer Montarbo has set up North American distribution in a joint venture with Audio Innovation Research: MontAir Distribution, LLC (montairusa@gmail.com) based out of Las Vegas. The new venture will distribute both Montarbo's lines of loudspeakers, consoles and amplification products, and A.I.R.'s large-format mixing consoles and DAW.



United Sound Systems Opens To Public

BY CLIVE YOUNG.

DETROIT, MI—United Sound Systems, the legendary recording studio off I-94 in Detroit that recorded many of Motown's greatest artists, including Aretha Franklin, George Clinton and Miles Davis, will open its doors to the public with weekly tours starting February 8. The facility, shuttered for the last few years, came back into the public eye last summer when a proposal for expansion of the nearby highway was made—a move that would mean tearing down the historic studio.

Opening the facility up to the public comes following an Open House that was held at the studio in December by owner Danielle Scott, who said at the time in a statement, "The lights are coming back in Detroit's music world and when they do, the world will see a little known group at United Sound Systems made up of a team that was too afraid to fail." While the tours will be held on weekends, the facility is underway to become a working studio again, and has undergone extensive renovation in recent months.

United Sound Systems isn't quite out of the woods yet, however. According to the *Detroit Free Press*, work on the proposal continues, and of-



Engineer Ed Wolfrum (at console) with producer Fred Bridges at United Sound Systems Studio in an undated photo from the early 1970s.

ficials are mulling options, which may mean moving the studio to a nearby empty lot or possibly leaving it unaffected, depending on how architects devise the highway expansion.

For now, however, things are now looking up for the facility at 5840 Second Avenue; United Sound Systems is set to appear in both a History Channel program this summer, where funk impresario George Clinton will present the studio with a piano, and a separate documentary film on the studio itself. In the meantime, tours will be held Friday-Sunday each week, with admission of \$10 for adults and \$8 for kids and seniors.

United Sound Systems
twitter.com/UNITEDSOUND313

AES Gets Ready for Berlin Int'l Convention

BERLIN, GERMANY—The Audio Engineering Society has been prepping for the 136th AES Convention, which will be held in Berlin, Germany, April 26–29, 2014 at the Estrel Hotel and Convention Center.

The event will feature a full Technical Program of papers, posters, E-Briefs, tutorials and workshops covering a range of audio-related topics, and featuring top professionals from every aspect of the industry. The 136th Convention co-chairs are Sascha Spors and Umberto Zanghieri.

Additionally, the Berlin convention will feature a strong focus on Sound for Picture, Recording and Broadcast aspects of audio engineering, in addition to the off-site Technical Tours and social events.

Following the success of the Project Studio Expo at recent AES conventions in San Francisco and New York, the PSE will also make its European debut at AES136, and a special Technology Showcase will provide participating companies with a chance to interface directly with interested end users and customers.

AES
aes.org/events/136



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Studio Showcase: Blue Grotto Sound 24
The Blue Grotto is an award-winning boutique recording studio located in the heart of Brentwood, TN, 15 minutes from downtown Nashville. Studio designer Carl Tatz not only conceived the facility but oversaw its construction for two years while the owner was stuck outside the country due to immigration issues.

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Music Mix Mobile had both its Eclipse and West Horizon trucks on hand at this year's Grammy Awards ceremony. Although the Eclipse truck has been upgraded to Avid Pro Tools HDX, they found a unique way to reintroduce Waves plug-ins into their workflow.

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What's the result when eight industry veteran gear designers and live sound professionals confab to develop a ground-up mixer design? With goals of lower cost, ease of use and portability, all without sacrificing capability and performance, so was born the new TouchMix series from QSC.

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Economists threw around astronomical sums when predicting the regional financial impact of the first Super Bowl to be held in the Northeast. Did the big game affect the local sound reinforcement companies? We found out.

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Steely Dan has always been revered in the pro audio community for its pristinely recorded classic albums from the 1970s—so much so that engineers everywhere tune their PAs with the band's music. When the duo hit the road last year, the pressure was on to reproduce the albums—and tune the PA with something other than Steely Dan.

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For the first time in recent years, a number of room designers are reporting an upsurge in larger projects. No, the 1990s aren't back, but larger tracking spaces and larger control rooms have both had an increasing share of new construction, even if not always in the same facilities.

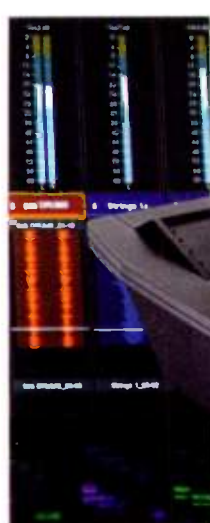
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Craig Anderton walks the NAMM Show so you don't have to.

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Michael Laiacina, president and owner of Whirlwind, founded the company 35 years ago as a pro audio accessory manufacturing company. Today, a cornerstone of multiple markets within the music industry, it is branching into new areas with a line of UL-listed power distributors.

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Jaques
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“Cautious Optimism” Gives Way To “Genuine Optimism”

For the past few years, after Winter NAMM—it being the first opportunity to gather with a wide swath of our industry brethren each year—I’ve often been asked to subjectively gauge the industry’s expectations for the coming year. That analysis in recent times has come down to two words: Cautious Optimism. Whether the attitudes expressed to me during these past NAMM shows was wishful thinking or realism, the professional audio industry has been in somewhat of a holding pattern, waiting and hoping for a break from the forces buffeting the industry from outside.

This year marks the first year in several that “cautious optimism” didn’t quite capture the spirit of those who have prognosticated about the year ahead. The change is subtle, but two words were no longer sufficient to describe the prevailing attitudes. My answer when asked the same question this year was more nuanced: Genuine Optimism for a good year ahead, qualified by an “if forces beyond our control don’t screw things up.” Those forces are myriad. One could dwell on the potential for general economic disruption, especially since our small industry can’t change the tide and must ride upon it, but the players in professional audio are set to sail forward.

After NAMM, I ran across a generally optimistic report on the US economy at large, prepared by The United States Conference of Mayors, focusing on metro economics. Beginning under the banner “The US economy poised to accelerate in 2014,” the bullet points supporting the claim anticipated increased discretionary spending by consumers (based on “solid gains” in employment, income and asset values); a homebuilding surge to catch up with demand (a vast improvement over talk of surplus inventory in recent years); increases in business spending led by equipment purchases, sequester relief through fiscal 2015; a moderate interest rate rise; and the continuation of the North American energy boom (adding jobs and increasing investment, yielding a competitive advantage in manufacturing).

In other measures cited in the report, real GDP growth is expected, proceeding at a rate equaling about 3 percent per annum for Q2 through Q4. The unemployment rate is expected to drop to the lowest measure in four years on one chart, with other data predicting that employment will match the peak from 2008 by this summer. Crude oil prices are expected to drop gently while stock prices reach new peaks. There are increases in exports and in home values, while

mortgage defaults are falling. Near term fiscal forecasting is somewhat stabilized.

There are qualified negatives in the report, such as the 65+ age group remaining in the job market while many of the young (16 to 24) are staying out—general participation numbers remain depressed. Median household incomes have not recovered, while the energy boom is based on “unconventional” sources. Those qualifiers considered, the report’s authors remain positive overall about the year ahead.

Considering the recent business gains cited anecdotally by audio professionals at the 2014 Winter NAMM, this might justifiably be the year where optimism doesn’t have to be so cautious or qualified. As evidenced by the strong number of enthusiastic participants in NAMM, by continuing innovation and the expansion of product lines by audio manufacturers, the professional audio industry is poised to seize the day, empowered by positive movement towards an overall economic recovery.

Next month’s issue of *Pro Sound News* will be devoted to capturing a true State Of The Industry measure of professional audio, across all our internal market segments, the research being gathered revealing challenges and potential—stay tuned. Carpe diem.

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2014 Grammy Production Award Winners Named

LOS ANGELES, CA—Music's Biggest Night returned with the 56th Annual Grammy Awards, broadcast at the Staples Center in Los Angeles in 5.1 surround sound on CBS. Watched these days as much for the spectacle and unique musical pairings as for the awards themselves, the event balanced the old and the new, as it featured

everyone from Paul McCartney and Ringo Starr to Daft Punk and Macklemore & Ryan Lewis.

In terms of awards given to or shared with production pros, it was a big night for French dance duo Daft Punk and their raft of producers and engineers, as their first studio album in a decade, *Random Access Memories*,

took home the album of the year and best engineered album, while their single, "Get Lucky," was garnered record of the year. The album and single also earned best dance/electronic album and best pop duo/group performance, respectively.

The engineering, production, mastering and remixer winners included:

RECORD OF THE YEAR

"Get Lucky" - Daft Punk & Pharrell Williams

Thomas Bangalter & Guy-Manuel De Homem-Christo, producers; Peter Franco, Mick Guzauski, Florian Lagatta & Daniel Lerner, engineers/mixers; Bob Ludwig, mastering engineer

ALBUM OF THE YEAR

***Random Access Memories* - Daft Punk**

Julian Casablancas, DJ Falcon, Todd Edwards, Chilly Gonzales, Giorgio Moroder, Panda Bear, Nile Rodgers, Paul Williams & Pharrell Williams, featured artists; Thomas Bangalter, Julian Casablancas, Guy-Manuel De Homem-Christo, DJ Falcon & Todd Edwards, producers; Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le Braz & Daniel Lerner, engineers/mixers; Bob Ludwig, mastering engineer

BEST ENGINEERED ALBUM, NON-CLASSICAL

***Random Access Memories* - Daft Punk**

Peter Franco, Mick Guzauski, Florian Lagatta & Daniel Lerner, engineers; Bob Ludwig, mastering engineer

BEST ENGINEERED ALBUM, CLASSICAL

***Winter Morning Walks* - Dawn Upshaw, Maria Schneider, Australian Chamber Orchestra & St. Paul Chamber Orchestra**

David Frost, Brian Losch & Tim Martyn, engineers; Tim Martyn, mastering engineer

BEST SURROUND SOUND ALBUM

***Live Kisses* - Paul McCartney**

Al Schmitt, surround mix engineer; Tommy LiPuma, surround producer

BEST HISTORICAL ALBUM

***Charlie Is My Darling* - Ireland 1965 - The Rolling Stones**

Teri Landi, Andrew Loog Oldham & Steve Rosenthal (compilation producers), Bob Ludwig (mastering engineer)

BEST REMIXED RECORDING, NON-CLASSICAL

"Summertime Sadness" - Cedric Gervais Remix

Cedric Gervais, remixer (Lana Del Rey)

PRODUCER OF THE YEAR, NON-CLASSICAL

Pharrell Williams

PRODUCER OF THE YEAR, CLASSICAL

David Frost
The Grammys
Grammy.com

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PORTLAND, OR—Audinate and German pro audio manufacturer ESI have entered into an agreement allowing the latter to incorporate Audinate's Dante networking solution into future products.

ESI has been making professional audio products for more than a decade. The company's ESI-branded

and various OEM products are manufactured and distributed worldwide by ESI Audiotechnik GmbH, located in Leonberg, Germany.

"We believe that Dante is the solution to provide affordable and competitive networking products for use in any studio environment, without compromising on quality," said

managing director Claus Riethmüller. Riethmüller added "Dante provides stability and perfect ultra-low latency performance—exactly what our customers are asking for."

"ESI has been known for their excellent studio products for quite some time," said Lee Ellison, CEO of Audinate. "Selecting Dante for its

new products means that ESI customers can look forward to the most interoperable digital media solution today and into the future."

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www.esi-audio.com

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setting standards

Harman's Augsburger Joins NAMM Board

NORTHRIDGE, CA—Blake Augsburger, president, Harman Professional, executive vice president of Harman International and country manager, Americas, Harman International, has been named to the Board of Directors of the National Association of Music Merchants.

Augsburger joins seven other new board members from the U.S. and international music products community. The NAMM Board of Directors is an elected board that guides and leads NAMM and the NAMM Foundation, and offers counsel to the music products industry.

"I am very pleased to join the board of this dynamic and forward-looking organization," Augsburger said. "NAMM's impact on the music products industry is both positive and far-reaching and I look forward to working with chairman Larry Morton, chief executive Joe Lamond and my colleagues on the NAMM board to advance the organization's mission and to strengthen our industry's development."

"We are extremely fortunate to welcome a diverse and accomplished group of new Board members, representing both retail and commercial members, from a wide range of music industry segments," said NAMM board chairman Larry Morton. "This talented group of Directors also reflects NAMM's desire for inclusiveness of professional men and women from small and large companies, both here in the United States and around the world."

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— Chris Lord-Alge

Legendary, five time GRAMMY[®] Award winning producer/engineer, Chris Lord-Alge, recently adopted Focusrite's RedNet as the cornerstone of his new workflow. Chris' star-studded resume is a veritable who's who of pop icons, including Aerosmith, Green Day, Muse, and Tina Turner to name only a few. For over two decades Chris depended on 48-track tape to interface with his console and array of mostly vintage outboard gear. Confronted with the reality that he will soon need to transition away from tape, Chris tested other D/A convertors and was only willing to "make the change" after hearing RedNet.

"I've trusted Focusrite for my bus limiter," he says, "and when I heard RedNet against what I think sounds really good I was just really happy. Bottom line, if the sound wasn't there this would not be a discussion. Period."

SYSTEM DETAILS: 2 x RedNet 5 (HD Bridge) and 3 x RedNet 2 (16 Channel A-D/D-A)



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Phish Celebrates 30 Years with MSG Shows

BY CLIVE YOUNG

NEW YORK CITY, NY—Phish celebrated its 30th anniversary with four sold-out shows leading up to New Year's Eve at New York City's Madison Square Garden. Receiving audio support from Clair (Lititz, PA), the concerts found FOH engineer Garry Brown, monitor man Mark "Bruno" Bradley and a crew of 10 from Clair tackling the improvisational act's music head-on.

For the first three shows (December 28 through 30), the band played on a standard proscenium stage with a 360-degree arena-style PA. That meant the system sported a total of 32 i-5D line array boxes in hangs at stage left and right; stage sides were handled by 28 i-5 boxes flown in single hangs on each left-right side. Upstage fill was handled by two ar-



Phish played its annual New Year's Eve show at New York's Madison Square Garden, performing a set at the arena's center atop its old vintage equipment truck.

rays comprised of 32 i-3 boxes; rear fill was two arrays made of 36 i-3 cabinets; and center fill was provided by a flown array of six i-micros. Surrounding the stage were a full dozen BT-218 subwoofers and 12 i-3s used

for front fill.

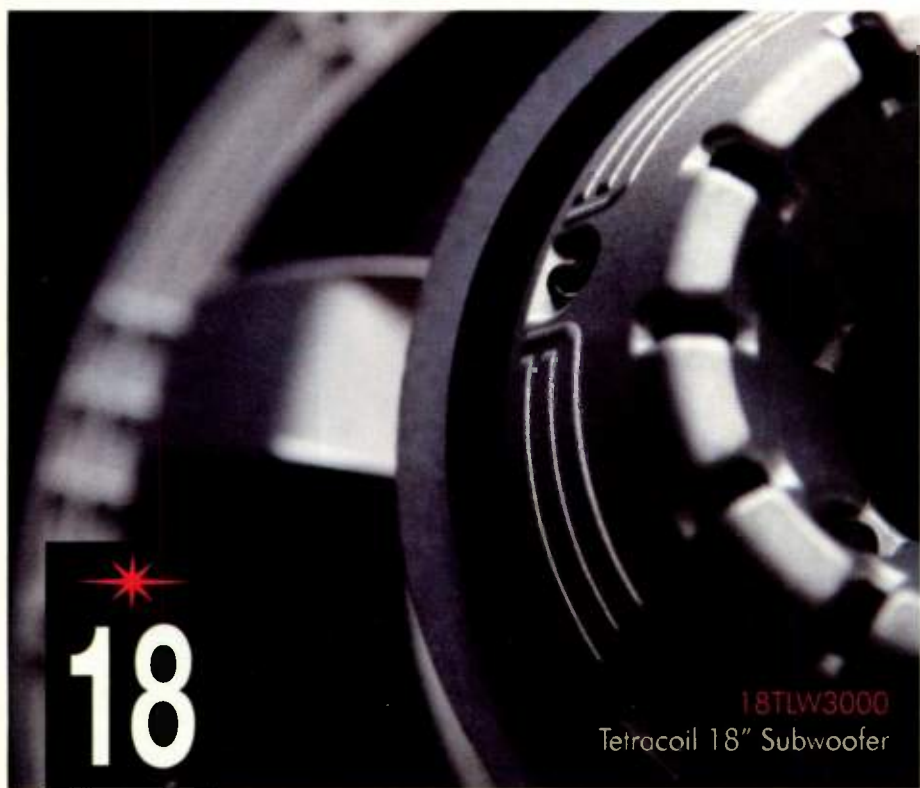
Phish has played MSG on NYE for many years, and it's a tradition that there's a special surprise for the fans each time. For December 31, 2013, that surprise was a second set performed on the bed of the band's vintage equipment truck, which had

been wheeled into position under the scoreboard.

Above the band during this set, an in-the-round system had been put in place surrounding the scoreboard, featuring an additional 74 i-5 line array speakers deployed in six arrays. During this set, the in-the-round arrays were used with only the rear fill supplementing from the main arena system. Bolstering things for the crowd around the truck were four i-micros mounted on the truck for nearfills.

Despite the radical switch mid-show, the FOH position stayed put, based as it was around a pair of Midas XL-4 desks and racks of outboard gear. The monitor mix position, however, had to move with the band—both the main- and truck stages each had a Yamaha PM5D for monitors, with the main stage also garnering a DPS5D; monitors used included Clair 12AMs and MD-18s.

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18

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2014 Sound Oscar Nominees Named

LOS ANGELES, CA—Nominees for the 2014 Academy Awards were announced Thursday morning, including the films up for the Sound Editing and Sound Mixing categories. ...And the nominees are:

SOUND EDITING

- *All Is Lost*—Steve Boeddeker and Richard Hymns
- *Captain Phillips*—Oliver Tarney
- *Gravity*—Glenn Freemantle
- *The Hobbit: The Desolation of Smaug*—Brent Burge
- *Lone Survivor*—Wylie Stateman

SOUND MIXING

- *Captain Phillips*—Chris Burdon, Mark Taylor, Mike Prestwood Smith and Chris Munro
- *Gravity*—Skip Lievsay, Niv Adiri, Christopher Benstead and Chris Munro
- *The Hobbit: The Desolation of Smaug*—Christopher Boyes, Michael Hedges, Michael Semanick and Tony Johnson
- *Inside Llewyn Davis*—Skip Lievsay, Greg Orloff and Peter F. Kurland
- *Lone Survivor*—Andy Koyama, Beau Borders and David Brownlow

In other audio-related categories, nominees include

MUSIC—ORIGINAL SCORE

- *The Book Thief*—John Williams
- *Gravity*—Steven Price
- *Her*—William Butler and Owen Pallett
- *Philomena*—Alexandre Desplat
- *Saving Mr. Banks*—Thomas Newman

MUSIC—ORIGINAL SONG

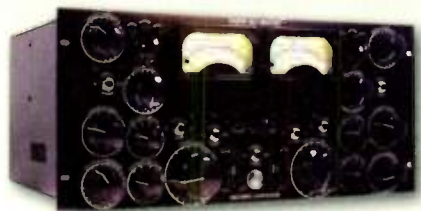
- "Happy" from *Despicable Me 2*
Music and Lyric by Pharrell Williams
- "Let it Go" from *Frozen*
Music and Lyric by Kristen Anderson-Lopez and Robert Lopez
- "The Moon Song" from *Her*
Music by Karen O; Lyric by Karen O and Spike Jonze
- "Ordinary Love" from *Mandela: Long Walk To Freedom*
Music by Paul Hewson, Dave Evans, Adam Clayton and Larry Mullen; Lyric by Paul Hewson

The Oscars ceremony will be held Sunday, March 2, 2014, at the Dolby Theatre in Los Angeles, and air on ABC.
Academy Awards
Oscar.go.com

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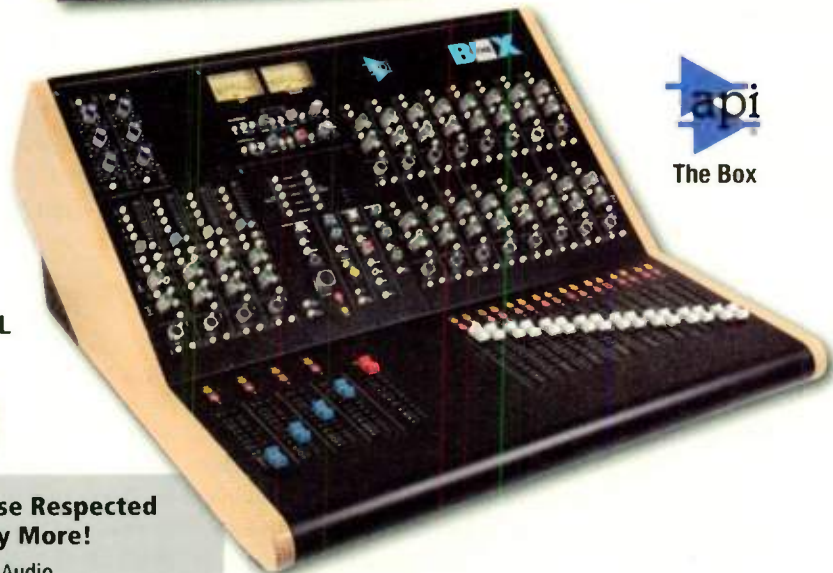
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BIAS	Millennia
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Burl Audio	Peavey
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Cakewalk	PreSonus
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Chandler Limited	Radial
Cloud	RME
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Crane Song	Royer
Creation Station	Rupert Neve
Crown	Shadow Hills
Daking	Schoepps
Dangerous Music	Sennheiser
Dave Hills Designs	Shure
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DPA	Sonodyne
Drawmer	Sony
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Earthworks	Summit Audio
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Studio Trends

(continued from page 1)

has gone along with an appreciation for vintage recording techniques and vintage consoles.”

He continues, “I also think there’s been an aesthetic trend towards people recording realistically again, trying to get performances out of bands instead of one person at a time.” But whereas tracking spaces have typically been 500 or 600 square feet—large enough for a four-piece band—until recently, says Lachot, “In the last year or two, we’ve seen more medium to large, 1,000-square-foot tracking rooms.”

“Six-to-eight years ago, everything was really small—tiny DAWs, tiny rooms,” says Paul Cox of Los Angeles-based Paul J. Cox Studio Systems. But the economic downturn of recent years has enabled room sizes to increase. “Property values have tanked. Commercial properties always lag

a few years behind residential; you can get an industrial unit for next to nothing now,” he says.

But live rooms remain small not only in Manhattan, where space is at a premium, but also along the east coast, reports Francis Manzella of Francis Manzella Design Ltd. in Mahopac, NY. “A lot of our customers are doing urban music. They need control rooms that can fit a lot of people, along with the equipment, and they need smaller recording spaces, because mostly they’re doing overdub type recording.”

Basic physics typically dictates the size of a control room, notes Lachot. “We always try to make our control

“There are a lot of boutique companies, maybe more like it was back in the Fifties and Sixties. I think that appreciation for hand-wired, vintage quality equipment has gone along with an appreciation for vintage recording techniques and vintage consoles.”

Wes Lachot

rooms a certain minimum size in order to accommodate the lowest frequencies, down to 30 Hz or so, and also ergonomically to allow room for a sofa in the rear and for a credenza.”

“It’s rare to find an artist and a producer working on a project where there aren’t 15 people involved behind them, so space is needed,” agrees Cox. And with room sizes trending larger, he adds, “Big consoles are definitely coming back.”

In fact, there has always been a market for large format consoles, says Cox, a former technician with Solid State Logic who has long been active in rehousing older desks. But manufacturers have responded to the general desire to add high-quality analog front- and back-ends to the Pro Tools workflow by developing small format consoles, some of them incorporating DAW control. “We’ve installed buck-ets of the SSL AWS console; I don’t even know how many,” says Cox.

At the same time, he says, “The amount of outboard equipment being designed and put on the market has gone through the roof. Racks have gone from one bay to five-, six-, even eight-bay credenzas.”

“We’ve put in quite a few API 1608s,” says Lachot. “We’re also putting large API Legacy consoles into a couple of studios right now.”

“It seems like a large percentage of our customers want to get out of the box,” says Manzella. “I’m seeing a resurgence of people looking for smaller analog alternatives.”

“Tape machines have been com-

ing back for probably three years or so,” Cox also reports. “It’s been refreshing to unwrap the Studers in the basement. [Endless Analog’s] CLASP helped; I’ve put loads of those systems in.” Lachot reports a similar trend: “We’re putting analog tape machines in several rooms.”

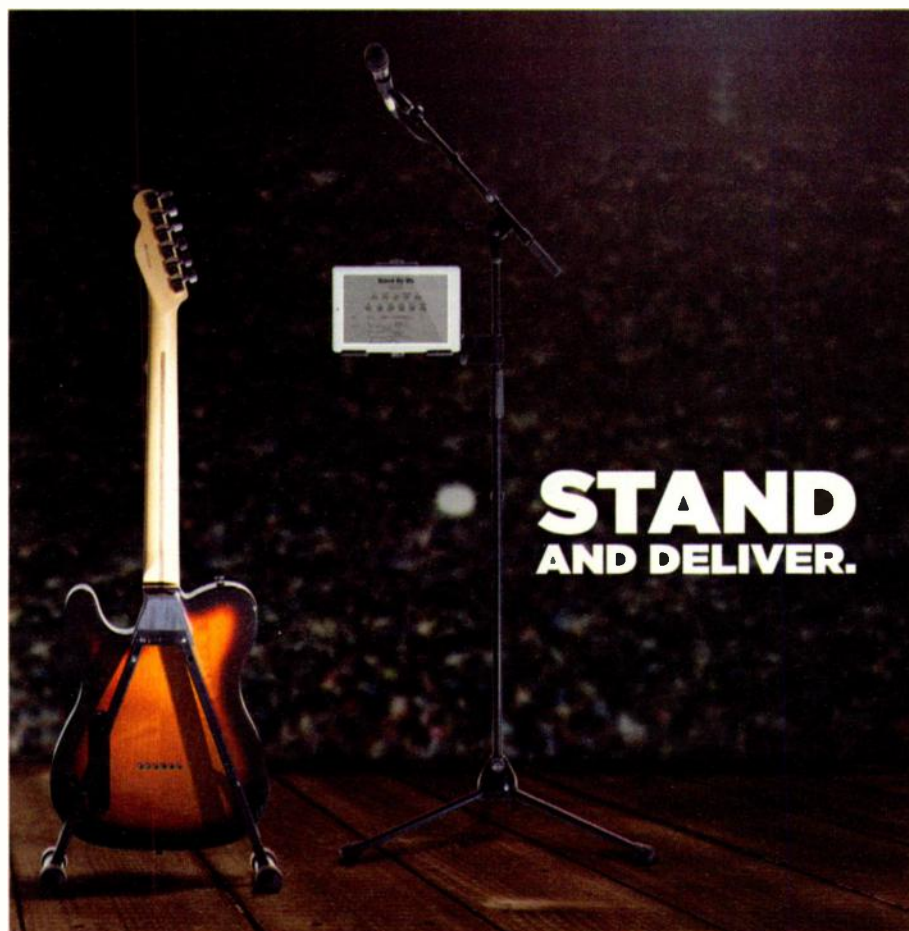
Digital music production has effectively extended the acceptable frequency range, especially at the low end, which can be problematic if monitoring is inadequate. “Especially with stuff being done in home studios on near fields, a lot of times the mastering engineer is the first one to really hear what’s going on down there,” comments Lachot.

“Things have become louder, but having a finely-tuned system has pretty much gone by the wayside,” comments Cox. “One of the problems is people almost don’t care what’s happening above 80 Hz.”

“I sell a lot of subwoofers, I install a lot of them and I tune rooms with a lot of them,” Manzella reports. “But people don’t realize how tricky it is to integrate a subwoofer into a small or mid-size monitor system.”

Where space and budget permit, the ideal solution is soffited front wall monitors, says Cox. “Those rooms that do have a soffited wall, where everything is configured and built properly, they’re the finest sounding rooms.”

THERE’S MORE ▶ The discussion continues at prosoundnetwork.com/feb2014.



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Neil Young

(continued from page 5)

of their souls, their ears. So they can feel and vibrate and so that they can get goosebumps. We cherish those f—g goosebumps.” The multi-format capable, high resolution capable Pono player will be officially launched at SXSW and Young 1 percent of Pono sales proceeds would go to the Recording Academy’s MusiCares charity. A West Coast-dominated elite group of artists, engineers and producers attended the gala event, with every room of Village Recorders packed with attendees enjoying food, bever-

age and dialog with colleagues and numerous manufacturer sponsors.

Closing out the evening, Dave Matthews played a surprise three-song solo acoustic set that included two Young staples, “My My, Hey Hey (Out of the Blue)” and “The Needle and the Damage Done.”

As the Producers & Engineers Wing 2014 honoree, Neil Young joins past honorees such as Chris Blackwell, T Bone Burnett, Tom Dowd, Ahmet and Nesuhi Ertegun, Jimmy Iovine, Quincy Jones, Arif Mardin, Al Schmitt and Jerry Wexler.

Recording Academy Producers & Engineers Wing
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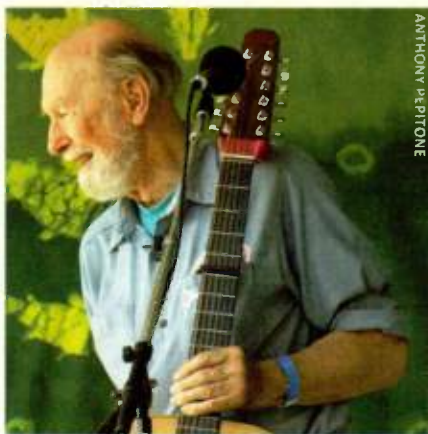
Pete Seeger's Festival Focus

When folk legend Pete Seeger passed away on Monday, January 27, we blogged not only about his history as an influential folk singer and political activist, but also his role as an integral part of the folk festival scene in the Northeast. Here's an excerpt:

Seeger's work also veered into environmental preservation, leading him to co-found the Clearwater Festival (also known as The Great Hudson River Revival festival), held annually at Croton Point Park in Croton-On-Hudson, NY. This festival brings many well-known folk artists, including Janis Ian, Arlo Guthrie and Tom Paxton, to perform and help raise money for the Hudson River Sloop Clearwater, Inc., a non-profit dedicated to help with the environmental research, education and advocacy to preserve and protect the Hudson River. The festival welcomes more than 15,000 people annually.

Seeger was also instrumental during the folk revival in the 1950s and '60s, becoming a mentor for Bob Dylan, Don McLean and Bernice Johnson Reagon. He helped found the Newport Folk Festival in 1959, and in 1965 was one of the musicians offended by Bob Dylan's 'electric' performance.

Get the complete story at prosoundnetwork.com/feb2014.



ANTHONY PEPPONE

sweet tweet links

Pro Sound News shares links to interesting audio articles every month via @prosoundnews on Twitter; here's just a sampling. Get the links at prosoundnetwork.com/feb2014.

- ▶ Great overview of Pittsburgh studios: "The opportunity for studios will grow as the scene does."
- ▶ Studio closes; owner: "I've got a wife and 2 kids...to put her through another studio build, I just can't do that."
- ▶ High winds damage U2's studio in Dublin.
- ▶ Alabama facility opens with best name we've heard in a while: Druid City Time & Spaceship recording studio.
- ▶ So who hit 20,000 followers today? This magazine/website/media outlet! Ending the week with a bang—thank you for following PSN!

BLOGGINGS

NAMM BY THE NUMBERS

The Winter NAMM show brings together all facets of the Pro Audio and MI industries as they present their latest breakthroughs and innovations that are set to roll out during the coming year. But surviving the show takes more than just a proclivity for pro audio—you need stamina, determination and most of all, comfortable footwear. Kelleigh Welch had good shoes and a pedometer this year as she walked the show floor; find out how many miles it takes to do the show right.



EVERYTHING MATTERS

Producer, engineer and PSN blogger Eyal Levi also took on the NAMM show this year, hot on the heels of giving an extensive online seminar on Advanced Drums Tracking. "Over the course of three days, we covered everything there is to know about recording and editing modern rock/metal drums—and even had the legendary Sean Reinert (Cynic, Death) join us in the studio," he reports. Get his thoughts on how he made the most of each in his blog post, "Everything Matters."



Read these and other blog posts at prosoundnetwork.com/feb2014



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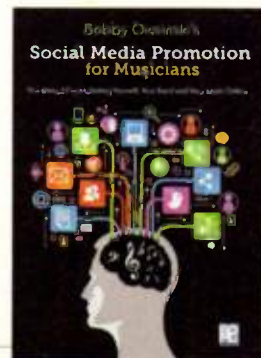
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Put The "Me" In Social Media

The new book, *Social Media Promotion for Musicians*, is for anyone in the music biz who's an entrepreneur—which is to say, it's for everyone in the music biz. The how-to manual is just as relevant for producers, engineers, studios, regional sound companies, gear houses and others enterprising audio pros as it is for bands. Read our review—and catch a video trailer for the book—at prosoundnetwork.com/feb2014.



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WRH

A Touch Of a-Class For Ingensteds

OSLO, NORWAY—Built in what was originally a 19th century brick factory, Ingensteds is a new music venue in the heart of Oslo being used for events, ranging from classical music performances to disco parties and weddings. Ingensteds is located in one of Oslo's most arts-centric communities. The multi-purpose venue opened

its doors last summer after completing a major renovation that included a new sound reinforcement system from Trondheim and Oslo-based Avon. The Avon team designed Ingensteds' new system around Vue Audiotechnik's i and a-Class loudspeakers.

"This venue hosts a varied mix of music performances and special

events, so we needed an extremely flexible system that would look clean and blend with the aesthetic," explained Avon's owner Edgar Lien. "In essence, we needed relatively compact loudspeakers capable of delivering ample amounts of clean output for livelier events, or a more subtle and neutral sound for classical performances."



Oslo's Ingensteds multi-purpose facility employs a variety of VUE Audiotechnik a-Class loudspeakers to satisfy a range of clientele.

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The main performance room's tall ceiling and abundant reflective surfaces demanded loudspeakers with exceptional pattern control as well. Custom-painted Vue a-15 and a-8 two-way systems hang above the stage with specially designed flying hardware for minimal visual impact. Low frequency comes courtesy of dual as-215 while four Vue a-10 two-way systems are deployed as monitors. Lab.gruppen IPD 2400 and IPD 1200 series amplifiers provide system-wide power, while a PreSonus StudioLive 24.4.2 digital desk handles the mix.

"The Vue a-Class sounds absolutely amazing and provides extremely consistent voicing from the 8-inch all the way up to the 15-inch cabinets," commented Lien. "What's more, coverage from the Vue loudspeakers is extremely well defined, which really streamlined the installation process and allowed us to easily cover the listening areas while avoiding overflow and the reflective walls."

To keep floor space clear and maintain the venue's intimate feel, the Avon team designed custom soffits to house the subwoofers under the front of the main stage. "The as-215s deliver the perfect balance of sub and mid-bass impact," continued Lien. "They really accent the full-range a-15s perfectly and deliver an amazing amount of output for their size. It's nice to have that available when the music calls for it."

In addition to the main performance space, supplemental sound reinforcement is delivered by three Vue i-4.5 two-way systems in the mezzanine area. The Lab.gruppen amplifiers provide necessary delay and level matching across the two listening zones.

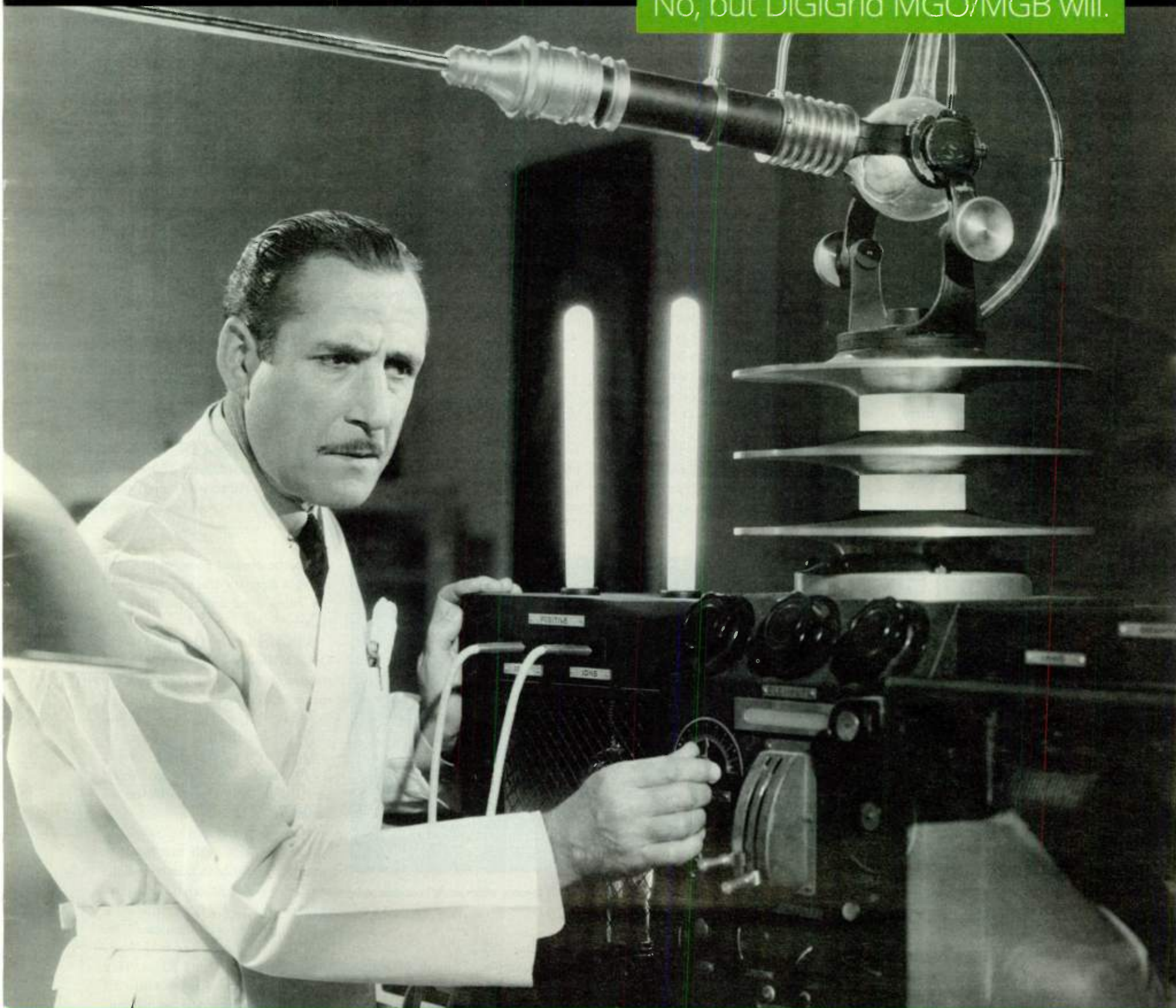
"We couldn't be happier with how easily the system came together," concluded Lien. "From disco to classical music, the system is more than capable of handling anything the owner throws at it night after night. That's exactly the type of customer satisfaction that makes this job so much fun."

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Opera And IP Audio

BY TONY WARE

An air of reverence pervaded the control room of Studio A at Omega Recording Studios in Rockville, MD. At a desk covered in notation reflected composer Marcos Galvany, whose operatic tableaux, *Oh My Son* (an emotional retelling of the story of Jesus of Nazareth and a homage to the Spanish Holy Weeks of Galvany's childhood), was being recorded. Jotting down takes and timecode at the studio's custom Neve VR-60 console was Los Angeles-based, 12-time Grammy-winning producer/mixer/engineer Rafa Sardina, a fellow Spaniard and the man tasked with capturing the arresting humanity of the passionate tale.

For his two days in Rockville, Sardina drew on his experience with British interface developer Focusrite to facilitate an expedited workflow via a temporary deployment of the RedNet modular Ethernet-based audio I/O network, which he has field-tested over the past year in Los Angeles and Miami. "This recording was more straightforward—there wasn't inline processing or anything like that—but I wanted RedNet to make sure we could handle the number of microphones I wanted and I would not have to rebalance for extra char-

acter," says Sardina.

Sardina came to the session (intended for a CD preceding a 2014 performance at the Paul VI Audience Hall in Vatican City) after meeting Galvany while working on a similarly orchestral film project in New York City. And he came to Omega—a long-established 20,000-square-foot four-studio tracking/mixing/mastering/post-production facility and full-time School of Applied Recording Arts and Sciences—because of its proximity to and ability to accommodate Washington, D.C.-based Galvany and the dozens of members of the Washington National Opera Orchestra and Choir performing *Oh My Son*.

"Studio A is large enough to hold up to a 65-piece orchestra, and it is laid out where it can be used as if they were in an orchestra pit," explains Shannon Follin, Omega's general manager. "The owner of the studio [Edward Petersen] is a conductor and has his own handpicked orchestra, concert band and big band, so we do orchestral recordings all the time, as well as pop, rock, blues, hip-hop—you name it, our staff engineers can handle any



Focusrite Rednet Modules atop an Omega Studios gear rack, with RedNet control running on the laptop in the foreground.

scenario."

Studio A, designed as a 50-foot x 40-foot room with 20-foot ceilings and no parallel walls to be relatively dry, played a happy host but had to be livened up a bit at first. "A main factor in any recording of this type is always using acoustics in your favor... the first thing we did was put some wooden planks on carpeted floor,"

reflects Sardina. "Then I starting arranging and rearranging the chairs to get a spread that would achieve the wideness I wanted and wouldn't make anything too prominent and focused. You can't work with something narrow, mono from the source...then you start to modify your approach instrument by instrument, but trying to see the whole picture."

Sardina brought with him a cadre of microphones, including a trio of custom David Bock designs as well as Neumann M49s, AKG C12s, Telefunken and more. Omega—equipped with its Neve, SSL, API and Digidesign ICON consoles, Avid Pro Tools|HD3, Studer two-inch 24-track recorders, a vast microphone selection, all manner of analog and digital I/O and processing, plus a full-time technician—offered a wealth of outboard options. The three compact Peli-

can cases of RedNet shipped in, and the presence of RedNet specialist, Ted White, assured unknown factors were quickly negated, sidestepping much set-up/familiarization/customization time. The mics all fed through the transformerless DC-coupled preamps and distribution built atop the low latency Audinate Dante network.

(continued on page 30)

Crossbred Production

BY STEVE HARVEY

SANTA ANA, CA—Orange County, home to Disneyland, Knott's Berry Farm and over three million people, is now also home to a major new recording facility with the opening of Hybrid Studios in mid-November 2013. Hybrid in this instance refers not only to an amalgam of analog and digital production workflows, which the studio certainly offers, but also to its co-location with a visual production space in the 8,000-square-foot building.

Hybrid Studios is co-owned by Billy Klein, whose background includes working in the A&R department of Epic Records and engineering as an independent contractor for one of Sony Music's A&R executives, and his friend since childhood, video director Patrick Akhmalich. Klein had advanced as far as he could, he says: "I was in a good



Billy Klein sits inside Hybrid Studios at the SSL 4064 G+ console, which works in conjunction with an SSL Nucleus controlling Pro Tools|HDX.

room that had a lot of good credits coming through, but I had to go and open my own place." His credits include Adele, The Bravery, Shakira and Keith Urban.

"My buddy and business partner was going to start a visual studio, so that was a kick in the pants," he continues. "I decided to leave so we could build this together."

The partners found their building, located in a business park in

Santa Ana, which is the fourth-most densely populated city in the country, just ahead of Boston, in late 2012. "With all the planning and specialty contracting jobs, it took about a year to open," says Klein, who in the meantime took a job with a digital music distribution company.

The building was formerly a manufacturing facility. Two major roof supports dictated the position-

ing of the control room walls separating it from the tracking room and the video production facilities, he reports.

Klein called in Hanson Hsu of Delta H Design to provide acoustic treatment. "He did a great job. All the walls were up, so he was limited by what he could do, but my big concern was to have the room be accurate. If it sounds good in here, it will sound good everywhere. You'll save the time, it'll be worth the investment."

Hsu controlled the tracking space acoustics with the installation of a significant number of his company's ZR Micro fabric-covered panels and ZR Sample Rate 8 Bit machined wood panels. "The aesthetic is so nice. Everybody loves the room," comments Klein. Hsu treated the control room with ZR Prefab behind floor-to-ceiling fabric. "Before, you couldn't even have a conversation in here; it was that reverberant," Klein says.

At 1,000 square feet, the live space can accommodate a large ensemble. "You either have to be big or cheap," Klein believes. "You can't

(continued on page 32)



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From a Distance

BY JACQUES SONYIEUX

A few years ago, audio engineer Sean Spence wanted to settle down and build a studio in Brentwood, Tennessee, roughly 20 minutes from downtown Nashville. Sounds simple enough.

But Sean was a South African and when his U.S. visa was denied in the midst of his plans, he was asked to leave the country. With his dream of opening a studio still very much in tact and figuring the immigration issue would be sorted out in a few weeks, he asked well-known acoustician Carl Tatz, who he had met by chance through a local realtor, to carry out the studio design while he was out of town.

His brief to Tatz was that he needed the studio to accommodate both music and post production clients, given the variety of potential work in and around Nashville. "My wife is also an audio engineer and we needed to do both music and film work," he says. "When we were in South Africa, post-production was our bread and butter. We had done a lot of audio for television commercials, pushing out as many as 30 commercials in a day."

Unfortunately, Spence was met with many more immigration struggles than he had anticipated and ultimately had to manage the project from a distance of more than 8,000 miles away: "Initially, I was only supposed to be out of the country

for six weeks, and this turned out to be two years!" Tatz managed every aspect of the on-site design and construction while the boss was out of town.

"The big thing was that they trusted me to build their studio unchaperoned," recalls Tatz. "We sent email, Skyped, all of those things to keep the process moving," adds Spence.

Situated in the basement of his home in a very quiet residential neighborhood surrounded by pine trees, Blue Grotto Sound features a fully isolated control room as well as a generously sized live room suitable for recording a rock band or a string ensemble. While the studio features an SSL Nucleus controller, plenty of outboard gear and a few nice microphones, Spence says the "high value" component of the studio is the PhantomFocus System monitoring from Carl Tatz Design. The system is made complete with a custom-designed floating ceiling, acoustic treatment and Dynaudio M1 and M3 monitors.

"Carl did a great job, and with the PhantomFocus System, I know what I am hearing and can trust it,"



LOU JOHNSON

When Sean Spence unexpectedly faced immigration issues for two years while building Blue Grotto Sound outside Nashville, acoustician Carl Tatz carried out the studio design for him.

says Spence. "Knowing that I don't have to fight with the monitors and that my mixes will translate well is a huge thing for me."

Spence says that Tatz was meticulous in establishing room dimensions and layout well before any gear entered the facility: "He set up everything symmetrically, so he knows where the room modes are. From there, he can tune the monitoring around that. The monitors are set up to within a fraction of an inch positioning; everything is phase-aligned, so everything sounds really incredible on the M3s—particularly the bottom end," he says.

Spending so much time on the monitoring has had a momentous effect on Spence, changing the way he thinks about producing and arranging: "It's not about hyping the song anymore, since the monitoring is so accurate," observes Spence. "Everything that sounds great in here will sound great everywhere else. Here, I can hear every little detail and know exactly where I am."

The 16-fader Nucleus is "perfect for us," explains Spence. "The first thing was the name—SSL brings a lot of confidence among clients. The controller feels solid and superior to other devices and it integrates well with Pro Tools and Nuendo." In addition to the two SSL microphone preamplifiers integrated into the Nucleus, Blue Grotto has plenty of outboard options clients can access, including a Great River MP-2NV, a four-channel API 3124+, a Universal Audio 4-710d and a pair of Universal Audio 1176 limiters. For conversion, Spence relies on a 16-channel

Apogee Symphony in addition to a Digidesign 192 interface.

Now that the challenge of finishing the room is complete, Blue Grotto Sound has been very busy with both music and post projects. One of the studio's recent projects was mixing for Scott Coner, an indie/country style artist currently signed to the Sony Red label. "We did vocals and overdubs on most of the tracks and then mixed it all in a very short space of time—it came out really well," says Spence. "We are finally discovering the friendliness of the people in Nashville and we have a bunch of tracking sessions coming up for albums, which we are very excited about," he adds.

Since completing construction on the studio two years ago, Spence says that Tatz still visits the room from time to time: "Carl comes back to show people the studio," he says. "He came down here last Saturday to re-tune the system—now it sounds even better than before." For now, Blue Grotto Sound is exactly where Spence wants it to be as it continues to draw more work from inside Nashville and beyond. "We are thrilled with where the room is at now," he says. "We would love to get a few more microphones, preamps and things like that, but that is the great quest of every engineer." 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.

Blue Grotto Sound
Bluegrottosound.com

STUDIO: BLUE GROTTO SOUND OWNER: SEAN SPENCE
LOCATION: BRENTWOOD, TN

There's more ▶ Watch a slide show of Blue Grotto and other stills featuring artist Scott Coner at prosoundnetwork.com/feb2014.

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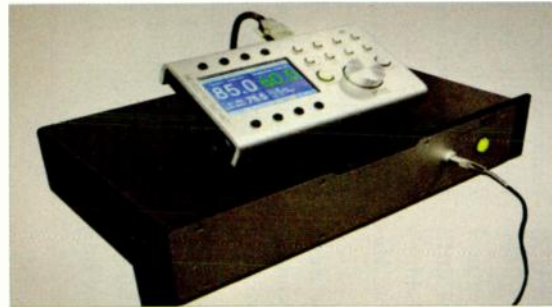
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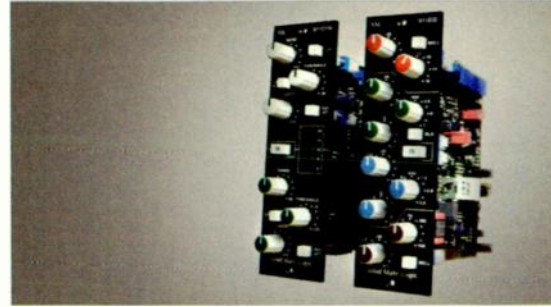
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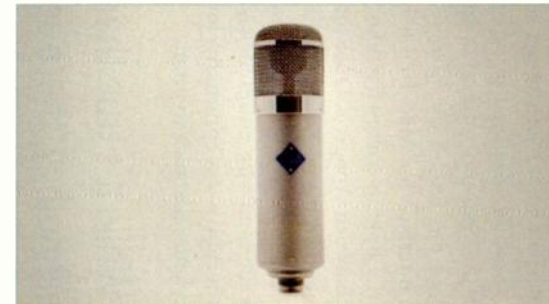
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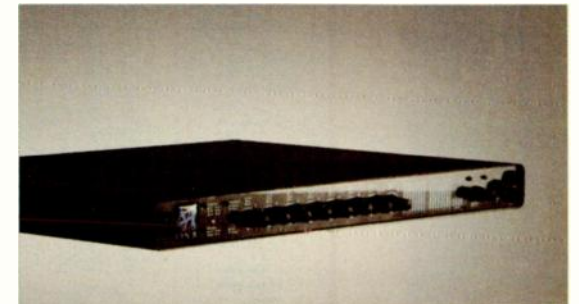
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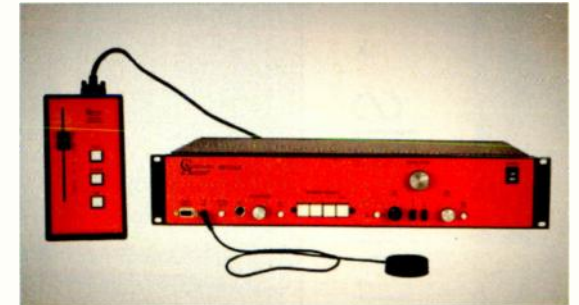
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Eliminating Audio Ills

In his Continuing Adventures In Software, Rich Tozzoli finds the joy of having less space.

BY RICH TOZZOLI

RX3 is a complete audio repair kit from iZotope and will run on Mac/PC as AAX 64, RTAS, VST, AudioSuite, AU or standalone. An update from the previous RX1 and RX2 releases, it features modules for Denoise, Spectral Repair, Declick, Declick & Decrackle and Remove Hum. If you want to take a step further, RX3 Advanced includes Dialog Denoiser, iZotope Insight (for metering), Deconstruct (separates audio components), Time & Pitch (time stretching and pitch-shifting) and my favorite, Dereverb.

In addition, RX3 features Audio Utility features for such things as resampling, dither, gain, EQ, 3rd party VST or AU plug-in support (hosted in their plug-in module), spectrum analysis and even batch processing. Basically, if you want to fix your audio in just about any way, this bundle most likely has you covered.

In a recent post-production mix, the dialog was recorded in a room that was far too ambient. Treating this type of situation previously involved EQ to pull out some high end, expansion to try and boost the dry audio, compression/gating to reduce the reflection, and anything else one could think of. Most of the time, it



iZotope's RX3 Dereverb module.

did not get the job done.

I had first seen Dereverb in operation at last year's AES Convention, and even on a noisy show floor, I heard it transparently pull the ambience out of a track far better than any of the above-mentioned methods.

Dereverb processes the audio according to what it detects in the wet (reverb)/dry (direct) signal, along with the occurring noise. In reading the manual, it likes to 'learn' your audio signal, so I started out with a small clip (maybe 6 seconds), selected the LEARN button and pressed play on my Pro Tools system (HDX running 10.3.5). It automatically adjusted the Reverb Profile EQ settings of Low, Low-mid, High-mid and High, as well as the Tail Length. A quick tap of the spacebar, and upon playback, the room sound was clearly reduced.

(continued on page 30)

softwaretech

CRAIG ANDERTON



Winter NAMM Wrap-Up

Despite AES making a comeback, NAMM continues to deliver pro audio news.

This was the show where Thunderbolt made its move, which is particularly interesting given that last month's column asked whether 2014 would be the year when Thunderbolt would start to get serious traction. Zoom, no longer under the Samson umbrella, introduced the TAC-2 bus-powered 2 x 2 interface for Mac 10.6.8 or higher. Looking somewhat like a cross between Apogee's Duet and the Focusrite Forte, Zoom emphasized the interface's support for 192 kHz sampling coupled with Thunderbolt's exceptionally low latency and resistance to jitter.

dedicated solely to price/performance ratio, and for everyone else, higher-end protocols like Thunderbolt aren't displacing USB and FireWire (although it does seem the pro world will largely skip over USB 3.0 to Thunderbolt for high-bandwidth applications).

In DAW-land, Steinberg bucked the trend of saving announcements for AES by showcasing Cubase 7.5, which offers track management advances and more content (including the return of Magneto, the original tape emulator plug-in). Also, props to Steinberg for offering the Cubase iC Pro remote control app (with transport control, navigation, and mixing capabilities) for Android. Now, if only

"While it's true there was no breakthrough technology, there seems to be an increasing emphasis on innovation, not just evolution—and that's always a welcome trend."

Nor was Zoom alone. UA expanded the Apollo line (and upgraded its industrial design) with the Apollo Twin 2 x 6 audio interface for Mac 10.8 and above. Like other Apollos, it includes premium preamplification and onboard processing (Solo or Duo DSP options that host UA's Powered Plug-Ins line) for tracking, mixing, or mastering—with a claimed latency of under 2 ms through the plug-ins. Unlike other Apollos, though, it's Mac Thunderbolt-only, with no FireWire (sorry, Windows fans).

For those who need more than a desktop interface, MOTU unveiled the cross-platform 828x—a Thunderbolt 1- or 2-compatible version of its 828mk3 Hybrid interface that also works with USB 2.0 (and is USB 3.0-compatible). It also retains the other features that earned the 828mk3 the 2012 "Most Badass Interface" Editor's Choice award from *Electronic Musician* magazine.

Thunderbolt fits with the trend of tools for power users becoming more powerful and expensive (e.g., the new Mac Pro). Even Thunderbolt cables are pricey, and adapters for "legacy" PCIe gear aren't cheap either. But it's comforting for pros to know the industry isn't

Android would come out with a low-latency OS so we could do serious audio too....

Bitwig Studio (which seems poised to break ADAT's record for longest time from rumor to reality) is an interesting hybrid of Ableton Live-meets-DAW that also focuses on controller compatibility. We'll see what happens when the program actually hits the world, which the company has slated for late March.

Cakewalk showcased its Sonar X3d update, which incorporates Microsoft's Media Foundation video engine to provide support for more video formats; the company also introduced an iOS version of its z3ta+ synthesizer. Meanwhile, Avid launched Sibelius version 7.5 and announced a free offline editor (it's even 64-bit!) for the Eleven Rack—you no longer need to do your editing in Pro Tools, which opens up Eleven Rack as a solid interface choice for use with other DAWs. And if your taste in recording devices runs to hardware, it's possible to stack eight of TASCAM's DA-3000 rack-mount audio master recorders for true 16-track DSD multitrack recording (the units can operate as dual mono).

(continued on page 57)

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ARTIST: GARY TANIN
ALBUM: OTTO & THE ELEVATORS, 40TH ANNIVERSARY EDITION
LABEL: VERA RECORDS/ DAYSTORM
PERSONNEL:
Produced by: Gary Tanin
Engineered by: Joe Giuliani
Studios: Plynth Studios (Libertyville, IL)
Mastered by: Verner Ruvalds (Chicago Stereo Mastering) and Gary Tanin (Daystorm Music (Milwaukee, WI))
EQUIPMENT NOTES: Langevin 10 Channel console; Scully 280-8, 8-Track 1" tape; Scully 280-2, 2-Track 1/4" tape; Altec Lansing 9844A studio monitors



ARTIST: SNOWBIRD
ALBUM: MOON
LABEL: BELLA UNION
PERSONNEL:
Produced by: Simon Raymonde, Iggy B.
Engineered by: Dave Wrench, Bill Gautier, Iggy B.
Studios: Bryn Derwen (North Wales, UK), Martha's Cottage (Hampton Hill, UK), Rock of London (Hackney, East London, UK)
Mastered by: Noel Summerville
EQUIPMENT NOTES: DDA AMR 24 console; Avid Pro Tools HD2; Tannoy DMT 8, Yamaha NS-10 studio monitors



ARTIST: WAKE UP
ALBUM: FOREVER HOME
LABEL: DECADES RECORDS

PERSONNEL:

Produced by: Evan Mui
Engineered by: Evan Mui
Assistant Engineer: Bobby Yapkovitz
Studios: Home Studio (Lake Worth, FL)
Mastered by: James Flames (Electric Frog Mastering)
EQUIPMENT NOTES: Ramsa WRT-820B, Digidesign DiGi003 console; TEAC 80-8 tape; Avid Pro Tools 8; Focurite ISA mic pre; Yamaha HS-50M studio monitors



ARTIST: STONE COLD FOX
ALBUM: MEMORY PALACE
LABEL: SELF RELEASE
PERSONNEL:
Produced by: Ariel Loh
Engineered by: Ariel Loh
Assistant Engineer: Graham Stone
Studios: Stone Studio (Lakeville, CT), Studio G (Brooklyn, NY)
Mastered by: Joe Lambert
EQUIPMENT NOTES: Avid Pro Tools; RME converters; Royer 121, Shadow Hill, Focusrite ISA preamps



ARTIST: DORYDRIVE
ALBUM: HERE'S TO YOU
LABEL: FIRST LAUNCH RECORDS
PERSONNEL:
Produced by: Erik Nelson, Ryan Rossebo
Engineered by: Erik Nelson, Ryan Rossebo
Assistant Engineer: Josh Mendez
Studios: Eclipse Studios (Normal, IL), Studio Red (Nashville, TN)
Mastered by: Tommy Dorsey (Masterfonics, Nashville, TN)
EQUIPMENT NOTES: Digidesign Pro Control, Tascam DM-4800 consoles; Avid Pro Tools 9 HD; Cakewalk Sonar; JBL LSR2300, Mackie HR824 Mark 2 studio monitors



ARTIST: ROYAL BLISS
ALBUM: CHASING THE SUN
LABEL: AIRCASTLE RECORDS
PERSONNEL:
Produced by: Matt Winegar
Engineered by: Matt Winegar
Studios: Secret Sidewalk Studios (Salt Lake City, UT)
Mastered by: Dave McNair (Dave McNair Mastering, Houston, TX)
EQUIPMENT NOTES: Cubase; Sennheiser, Neumann microphones; Mackie HR824 studio monitors

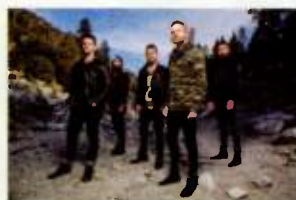


ARTIST: HEAVEN
ALBUM: TELEPATHIC LOVE
LABEL: GOODNIGHT RECORDS
PERSONNEL:
Produced by: Heaven, Arjun Agerwala
Engineered by: Arjun Agerwala
Assistant Engineer: Atsuo Masamoto
Studios: Stratosphere Studios (New York, NY)
Mastered by: Josh Bonati
EQUIPMENT NOTES: Neve 8068 console; Avid Pro Tools 8.1; Neve 1073 mic pre; Telefunken U47, Neumann U87, KM84, Royer R121, Sennheiser 421, Shure SM57 microphones; Genelec 1031A, 1039A, Yamaha NS-10 studio monitors



ARTIST: THE DOLLYROOTS
ALBUM: BAREFOOT AND PREGNANT
LABEL: ARRESTED YOUTH/ HUNNYPOT
PERSONNEL:
Produced by: John Fields, Luis Cabezas

Engineered by: John Fields, Paul Hager, Luis Cabezas
Assistant Engineer: Kelly Ogden
Studios: Wishbone Studio (North Hollywood, CA), Hotel Wilshire (Los Angeles, CA)
Mastered by: Stephen Marsh (Marsh Mastering, Hollywood, CA)
EQUIPMENT NOTES: API Legacy console; Avid Pro Tools; Universal Audio LA-610 mic pre; Propellerhead Reason 7; Barefoot Sound MicroMain27, Genelec 1030A studio monitors



ARTIST: MEMPHIS MAY FIRE
ALBUM: UNCONDITIONAL
LABEL: RISE
PERSONNEL:
Produced by: Cameron Mizell, Kellen McGregor
Engineered by: Cameron Mizell, Kellen McGregor
Studios: Chango Studios (Phoenix, AZ), Compass Audio (Dallas, TX/ Nashville, TN)
Mastered by: Cameron Mizell, Kellen McGregor
EQUIPMENT NOTES: Apple Logic 9; Avid Pro Tools 10 HD; Adam A7 studio monitors



ARTIST: GREG SMITH & THE BROKEN ENGLISH
ALBUM: RAMBLIN' ROAD
LABEL: INDEPENDENT
PERSONNEL:
Produced by: John Davis, Greg Smith
Engineered by: John Davis, Aaron Nevezie
Assistant Engineer: Jacob Bergson
Studios: The Bunker Studio (Williamsburg, NY)
Mastered by: Randy Merrill (Masterdisk, New York, NY)
EQUIPMENT NOTES: SSL 4040E console; Avid Pro Tools; Lynx converter; Bryston amps; Westlake 3w12, Yamaha NS-10 studio monitors

notes

Sanken Mics Motels

LOS ANGELES, CA—Grammy-winning recording engineer Frank Filipetti used more than 30 Sanken (sankenstudio.com) mics to record a recent historic performance of Frank Zappa's *200 Motels - The Suites* by the L.A. Philharmonic and guests.

Tatz Treats Chante Pejuta

NASHVILLE, TN—Studio designer Carl Tatz (carltatzdesign.com) recently completed a new personal mix room for singer/songwriter Eaden Shantay at Chante Pejuta, a new studio in Carbondale, CO, and returned to Aspen to upgrade Jamie Rosenberg's Great Divide Recording Studios to the latest PhantomFocus System specs.

Supa Dups Adds Prism

MIAMI, FL—Grammy Award-winning producer and DJ, Supa Dups, who has worked with Eminem, Mary J. Blige, John Legend and Bruno Mars, has added a Prism Sound (prismsound.com) Titan USB interface to his studio set up, which already features a Prism Sound Lyra 2 audio interface.

Shain Brings API to Bedrock.LA

LOS ANGELES, CA—Producer Noah Shain has installed an API (apiaudio.com) 1608 small-format analog console at his three-room studio located within Bedrock.LA after initially purchasing it to record breakout band Dead Sara in a Malibu mansion.

Juggernaut Rolls with T-funk

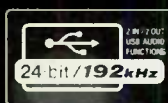
SOUTH WINDSOR, CT—Using only solar energy and a full complement of Telefunken Elektroakustik (t-funk.com), New Jersey-based band Karmic Juggernaut has recorded an 8-minute opus, "Transgressions," on location.

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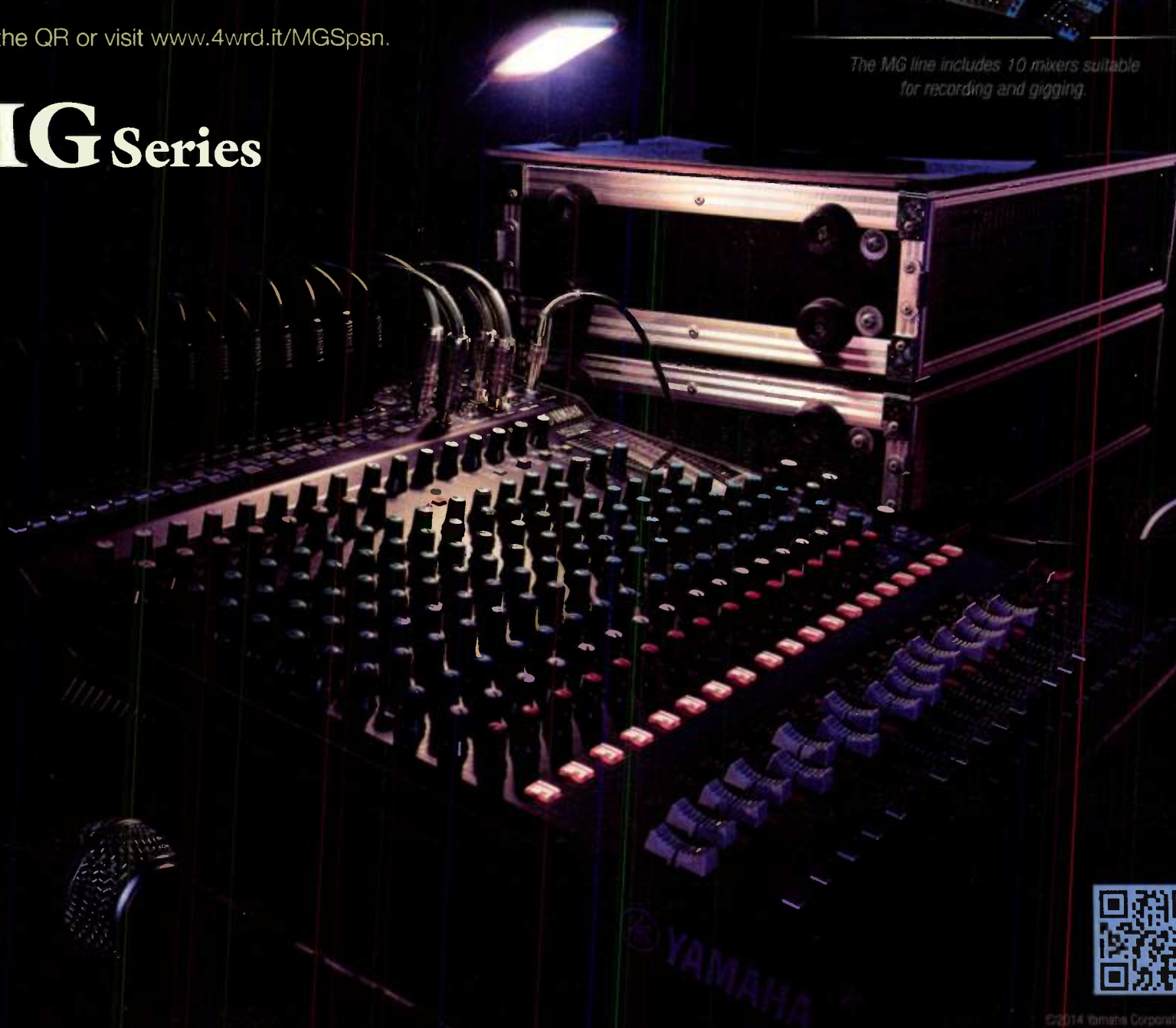
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MG Series

 **YAMAHA**



The MG line includes 10 mixers suitable for recording and gigging.



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Omega Studios

(continued from page 22)

Three RedNet 4 eight-channel mic/line input boxes were tucked inconspicuously in the live room, assigned IP addresses through a Cisco Gigabit Ethernet switch and coupled via a single 100-foot Cat6 cable. The control room's two RedNet 2 16-channel

AD/DA interfaces (which also converted a few channels of Neve preamplification) were also plugged into the switch. All signals were then sent to two RedNet 5 32-channel HD Bridge units, funneling the tracks to the Pro Tools|HD3 system. Gain adjustment and signal routing/splitting were unobtrusively handled remotely via RedNet Control software. "There is a challenge in making sure you have the right units properly set to inter-

connect with an existing system [connectivity options include MADI, AES 3, analogue, Mac, PC, Pro Tools|HD, or Dante-based products], but once you have done your I/O set-up, RedNet's digital matrix is so flexible it will adapt to anything; it's just a matter of understanding your own needs," says Sardina.

"I'm a huge vintage collector, but for this recording, I only wanted a true representation of what was being

recorded and maybe some character from the microphones themselves, so I knew I always wanted to use the RedNet for its transparency," concludes Sardina. "Sonically, the moment I tested the RedNet, all the talk of matrixes and future add-ons and preamps and such didn't matter as much as how good it sounded....I appreciate things that allow you to concentrate on the creative without having to worry about the technology."

Omega Studios
omegastudios.com

Focusrite
focusrite.com

iZotope RX3

(continued from page 22)

By pushing up the Reduction fader, you increase the amount of Dereverb effect being applied (the wet/dry). When the audio starts sounding overly processed, simply bring the fader down to find the sweet spot between a natural sound and reverb reduction. Of course, you can also further adjust the Reverb Profile EQ settings and the Tail Length, which controls the decay of the processing.

Additional settings include Artifact Smoothing for controlling the accuracy of the processing; Enhance Signal, which boosts the non-reverb signal; and Output Reverb Only, which changes the output to the wet reverb (helpful to monitor the processing). Finally, the real-time meter displays the amount of reverb reduction in yellow and the top meter shows the input and output energy, in clips of 5 seconds.

Within just a few minutes, I had the annoying room reverb on the dialog removed and was left with a very natural sounding track. It was certainly a "Where have you been all my life?" moment. In another session, Dereverb also worked great to remove room sound from a Beyer M160 room mic on a drum kit, and allowed me to control just the right amount of ambience. What a treat to have this tool.

On some of the other dialog in the post project, I used Dialog Denoiser to remove background noise. RX3 already saved my butt on this one project, and that was just using a few modules. It's the type of product makes my end results sound great, which in turn keeps clients coming back.

iZotope
izotope.com



Good



Better



Best



Hosa



Hosa Pro



Hosa Edge

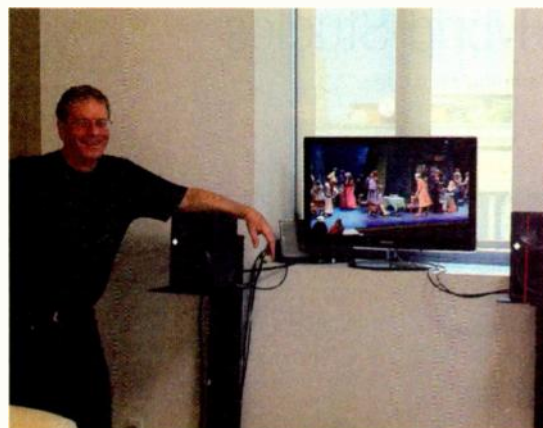
Choosing the right cable can't be this delicious, but it can be this easy. Hosa microphone cables give you three clear choices. Now you can reward your ears without depriving your taste buds of a post-gig slice of pie.



Jim Anderson with his Meyer Sound HD-1 studio monitors.



Dave Tozer often turns to Adam S3X-V monitors in the studio.



George Massenburg with a pair of Neumann KH 120s.

Monitors

(continued from page 1)

WHAT DO YOU LOOK FOR IN A NEAR FIELD MONITOR?

Massenburg: First, a studio monitor should be flat, but at the same time fill a room. Better monitors will have a tight center image, along with even dispersion, transparency, and flatness through the cross-over region. Both speakers in a pair need to be well matched so it sounds like one speaker. I absolutely prefer two-way speakers to three-ways.

Anderson: I am looking for clarity both in image and frequency response. I am also looking for repeatability, and this is one reason I prefer active speakers. One thing I ran into early on was that every time I would bring a speaker that I knew into a different studio, it would be coupled with a different amplifier and sound different each time.

HAS THE WAY MUSIC IS CONSUMED NOWADAYS INFLUENCED YOUR MONITOR SELECTION?

Sardina: I think there has been a huge shift in monitoring choices because of what people listen to now. This is mainly because consumers now have subwoofers in their cars and in their homes, and before, this wasn't the case. You'd have a good hi-fi system with good low resolution, or you didn't. Now, even if they're on a tiny computer system, they have a subwoofer of some kind or some kind of exaggerated low end. This has forced us to know what is going on in that very low frequency range. There is also a bigger demand now from artists to utilize this low frequency area—not as much in tracking, but certainly in mixing.

Douglass: Lately, I think about monitors from a very different standpoint. A lot of people are consuming their music through computer speakers and earbuds. When you listen to music at that level, the dynamic changes a lot. The new music lovers, the younger generation, are spending their time on their computers, so I am really focused on making music sound

good on a smaller scale. For my EDM club stuff, that's the opposite—that's where I use the big speakers.

WHICH NEAR TO MID-FIELD MONITORS HAVE YOU BEEN USING RECENTLY?

Massenburg: For a number of years, I've defaulted to my Genelec 8050s. I also like the Neumann KH 120s, since they fill an empty niche in my workflow. They are so small that I can pack them for the road, and set them up just about anywhere and really get a sense of a mix.

Tozer: Lately, after having worked at Troy Germano's studio in New York City, I've been using the Adam S3X-V, the vertical ones. They just sound so good! The bass response is great, and the high end is crisp. They covered the frequency spectrum very well—recently, I executive produced this new John Legend album and I got the S3X-Hs in my own studio.

Sardina: I have been using JBL's LSR series monitors for many years. I use other speakers than these to reference, of course, but these are basically my main system. For the most part, I am monitoring on near field and midfields. I am generally not using large-format monitors to make critical decisions because the room becomes so relevant in the decision-making.

Anderson: I've been using the Meyer HD-1s for many years. I remember years ago when I first went to the HD1s, I wasn't crazy about them because my work slowed down—I am usually a pretty fast mixer—but they helped me find troubling issues and troubled spots, and that's what I am looking for in a monitor: something that is going to help me identify an EQ problem, maybe a compression problem, or maybe a miking problem.

Whitelock: I've come to rely heavily on my [Dynaudio Professional] BM5A compacts for near field monitoring. From the minute I put them up, I knew I had something that sounded true at a low level, and I had the linearity I wanted. I need this linearity—not just in the frequency response of a room, but also in my mixing. I also like the 5A compacts because they are

small enough that I can take them everywhere I go and use them without worrying about the room.

Douglass: I've been using and liking the new JBL M2s, but most of the time, there will be a set of [Yamaha] NS10s that I use as my backdrop.

ARE THERE ANY INNOVATIONS THAT HAVE CAUGHT YOUR ATTENTION RECENTLY IN THE MONITORING WORLD?

Massenburg: I just heard the new JBL M2s at Jungle City and they are great. It's pretty clear that JBL has upped the ante in studio monitors. The woofer in the M2 has a fairly deep gap and there are two voice coils—both edge wound. They provide a wider sweet spot and a broader low frequency response, and the midrange is incredible. They have gotten rid of the dome and they just have a surround around the voice coil that is the radiator for the midrange. Finally, they have an exotically different horn design and eight patents in this speaker.

Tozer: One of the big innovations I am seeing in nearfield and mid-field monitors is the aerodynamics of the cabinet design. Many of them now have more curves, and the sweet spot is widening.

Sardina: The last five years have been crazy with the amount of nearfield speakers coming out. It is a market that many people—even musicians—are now paying attention to. I do a lot of mixing using a broadcast system, so anybody can hear what I am mixing in real time. More and more artists are relying on remote listening experiences and they need to have a good, reliable monitoring system. We are still sending files back and forth, but we are connecting more in real time.

Douglass: I think speakers are beginning to come into their own. I hear differences as a whole among all the speaker manufacturers. The frequency range seems to be getting wider and cleaner, and many of the newer monitors have less distortion.

Anderson: Change can be a tricky thing. When you are a mixer, you tend to get used to one thing and you tend to stay there. And if you like

what you are doing, and you know how that translates, the last thing you want is change. So if there is going to be a change, it better be a change for the better.

HOW DO YOU KNOW WHEN YOU CAN 'TRUST' A MONITOR?

Anderson: I am very wary of speakers that sound too good—are they masking issues or covering up sound? Sometimes great sounding speakers may be good in some respect to make a client feel good—but at the same time, can I make a value judgment on the speakers? That is the fine line you walk.

Tozer: The only way I think you know what a monitor will do is really listen to music that you know well or love. For example, I'll listen to music that I've lived with for a long time, like Beatles records, *Led Zeppelin I*, Dr. Dre's *The Chronic*, *The Miseducation of Lauryn Hill* or *The Dark Side of the Moon*. Records that I know inside and out because I've lived with them so much.

Sardina: Mostly I am working in places I already know, and they will have monitors I know and have already spec'd out. I always bring a good library of reference materials—songs that I know—to help calibrate the monitors or spot any issues. One cannot over emphasize the importance of properly setting up and calibrating your system.

Douglass: I think I've gotten to the point that I can pretty much mix on any monitors. The art of making speakers has evolved to the point where people are making them within a certain standard.

Massenburg: There are very few speakers that I trust for all situations, so I am always listening on different systems.

Whitelock: Listen to everything that you like and learn what it sounds like in a particular monitor. If you listen enough and really put the time in, you know what you're going for.

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



Hybrid Studios

(continued from page 22)

be in the middle. If you're big, at least you can do drums and stuff that's hard to do at home."

Thus far, he says, "We've done a lot of singer-songwriters, pop-rock stuff. We're doing a hard rock project right now."

"You either have to be big or cheap. You can't be in the middle. If you're big, at least you can do drums and stuff that's hard to do at home."

Billy Klein

The control room, at around 900 square feet, provides sufficient space for multiple seating areas and work surfaces. Music production often in-

volves teamwork these days, he comments: "I'm used to big entourages, so here I can seat them in the back, they can talk, and I'm not affected up

here."

At the front of the room, facing two large iso rooms, is an SSL 4064 G+ console that reportedly originated at The Hit Factory in New York. "It's from 1989—it's almost as old as me!" he laughs. The partners purchased the desk, which reputedly also spent some time at Cornerstone Recording and LaFace studios, from nearby Sonikwire Studios.

Klein uses the console in conjunction with an SSL Nucleus controlling Pro Tools|HDX. The G+ may offer on-board dynamics, EQ and summing, but he likes to keep as much as possible in the DAW: "It's all about recalls."

Current favorite plug-ins includes a Waves bundle and some Steven Slate software, including a drum replacement plug-in. "At my old studio, when I started out, I would manually do what Trigger does—it would take hours of my life," he says. "Trigger saves a lot of time; it's worth the money. And I really like Slate's new mastering plug-in."

Outboard hardware includes API 3124+ mic pres and a 2500 stereo compressor, Focusrite ISA 828 mic pres and an Avalon VT-737SP. "I just met Phoenix Audio at NAMM and they came by and dropped off a stereo mic pre; I'm excited to try that out on piano or drum overheads," he says. Musician headphone mixes are driven from an Aviom A-16D Pro A-Net.

The ability to also provide visual production on the 2,000-square foot sound stage, which includes a large cyclorama and is adjoined by green room, makeup and dressing room facilities, gives Hybrid an edge, Klein says. "We can do a whole project here, shoot a couple of music videos and do an EPK. That's pretty unique."

The facility has already hosted some photo shoots and Hybrid is in talks for some car commercials, Klein reports. "I went to school for film and television at Loyola Marymount University. It's come full circle—now I find myself doing production sound, and we just did some Toyota commercial sound design. It's a nice change of pace."

Now all that remains is to get the word out: "We're only 60 days in and momentum is slowly building. When people find out we exist, they love it; they just need to know we're here."

Hybrid Studios
hybridstudiosca.com

Slate Digital
slatedigital.com

Delta H Design, Inc.
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briefs

Rumble Adds Meyer

NEW YORK, NY—Brooklyn-based independent film specialist Rumble Audio Post has installed a Meyer Sound (meyersound.com) cinema system comprising three Acheron Designer screen channel speakers, two X-800C cinema subwoofers, six HMS-5 cinema surrounds, plus two Galileo 408 processors for system drive and optimization.

Lectro Owns Next Chapter

CHICAGO, IL—Sound mixer Matt Vogel uses an extensive selection of Lectrosonics (lectrosonics.com) gear to capture eight talent mics and hidden backup plant mics, and deliver 20 IFBs plus wireless mixes to eight cameras on *Oprah's Next Chapter*, The Oprah Winfrey Network's prime-time TV show.

SonicPool Launches App

HOLLYWOOD, CA—SonicPool Post Production (sonicpool.com) has released Guerilla ADR (GA-1), a new free app that allows users to record ADR lines anywhere using their iOS device (iPhone 3GS-5, iPod Touch, iPad), and provides a preview of a video clip with the line and a text description below it.

Soundtrack Adds VCube

PUIDOUX, SWITZERLAND—The Soundtrack Group in New York recently opened its new Stage K Dolby Atmos mixing facility, which includes a Merging Technologies (merging.com) VCube HD player/recorder, Avid Euphonix System 5 and monitoring comprising JBL drivers with Crown amps and BSS Soundweb London control.

SZMG Installs Studer OnAirs

SHENZHEN, CHINA—Contractor Anheng Li Company recently installed two Harman (harman.com) Studer OnAir 3000 digital consoles, supplied by Harman's distributor, Advanced Communication Equipment Co Ltd. (ACE), as part of Shenzhen's SZMG TV Network's facility overhaul.

The Soundtrack Of The Apocalypse: Metallica Dives Into Dolby Atmos

BY STEVE HARVEY

LOS ANGELES, CA—Members of Metallica and the creative team behind the band's apocalyptic thriller/concert documentary, *Metallica Through the Never*, screened the film for Oscar consideration in December 2013. Filmed with 3D cameras and mixed with a Dolby Atmos soundtrack, *Never* failed to ignite at the box office but recently won an award from the International 3D Society for Best Documentary and has now been released on Blu-ray Disc, Blu-ray 3D and DVD for home viewing.

With only a limited number of Atmos-capable movie theaters available on the North American circuit, *Never* was shouldered aside just one week after release by *Gravity*, as Metallica drummer Lars Ulrich explained in his introduction. "But we really feel that the sound team and the editing team deserve recognition for this film," he says of the special screening.

"There's been no music edited like this in decades, not since MTV changed the rules. And in terms of



Mark Olsen of the L.A. Times (left), discussing *Metallica Through the Never* with drummer Lars Ulrich at an Oscar-consideration screening of the film.

what the sound team's done, they've put something together that was really uncharted waters," he adds.

The essentially dialog-free film features a central performance by actor Dane DeHaan, a roadie tasked with retrieving a mysterious bag and bringing it back through riots and mayhem to the concert venue. The band wanted to avoid the ste-

reotypical band documentary, Ulrich explains, taking Scorsese's *The Last Waltz*, a document of The Band's final concert, and The Clash's fictionalized rockumentary, *Rude Boy*, as touchstones.

"Everything about this film was created for the film. The first thing we did four years ago when we de-

(continued on page 34)



M3 Waves At Avid During Grammys

BY STEVE HARVEY

LOS ANGELES, CA—This year's Grammy Award telecast enjoyed the second-highest viewership in 21 years, averaging an audience of 28.4 million—a fraction more than last year's show—over its duration, despite going up against the NFL's Pro Bowl. The production teams behind the scenes have long since fine-tuned their workflows to ensure that the show goes without a hitch, but on the broadcast audio side this time around, there were some "under the hood" improvements being implemented.

In the Music Mix Mobile Eclipse truck, one of the two M3 vehicles (the other being M3 West Horizon) used to mix and fine-tune the music mixes and feed them to broadcast production mixer Tom Holmes, company partner and engineer-in-charge Joel Singer this year found a way to reintroduce Waves plug-ins now that the Eclipse Pro Tools mixer rig has been upgraded to HDX. "We wanted Waves plug-ins back in the system and we wanted it at a very

low latency, since this show is totally live. So I started experimenting with the Waves SoundGrid and found that by using a DiGiGrid MGO [MADI interface], which is the dual-port optical version, and a SoundGrid SGS-1 Server One, I was able to get them back in our workflow."



Music mixer John Harris in the M3 Eclipse truck at the Grammys.

He elaborates, "We're doing it on a MADI loop. The mixer core has 192 channels of IO through three MADI interfaces on the system. We do everything through MADI. Installed is a DirectOut Andiamo 2XT [MADI A-D/D-A converter], so everything becomes MADI—MADI to analog, MADI to AES, MADI to

MADI—over fiber and copper."

With 192 lines available but only 160 lines coming off stage, he says, "I was able to take the last 32 channels of my third MADI I/O, and use it in split mode via the Avid hardware setup and pick up 32 insert points for the SGS1.

"The Avid MADI IOs have an A and B MADI port. In 48k mode, both ports—64 channels—are active at all times. In split mode, 1 to 32 appear on the A connector, 33 to 64 on the B. So I just pick up the B connector straight into the MGO."

M3 had eight inserts implemented for the Grammy telecast, with [Waves] CLA-76 and [Renaissance] R-Vox, R-DeEsser and SSL Comp plug-ins instantiated on each channel for use on specific vocal or instrument inputs: "All we do is choose the corresponding MADI insert point in the Pro Tools system and it makes the loop. It's like having a rack of whatever you want next to you.

"This is all about speed. Waves is offering us, on a round trip in a MADI loop, 36 samples of latency at 48k,

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Metallica

(continued from page 33)

cided to make this movie was to build a stage, and to conceive of the stage show, and that took almost two years.”

The concerts were captured in Canada over several days in Edmonton and Vancouver—with the music recorded by Music Mix Mobile—and treated like a film shoot, with the band playing in front of as many as 18,000 fans (tickets were cheap with proceeds going to local food banks, says Ulrich). Pick-up shots were filmed over subsequent days in front of smaller crowds, with the band stopping and starting as necessary, he says.

Metallica initially played a series of shows in Mexico City, reports bass player Robert Trujillo. “We were trying to power through the set and really learn the stage. The stage is very dangerous,” he says, featuring pyrotechnics and a giant crumbling statue of Lady Justice.

Mark Mangini was supervising sound editor/sound designer on the project, which was mixed by multiple Oscar-nominees Rick Kline

(music) and Jeff Haboush (effects) at the Technicolor post facility on Paramount’s Hollywood lot. Joseph Magee was the supervising music mixer. The team not only mixed for Atmos presentation but also IMAX, 7.1, 5.1 (for home) and stereo. Trujillo, Mangini and Haboush were joined by sound mixer Greg Fidelman and picture editor Joe Hutshing on the panel after the screening.

“Anything that we do in the sound effects realm has to work musically and rhythmically.”

Mark Mangini

This was not a typical music film, agrees Mangini: “Anything that we do in the sound effects realm has to work musically and rhythmically. We don’t usually have to deal with these kinds of sonic transitions—because we’re coming from the concert into what we call the narrative sections. How do we elegantly do that with sound? You don’t want to fade the band out, or reverb it out, so we used sound in a variety of ways.”

“You have a movie that basically

has no dialog, but you’re trying to tell a story,” says Ulrich. “You have music that plays more or less continuously through that, but you also at points want to break away from the music. You have certain visual things going on that have sound to them in terms of dramatic sequences: riots, fights, all kinds of noisy stuff. How do you mix all that together? So there was some pretty untested areas for the sound

flying around, and walking through the hanging city. It also gave you a moment to take a breath.”

Mangini notes once such pause, when the protagonist takes refuge by a building’s ATM. “I wanted to have this Monty Python moment when we’re not in the Metallica movie anymore. I had this idea to go into a mall and hear Muzak. But nobody told the band until they came to hear the final playback of the mix.”

“Lars went, ‘I don’t know; it’s such a curveball. I don’t know if I’m ready for that,’” says Trujillo. But lead singer/guitarist James Hetfield got the deciding vote: “He loved it, man. He just thought it was so cool.”

“The only way to move through it was to test it and figure out what felt right,” says Ulrich. “I think we had enough faith in ourselves and everyone around us to know that we would figure it out. But we didn’t really know, because it was untested territory for us, and untested territory for the sound crew.”

Metallica Through the Never

www.throughthenevermovie.com

THERE’S MORE ▶ See the trailer for *Metallica Through the Never* at prosoundnetwork.com/feb2014.

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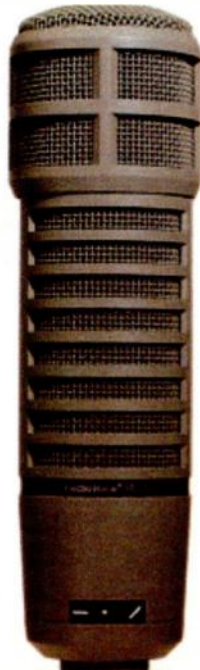
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innovations: the manufacturer's view

The QSC TouchMix

AN EVOLUTION IN DIGITAL MIXING CONSOLES

BY JON GRAVES

Developing a successful product always begins with a customer's problem or, at the least, an understanding of his desire to accomplish a certain task or set of tasks. Quite often, a user may already be doing what he or she wants, but perhaps not as quickly or efficiently as they would like. Sometimes a user may not even realize there is an easier way until an alternative solution is presented. So if digital mixer users are already achieving the results they desire, what problem(s) does the QSC TouchMix solve?

The QSC TouchMix is the brainchild of eight professional audio veterans. It was born from their discussions, experiences and desire to create a lower-cost, easy-to-use, compact digital mixer. The intent was to develop a digital mixing console for

mechanical engineering, and most importantly, a whole lot of customer insight.

At the end of that week, the team walked away with a product concept that was so well-defined that most (around 95 percent) of the product wireframe models, user interfaces, mixer screen designs and navigation and features they talked about are found in the QSC TouchMix digital mixing consoles. Because the vision was so clear, development time from these initial meetings until the mixers' public introduction was a mere 16 months.

Achieving great results regardless of the user's experience level was a key requirement of the QSC TouchMix. To do that, the team believed that the mixer had to be easy-to-use and easy-to-transport yet still have all the features and functionality of a high-end professional console. In

The QSC TouchMix is the brainchild of eight professional audio veterans. It was born from their discussions, experience and desire to create a lower-cost, easy-to-use, compact digital mixer.

working musicians and live sound reinforcement applications. The three driving principles which guided this team was to create a mixer that 1) made it easy for users of all skill levels to achieve professional results, 2) offered users "big mixer" features and functions in a form-factor that was 3) as compact as possible and included everything in the box they would need to mix a show.

Beginning with a week-long working session based out of a hotel room in southwestern Canada, these eight individuals developed a concept for what they believed would be a game-changing product. Their expertise included years of proven mixer product development success, experience using a wide variety of analog and digital mixing consoles in live performance settings at the highest levels, backgrounds in electrical and

the past, these were often competing interests, and products that attempted to serve both needs often fell short of adequately serving either. In order to get great results, the mixer required complete signal processing on every input and output. It also had to have a complete suite of high-quality effects and the ability to do multi-track recording directly from the console. Comprehensive features, functionality and versatility create a great foundation to build from, but having these only solves half of the user's problem—because what is one user's rich feature set can be another user's excessive complexity.

So, how does one go about serving both masters? For the solution, the QSC TouchMix development team borrowed an idea from the world of photography. For a professional pho-



tographer, knowing how to use the various settings and features found on a sophisticated camera is part of the job and necessary to get the results he desires. However, for the average person simply looking to take a few pictures, being able to choose a preset on a camera and then simply press the shutter release is invaluable. The camera with all the sophistication and image quality that the professional photographer wants can also be the same camera that offers the simplicity of a preset enabling the average person the ability to get impressive results.

Based on this design philosophy, the QSC TouchMix team created a "simple" function that gives novice users an easier way to control their mixes but leaves an advanced function for more seasoned users. For working musicians and some smaller venues, product functionality and user knowledge can both be limiting factors in maximizing audio production quality, and to that end, the team knew an in-depth library of presets had to be developed. The intent was to create presets good enough so a user could recall an appropriate preset, do the show and get very good results—even expert users would find the presets to be a time-saving starting point. Since the intent of the QSC TouchMix is live sound reinforcement, the presets found in TouchMix were created in a variety of live sound reinforcement settings by engineers with more than 30 years of live sound, performance and studio engineering experience. Common microphones that everyone owns were used, and a live system with a range of speakers and stage monitors was deployed. We subjected a group

of musicians to the longest sound-check ever, using various combinations of instruments, microphones and speakers. Finally, we validated the presets by bringing in a completely different group of players with their own instruments.

Beyond the features and the sound quality of the desk, the user interface and workflow were other key considerations for the QSC TouchMix. As a result, the various functions are clearly and logically laid out on the touch screen. In addition, hardware buttons and—most importantly—a rotary encoder are provided. The combination of graphical and physical interface is fast, powerful and precise. At the same time, it dramatically decreases size and cost compared to mixers with a large number of knobs, buttons and faders.

So back to the question of what problem(s) does the QSC TouchMix solve? The QSC TouchMix takes the performance typically found in higher-end mixing consoles and makes it easy for users of all skill levels to achieve professional results. Moreover, these features are housed in a compact form factor that will fit anywhere and transport easily. This combination of sophisticated performance housed in a compact form factor offers working musicians and live sound reinforcement professionals at all levels a mixing solution unlike anything else previously available.

Jon Graves is the QSC TouchMix Series Product Manager and a veteran tour and professional audio engineer, with more than 35 years of live sound and recording studio experience.

QSC Audio, Inc.
QSC.com

ProSoundNetwork Presents NAMM 2014's Best of Show Winners



BY STROTHER BULLINS, EDITOR OF PRO AUDIO REVIEW

ANAHEIM, CA—The editorial staffs of *Pro Audio Review* and *Pro Sound News* magazines are proud to present the 2014 NAMM Show's ProSoundNetwork Best of Show Awards. During each of the major U.S. conventions and trade shows, the editors of *PAR* and *PSN*, with assistance from the editors of sister titles *Audio Media* and *MIX*, comb the exhibit halls for new and noteworthy products. Gear and software that show particular merit are singled out for the ProSoundNetwork Best of Show Awards. All products with a U.S. exhibition debut at a given event are eligible. The winners from Winter NAMM 2014 are as follows:

ALLEN & HEATH QU-24 DIGITAL CONSOLE

The 30-input/24-output Qu-24 builds on the price-busting feature set offered by the first Qu mixer, the Qu-16. Total recall, 25 motorized faders, digitally controlled preamplifiers, touch screen, Qu-Drive multitrack recorder, dSNAKE, multifunction USB features, available Qu-Pad control app, and A&H's iLive effects library are part of the Qu-24's impressive feature set.



AUDIONAMIX ADX TRAX SOFTWARE

Built for Mac OS, ADX TRAX is claimed to be the "world's first non-destructive, automated audio source separation software," built to isolate key mix components, such as lead vocals, to create instrumental programs and more. Features include Multi-Algorithmic Matrix (optimization processing for detailed carving), intuitive comping and GUI.



AUDIO-TECHNICA M SERIES HEADPHONES

Audio-Technica has "remastered" its M-Series headphone line, better clarifying the aural differences between models that have made the M-Series popular amongst studio recordists and tracking engineers. Added features include detachable cables on the top models, ATH-M50x (pictured) and ATH-M40x; midrange frequency emphasis for the ATH-M30x, and excellent sound isolation for the ATH-M20x—options for all potential professional end users.



CHARTEROAK K500 ULTRA PARAMETRIC EQUALIZER

The K500 module for 500 Series chassis is a flexible, three-band EQ. Specs are as follows: 20Hz-500Hz, 500Hz-10kHz, and 800Hz-20kHz center frequency sweeps, 1/10-2 octave sweeps in all three bands, +/-12dB in 2 dB steps via 11 position rotary switches, HPF and LPF. The K500 comes with a lifetime warranty on all parts and labor.



CORNING OPTICAL THUNDERBOLT CABLES

Based on Corning's hot-swappable ClearCurve VSDN optical fiber, DAW-based professionals can now use the company's long-run Thunderbolt cables to move noisy CPUs away from critical listening environments. "Who would have guessed that one of NAMM's coolest products is made by the same company that developed Gorilla Glass used in the iPhone?" poses *PAR* Senior Contributor Russ Long.



ELECTRO-VOICE ETX SERIES

Emerging as a new leader in professional-grade portable PA (PPA) systems, Electro-Voice brought crowds to its NAMM display for demonstrations of the ETX Series, "a versatile, high-end choice" positioned above the proven ZLX and Live X PPA families. Three two-way,



a three-way and two subwoofer models are now available, featuring titanium compression drivers, "tour grade" wood enclosures, high-powered Class D amps, and built-in, very clever FIR-Drive DSP.

FENDER PASSPORT STUDIO MONITORS FEATURING FOCAL DRIVER SET

A sleeper hit at NAMM for DIY and innovative audio pros, FOCAL driver-loaded Fender Passport Studio Monitors assist on-the-go recordists where unwieldy traditional monitors won't (and headphones can't): they're sufficiently powered, truly portable reference speakers ready for "open air" collaborative production work. Passport Studio streets for an eyebrow-raising \$599 per pair.



There's more information on all the products featured at prosoundnetwork.com/feb2014.



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I found when using the IsoAcoustics stands under my NS10s that I had an easier time mixing due to a more stable stereo image and clearer bass frequencies.

Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

Pretty remarkable, ingenious, clever device.... and they work.

Frank Filipetti, Grammy Award Winning Producer

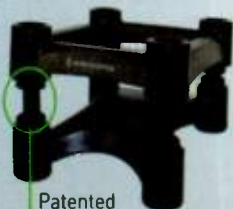
I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know...

Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



ISO-L8R430 Isolation Stand

Hear the AMAZING demo at www.isoacoustics.com



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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



www.yorkville.com

Distributed in North America by Yorkville Sound
MADE IN CANADA



NAMM Best of Show

(continued from page 36)

ISOACOUSTICS MODULAR ALUMINUM SYSTEMS

IsoAcoustics continues to raise the bar for its innovative speaker support systems with the introduction of fully aluminum, modular components, creating another option for pro users wanting the strongest yet lightest materials for isolating loudspeaker stands, as well as opening a broader range of options such as drum riser or even floor isolation.



JBL PROFESSIONAL LSR310S SUBWOOFER

JBL's impressive 3 Series of studio monitors adds a complimentary subwoofer to the mix, the LSR310S. Features include a 200 W Class D amp, 10-inch woofer, and JBL's Slip Stream Port, which together offer a peak output of 113 dB SPL and a LF response below 27 Hz. Another key feature, the selectable XLF (Extended Low Frequency), "emulates the augmented low frequency response heard in the dance club environment."



LEWITT LCT 550 LARGE DIAPHRAGM CONDENSER MICROPHONE

The buzz surrounding Austrian microphone firm Lewitt's latest—the LCT 550—is based in part on the mic electronically achieving 0 dB SPL A-weighted self-noise—the first large diaphragm studio microphone ever to do so, according to the company. It features a 140 dB SPL A-weighted dynamic range, three pre-attenuation levels with maximum SPL handling of 155 dB A-weighted, and two HPFs.



MANLEY CORE REFERENCE CHANNEL STRIP

At less than half of the price of the now-legendary VoxBox, the Manley Core is a channel strip with well-chosen, straightforward parameters, built to the same (high) standards as all other Manley gear, manufactured in Chino, CA. It features an all-tube mic pre and compressor, front panel DI, solid state EQ with sweepable mids, fast FET limiter, and multi-setting analog metering.



MIDAS M32 DIGITAL CONSOLE

Combining Midas know-how with parent company Music Group's broad manufacturing resources, the less-than \$5,000 M32 is essentially a refined, "rider-friendly" X32—Midas' sister company Behringer's runaway hit of a comprehensive, pro-ready live sound mixer. It features lots of Midas touches, too—32 microphone preamplifiers and 25 Midas Pro faders, also featured in the costlier Pro1 mixer; AES50 networking; 32 X 32 USB interface; and a bit of bling: carbon-fiber and aluminum design elements via Bentley Motors.



MXL MOBILE MEDIA SERIES

MXL's Mobile Media Series is a line of products for recording pro-level quality audio to mobile devices—perfect for producer iOS scratchpads, web content gathering, and more. Products in the line currently include the Videographer's Essentials Kit, a mic/mobile phone mounting solution for iOS and Android; Camera Mount Kit; a handheld microphone, the MM-130; and a boundary microphone, the MM-110.



QSC TOUCHMIX SERIES

QSC unveiled its buzzed-about TouchMix Series of compact, easy-to-use digital live mixers, the TouchMix-8 and TouchMix-16. Demonstrations revealed their straightforward operation; Simple Mode is akin to the "auto function on a DSLR camera," explains QSC, while Advanced Mode allows experienced

users to dig deep into a wealth of parameters packed into the size and weight of a laptop. (see page 35 for more detail)

RADIAL ENGINEERING SPACE HEATER

The mad audio scientists at Radial have made yet another winning hardware box for discriminating recordists—the Space Heater. This eight-channel tube summing mixer features 12AX7 tubes plus Eclipse transformers, together allowing tasteful colorization of multitrack stems, most useful for multichannel drum track production. Configured in four stereo pairs, inputs are available as quarter-inch TRS or D-Sub with a drive control knob and output control knob per input.



SOFTUBE CONSOLE 1

Console 1 is a DAW controller with a largely tactile UI featuring intuitive parametric EQ, compressor, gate, transient shaper, high/low cut filters and analog console distortion parameters. Included with Console 1 is UK 4k, a software emulation of that beloved, best selling large-format analog desk. "The beautifully-designed Softube Console 1 delivers what will likely be the fastest mixing capability ever in a small footprint control surface," offers Long. "It includes enough plug-ins to mold a slew of raw tracks into a completed mix."



SPL CRIMSON USB INTERFACE

The comprehensively-equipped Crimson USB Audio Interface + Monitor Controller is packed with all the very high quality-yet-affordable goodness SPL has become deservedly recognized for: two mic preamps, two instrument preamps, four line inputs, DAW returns, three stereo source inputs, flexible monitoring modes especially helpful for self-recordists, dual stereo monitor outs, two headphone amps, and more. Crimson is Mac or Windows-ready and up to 24-bit/192 kHz capable.



TECTONIC AUDIO LABS TECTONIC PLATE

Tectonic Audio Labs' Tectonic Plate is a flat-panel sound reinforcement speaker built for installed audio, houses-of-worship, theaters and touring applications. Features include feedback resistance with no DSP or EQ applied, wide 165-degree coverage, efficient performance (TAL says two 110v 20A circuits provide enough power for Tectonic Plates to cover 7,000 seat venues), and a light-weight, thin physicality.



UNIVERSAL AUDIO APOLLO TWIN

UA announced the birth of a "baby" Apollo, the Twin, uniquely featuring Thunderbolt connection, Unison classic mic preamp emulation, and real-time UAD processing. Users can track with their favorite UA comps, EQs, tape machines, and guitar amp plugins with extremely low latency: analog round-trip with up to four serial UAD plugs running via Console is only 1.1 ms @ 96 kHz. "The third Apollo incarnation provides the same Apollo sound quality as its more expensive siblings in a 10 x 6 interface," notes Long.



WAVES SCHEPS 73 EQ

Based on engineer Andrew Scheps' favorite preamp/EQ—the classic Neve 1073 module—Waves Scheps 73 boasts the original's specs and resulting behavior for a "colorful" three-band EQ. Added is a 10 kHz midrange band "discovered in the original 1073 schematics but operable only on the rare 1078 channel strip" and Waves' MS matrix for application of different EQ to mid and side stereo content.





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ProMS2 Mic Splitter
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J-4 -10 to +4dB Line Driver
Stereo preamp lifts low output unbalanced signals to +4dB line level for pro audio system connectivity.



USB-Pro Stereo USB DI
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StageBug SB-5 Stereo DI
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Adrian Belew	Chayanne	Evansence	Joe Jackson	Leo Kottke	Pink Floyd	Steely Dan
Aerosmith	Chris Cornell	Extreme	Joe Nichols	Leonard Cohen	Placebo	Steve Earle
Alice Cooper	The Chieftains	Faith Hill	Joe Satriani	Linkin Park	The Police	Steve Lukather
Alicia Keys	Chuck Leavell	The Flecktones	Joe Walsh	Los Lobos	Porcupine Tree	Steve Miller
Alison Krauss	Chuck Rainey	Fleetwood Mac	Joey DeFrancesco	Lou Reed	Prince	Steve Morse
Alter Bridge	Cyndi Lauper	Flogging Molly	John Frusciante	Lucinda Williams	The Prodigy	Steve Stevens
America	Cirque Du Soleil	Foo Fighters	John Hiatt	Macy Gray	Queensrÿche	Steve Vai
American Idol	Clint Black	Foreigner	John Jorgensen	Manhattan Transfer	Radiohead	Steve Winwood
Anberlin	Coldplay	Frank Gambale	John Mayer	Manowar	Randy Bachman	The Stills
Ani DiFranco	Colin James	Franz Ferdinand	John Patitucci	Marcus Miller	Randy Travis	Sting
Animal Collective	The Corrs	Garbage	John Petrucci	Mariah Carey	Rascal Flatts	Stone Temple Pilots
Annihilator	Creed	Gavin DeGraw	John Rzeznik	Marillion	Ravi Shankar	Styx
Antoine Dufour	Crosby, Stills, Nash	Genesis	Johnny A	Marilyn Manson	Razorlight	Sum 41
Audioslave	Crowded House	Gino Vanelli	Johnny Hallyday	Mark Egan	R H Chili Peppers	System of a Down
Avenged Sevenfold	Damien Rice	Godsmack	Joni Mitchell	Mark Knopfler	Rick Wakeman	Taylor Swift
Avril Lavigne	Dandy Warhols	Gomez	Josh Groban	Mark Tremonti	Rickie Lee Jones	Ted Nugent
Backstreet Boys	Daniel Lanois	Goo Goo Dolls	Josh Turner	Maroon 5	Ricky Skaggs	Three Doors Down
The Band	Daryl Stuermer	Good Charlotte	Journey	Marty Stuart	Rihanna	Timbaland
Barbra Streisand	Dave LaRue	Gov't Mule	Juanes	Matchbox 20	Ringo Starr	Tom Waits
Bare Naked Ladies	Dave Matthews	Grand Ole Opry	Justin Bieber	Meatloaf	Robert Randolph	Tommy Emmanuel
Barry Manilow	Davy Knowles	Great Big Sea	Justin Timberlake	Megadeth	Rod Stewart	Tommy Lee
Beach Boys	The Decemberists	Gregg Allman	Kaiser Chiefs	Melissa Etheridge	Roger Waters	Tony Levin
Beastie Boys	Def Leppard	The Guess Who	Kanye West	Metallica	Rolling Stones	Toots & The Maytals
Beck	Derek Trucks	Guns & Roses	Kasabian	Michael Bublé	Rush	Tragically Hip
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Ben Harper	Devin Townsend	Hall & Oates	Keb' Mo'	Motörhead	Sam Roberts	U2
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Billy Joel	Disney	Hoobastank	Kenny Chesney	My Morning	Sarah McLachlan	Vanessa Williams
Billy Ray Cyrus	Dixie Chicks	Hot Hot Heat	Kenny Loggins	Jacket	Seal	Victor Wooten
Billy Sheehan	Dolly Parton	House of Blues	Kerry King	Nathan East	Sevendust	Vince Gill
Bjork	Donna Summer	Hunter Hayes	The Killers	The National	Shakira	Weezer
The Black Crowes	Donny Osmond	INXS	Kings of Leon	Neil Young	Shania Twain	White Stripes
Black Eyed Peas	Doobie Brothers	Iron Maiden	Kirk Hammett	Nelly Furtado	Sheryl Crow	The Who
The Black Keys	The Doves	James Taylor	Kitaro	The Neville Brothers	Shinedown	Will Lee
Blue Man Group	Dream Theater	Jamie Cullum	Klaxons	Nickelback	Sigur Rós	Will I Am
Bob Dylan	Duke Robillard	Jamiroquai	Korn	Nine Inch Nails	Skunk Anansie	Wyclef Jean
Bon Jovi	Duran Duran	Janet Jackson	KT Tunstall	Oak Ridge Boys	Slayer	Xavier Rudd
Bonnie Raitt	Dwight Yoakam	Jars of Clay	Lady Antebellum	The Offspring	Slipknot	Yellowjackets
Bootsy Collins	The Eagles	Jay Leno Show	Lady Gaga	One Direction	Snow Patrol	Zac Brown
Boston Pops	Econoline Crush	Jeff Beck	Lamb of God	Pat Metheny	Sonic Youth	
Brad Paisley	Edgar Winter	Jennifer Lopez	LeAnn Rimes	Paul McCartney		
Bruce Hornsby	Elton John	Jerry Douglas	Lee Ann Womack			
Bruce Springsteen	Eminem	Jet				
Bruno Marz	Emmylou Harris	Jethro Tull				
Bryan Adams	Enrique Iglesias					
Buddy Guy	Eric Clapton					
Butch Walker						
Cannibal Corpse						
Carly Rae Jepsen						
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Super Bowl Boosts Regional SR

BY KELLEIGH WELCH

NEW YORK, NY—The cold, wintry month of January can be notoriously slow for sound companies—but when the Super Bowl comes to town, it doesn't just bring swarms of fans from all over the country; it also brings the need for entertainment leading up to the big event. With this year's game being held at MetLife Stadium in East Rutherford, NJ for the first time, that meant more work for the region's sound companies.

"We certainly were busier," said Anthony Cioffi, owner/partner at the Ridgefield Park, NJ-based sound company Boulevard Professional. "Normally January is a slower time, but we found it to be about, I would say, 20 percent busier than it normally would be—but we didn't have any new clients. It was the same clients, just more events."

Joe Light of RSA Audio Services (Edgewood, NY) said his company definitely had more business thanks to the Super Bowl, including a number of NFL-related events and sub-

rentals to other companies in the region. Having spoken with numerous other sound companies, Light felt most local and regional companies around the New York Tri-State area had similar experiences.

Red Hook, NY-based Firehouse Productions saw an uptick in events around the Super Bowl time, but according to Firehouse VP Mark Dittmar, the extra Super Bowl events just added to an already busy schedule for the company: "We always do a few things for the Super Bowl, and we had another two events added on."

In the days leading up to the face-off between Seattle's Seahawks and the Denver Broncos, VH1 held its "Super Bowl Blitz" series of concerts, with a show in each borough of New York City and one in New Jersey. Firehouse was on hand to help with the events, supplying JBL VerTec line arrays and VTX G28s to reinforce performances by Goo Goo Dolls, Gavin DeGraw, J. Cole, Foo Fighters and more. Dittmar said Firehouse used "every desk under the sun" for the Blitz, including Yamaha PM5Ds, DiGiCo SD10s and SD7s.

On Monday, January 27, the New York/New Jersey Super Bowl Host Committee held a Super Bowl Kick Off Event in Liberty State Park, with performances by The Fray, Daughtry and Goo Goo Dolls. Firehouse was also the sound company for that event, deploying an L-Acoustics K1 system with an Avid Venue desk.

Boulevard Pro supplied a full L-Acoustics Kara line array for a three-hour gospel show featuring Hezekiah Walker, held the day before the Super Bowl at the New Jersey Performing Arts Center. "We supplied a lot of brand-new L-Acoustics Kara line arrays, SB 18 subs and JBL Professional VXT front fills (for the gospel show and other shows)," Cioffi said. "For consoles, we sent out Yamaha CL5s, 5Ds, and CLDs. The CLDs are pretty popular because of the small format, with lots of inputs and outputs."

RSA Audio Services provided the sound for JBL's 'Hear the Truth' fan-appreciation concert featuring Maroon 5 at the Beacon Theatre on Friday, January 31, playing through a JBL VerTec VT4888 system and a DiGiCo SD10 console at FOH.

"This was just an evening with Maroon 5; there was no opening act," Light said. "The band did a 70-minute set, then they said thank you and goodnight."

On Game Day, Boulevard Pro provided the backline for the NFL Tailgate Party at the Meadowlands Racetrack near the MetLife Stadium, helping out the party's main sound provider, Production Audio Group (PRG). "That was a large event with numerous people performing," explained Cioffi. "We supplied the backline, since PRG is one of the clients we usually work with. In general, we had a lot of cross rentals with other companies, too."

While economists questioned how much of an economic impact the Super Bowl would have to the region, for the sound companies involved, the big game clearly made a big difference. "All the event spaces in New York were busy," Light said. "Everybody had something going on somewhere."

RSA Audio Services
Rsaaudio.com

Boulevard Pro
Blvdpro.com

Firehouse Productions
Firehouseproductions.com

The Thunder Rolling Under The Grammys

LOS ANGELES, CA—The capacity crowd at the Staples Center for the Recording Academy's annual Grammy Awards ceremonies this year experienced a new low—frequency, that is. Valencia, CA-based ATK Audiotek, production audio provider for the awards broadcast since 2000, this year deployed two prototype sub-bass cabinets that utilize Powersoft's M-Force transducer technology and are reportedly capable of reproducing an extra octave below conventional subwoofer designs.

The Italian manufacturer unveiled M-Force in 2013 at ProLight+Sound in Europe and Infocomm in the U.S. While the transducer technology—which features a moving magnet and a fixed coil, the reverse of most conventional driver designs—operates optimally with the company's power amplifier technologies, Powersoft has no plans to add a subwoofer cabinet to its line.



Beneath the flashy stage of the Grammy Awards sat two prototype sub-bass cabinets that utilize Powersoft's M-Force transducer technology.

Luca Giorgi, Powersoft's pro audio business unit manager, explains, "M-Force technology represents a revolution in the transducer sector, allowing us to maximize the performance of amplifiers based on switching-mode technologies. For this reason, we have been extremely keen to cooperate with OEMs and sound companies to help us in demonstrating the effectiveness of our innovation, and we will continue in this path, providing our industry with innovative technologies to develop bet-

ter products."

ATK is one of the first sound companies to implement M-Force (Maryland Sound International has also developed a sub-bass cabinet, which the company deployed in New York City's Times Square for the recent New Year's Eve celebrations), working with consultant Mario Di Cola of Audio Labs Systems in Italy to develop a cabinet that would allow the production provider to evaluate its performance. ATK built four, but

(continued on page 52)

briefs

Masque Sound Backs Billy Crystal

NEW YORK, NY—Masque Sound recently supported the Broadway return of Billy Crystal's play, *700 Sundays*, providing L-Acoustics, Meyer Sound, EAW and d&b for the production, as well as a wireless microphone package from Sennheiser and an intercom system from Clear-Com.

Stone Mountain Connects with Symetrix

ATLANTA, GA—To accommodate the numerous attractions at Atlanta's Stone Mountain Park, including camping, playgrounds, a family ropes course, stores, movie theater and more, a Symetrix SymNet Edge Dante networked audio system was installed using a CAT 5 network. Eight SymNet Edge frames populate the attraction, each in a different building.

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Mood Swings On The Move

BY CLIVE YOUNG AND STEVE VIOLA.

In the public's view, Steely Dan has always been about impeccable jazz rock, tastefully arranged and often laced with cyanide lyrics. That singular sound has sold more than 40 million albums and spawned radio touchstones like "Peg," "Reelin' In The Years" and "F.M.," to name just a few.

For the pro audio community, however, the vaunted duo's studio work has an even greater reputation, widely revered as some of the most pristinely recorded music ever. Bringing the band's sound to the stage, then, was an all-the-more daunting task for the audio team on the group's recent "Mood Swings" tour. It's standard practice for live engineers to try and make a show sound like the album, but when you're talking about Steely Dan, that's a bigger challenge than usual.



Keeping an eye on Steely Dan's sound were (l-r): Tom LeBouf, systems tech; Mark Dowdle, FOH engineer; and Peter Thompson, monitor engineer.

It was all in a day's work, however, for FOH sound engineer Mark Dowdle on the recent cross-country journey. Running from summer well into fall, and concluding with an eight-night stand at New York City's Beacon Theatre, the production carried a full audio system from Thunder Audio (Livonia, MI/Nashville, TN).

The group performed entire albums on different nights of the tour, stopping midway through each for a visual gag where they'd visit an

onstage phonograph and flip the LP over for side two. With that kind of emphasis on analog, perhaps it's no surprise to find there was little in the way of digital gear at FOH.

Dowdle oversaw a 56-input Midas XL4 console with three extra stereo modules for use in specific parts of the show, handling keyboards, stereo keyboards and different overheads. "I've spent a lot of time on all the new digital boards," said Dowdle, "and I can't find any-

thing other than a Midas XL8 or Midas products that give me the kind of musical analog quality that I get from this. Also, it was also Donald and Walter's requirement that I use analog, so it made the choice very easy to go with an XL4."

In keeping with the band's studio sound, the mix stayed on the dry side, going light on the effects. "I've got a Lexicon 960L that I use on Donald [Fagan]'s vocal and the background vocals," he said. "There's an AMS RMX 16 used on the drums, a TC Electronic M5000 for the horn reverb and I have a TC 2290 for any delays, but they're minimal with this situation—I'm only using the delay on one or two songs."

Of course, all that gear would be for naught if the signal going through it sounded bad. Good sound always starts with good mics, and there was a wide variety to be found on the Steely Dan stage, ranging from standard-issue Shures and Sennheisers to unreleased Telefunken to road-worthy ribbon mics.

"I tend to build everything around the drums," Dowdle explained. "Once I have that the way I want it, everything seems to fall into place for me, so using the Telefunken C12s

(continued on page 44)

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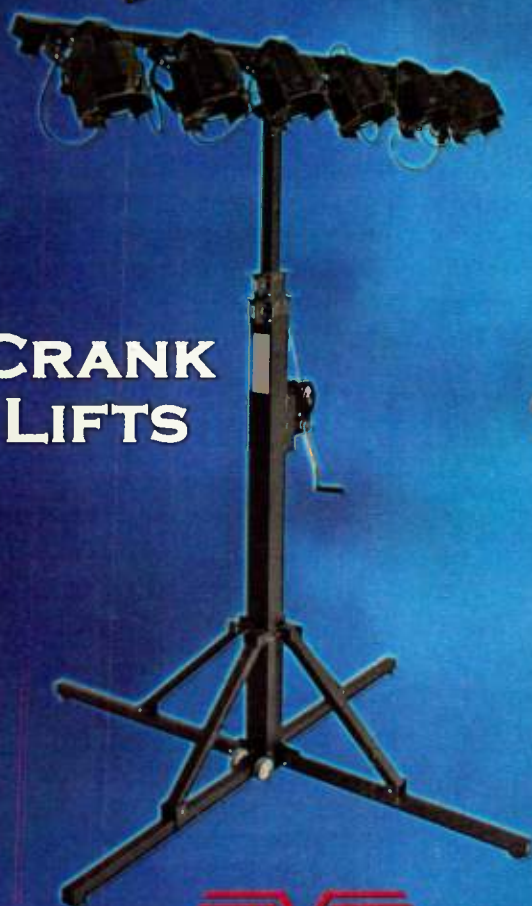


ROOF & STAGING SYSTEMS

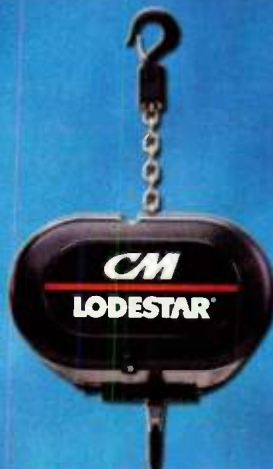
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Steely Dan

(continued from page 42)

on overheads have been integral in achieving the kind of drum sound that I'm looking for. I can't even begin to say enough about what it does for the sound of the drums and the sound overall. We're also beta-testing a Telefunken mic called the M60 FET. It's kind of the equivalent or

better than the AKG 451, and I use that on the ride cymbal and a high hat. They also have a new kick mic, the M82, which we have on the kick

and the bass; it's a front address mic, interior shock-mounted, and does a really great job. I've got Sennheiser 906s on the toms; Shure 57 on the

snare top and Beta 56 on the bottom, and some new 87s, and SM7s on Walter [Becker]'s guitars. We have AEA R84 and KU4 ribbon mics on the horns, and then we have Telefunken M80s on the background vocals, and Donald's using an Earthworks SR40V. He's been using those on his vocal for quite some time, so we just stuck with that."

As Elton John's longtime FOH engineer—other credits include Gloria Estefan, Fleetwood Mac and Jackson Browne—Dowdle knows a little something about miking a piano, but he's not above trying something new: "Normally on Elton and other things that I've done, I'll use two AKG 414s in a cardioid pattern flat. This time, I thought, 'OK, let me try this,' and I put one in a figure 8 and turned it on its side, so it would go both directions, up and down, on the high side of the piano. I built a little bridge with a dip in it, put the mic in there, secured it in with Velcro and it seems to be working pretty well—but it's kind of an odd configuration compared to any other piano miking I've done previously. There's also a couple Earthworks mics in there and a Helpinstill."

For the final eight-night stand at the Beacon Theatre, the production used the house PA of QSC-powered JBL VerTec VT8988 arrays, but for the rest of the journey, the band was heard via a d&b audiotechnik J-series line array.

Steely Dan's late 1970s output, labored over in the studio by the band and legendary engineers Roger Nichols and Elliot Scheiner, is still revered decades later—so much so that engineers everywhere continue to use those albums and Donald Fagen's solo debut, *The Nightfly*, as go-to recordings to play while tuning a PA. So if everyone uses Steely Dan, what does a Steely Dan tour use?

"I've been tuning PAs all over the world with Steely Dan songs for almost 40 years," said Dowdle with a chuckle, "but I chose not to do that on this gig—you know, just didn't seem quite like the thing to do! I use a couple of things: Thomas Dolby's *Aliens Ate My Buick*—there's a cut on there called 'My Brain is Like a Sieve'—and then I also use a cut off Frank Zappa's *Joe's Garage*, 'Lucille.' That has a great, very natural sounding vocal, and that helps me get the PA close to where I want it.

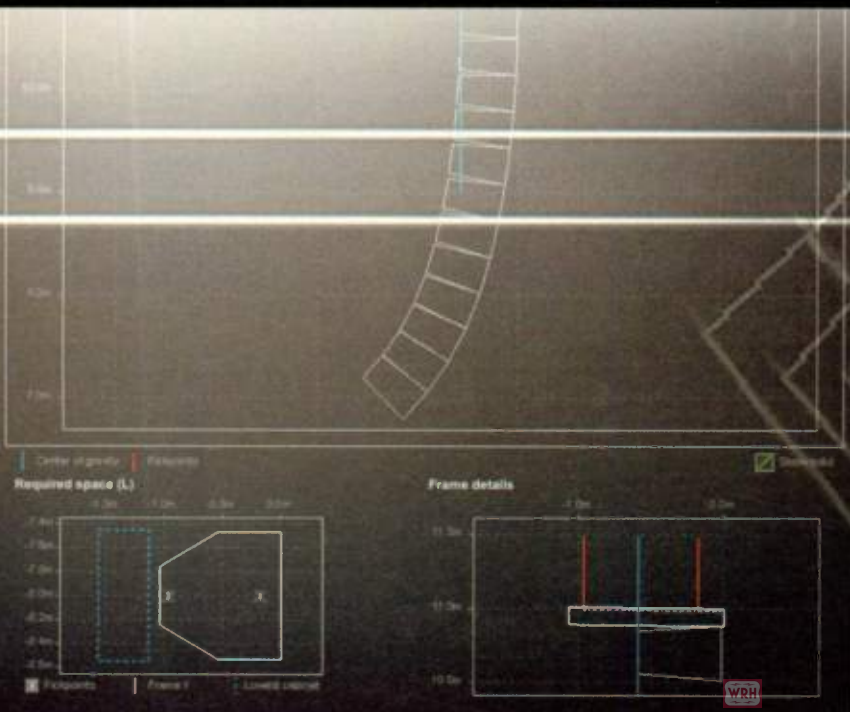
(continued on page 46)

Mark Dowdle, FOH engineer, Steely Dan

Sonic harmony through trusting the eye or the sophisticated d&b trilogy: ArrayCalc simulation software, R1 Remote control software and the pristine D80 amplifier make for effective performance validation.

D80

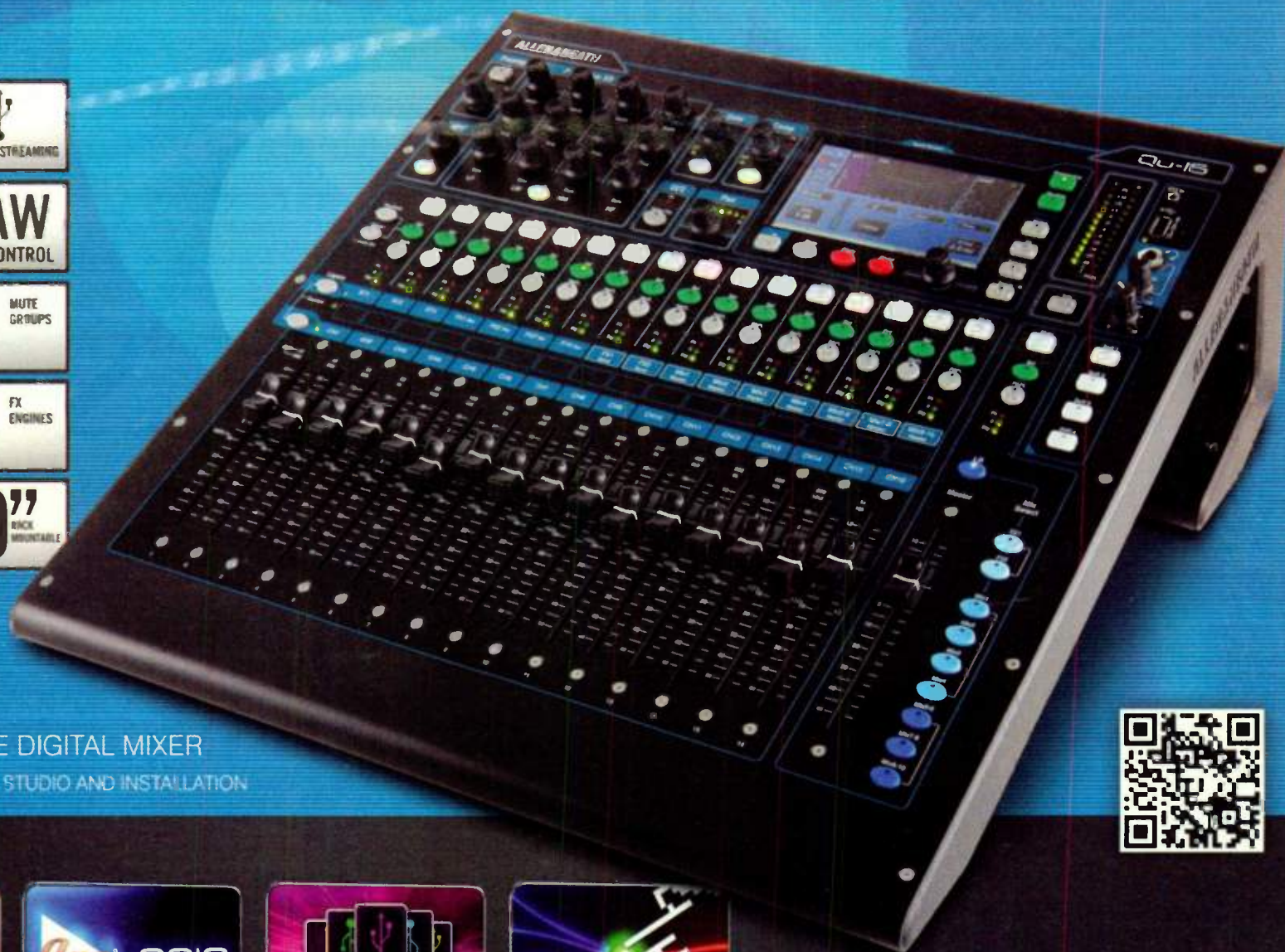
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Allen & Heath's proprietary dSNAKE low latency audio connection enables Cat5 connection to a remote audio rack, or to the ME personal mixing system.



Qu-16 is compatible with Allen & Heath's ME Personal Mixing System – so you can add ME-1 personal mixers to your setup to allow performers to control their own monitor mixes.



A free iPad app gives instant wireless control of the mixer, so you can tweak the PA, adjust the monitors on stage, and even mix the show from the audience.

Qu-16 takes compact digital mixing to a new level with innovative design and exceptional functionality combining to create a superb professional mixing experience. Bristling with all the features you'd expect from a top of the range digital console and incorporating technologies pioneered on our GLD and iLive digital mixing systems, Qu-16 has the power and pedigree to deliver class-leading audio performance. Whether you're switching from analogue or updating your digital desk, it's time to experience the new digital with Qu-16.



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ALLEN & HEATH

Steely Dan

(continued from page 44)

But primarily I use a microphone and talk through the PA. Every record's mixed differently, every cut is going to have a different frequency response, none of them are going to be the same, and to think that they're going to give you exactly what you need in a specific room? It's not going to happen—but a mi-

crophone's consistent, it's going to be the same every time you talk into it, and as far as I'm concerned, it's the best way to voice a PA."

The result was that Dowdle had a clean palette to work with, creating a mix nightly that would properly convey the music being created. "I want to ensure pristine audio quality," he said. "I aim for everything on the stage to be heard at all times and heard in a way where it's full, rich and natural sounding—and very

musical. For instance, I like mixing 'Black Cow' because it has a lot of openness and I'm able to get a lot of definition on the nuances that are going on. 'Bodhisattva' is more up-tempo, but more challenging because of the amount of things that are happening from moment to moment."

Meeting that challenge and making it sound as perfect as possible was fine with Dowdle, and in a way, perhaps it was karmic payback to handle the sound for the act that

first piqued his interest in audio years ago: "Oddly enough, the two principles in this band, Donald and Walter, were the inspiration for me to do what I do. Having grown up during the beginning of their career, they were always a favorite of mine when it came to listening quality of music. Their vision and approach to recording, I just found interesting and inspiring, and that's really what started me down this road; these guys were quite an influence."

Thunder Audio, Inc.

Thunderaudioinc.com

Midas

Midasconsoles.com



THERE'S MORE ▶ Watch Steely Dan tear through "Peg" at New York's Beacon Theater at prosoundnetwork.com/feb2014.

VITALstats

Steely Dan

Thunder Audio, Inc. (Livonia, MI)

FOH Engineer:

Mark Dowdle

Monitor Engineer:

Peter Thompson

Systems Engineer:

Tom LeBouf

FOH Console:

Midas XL-4

Monitor Console:

Soundcraft Vi6

House Speakers:

d&b audiotechnik J8, J12, J-Sub, Q1, Q10

Monitor Speakers:

Meyer MJF-212A

Personal Monitors:

Hardwired earbuds

House Amplifiers:

d&b audiotechnik

FOH Equipment/Plug-Ins:

Lexicon 960L; AMS RMX 16; TC Electronic M5000, 2290

Microphones:

Telefunken C12, M60 FET, M82, M80; Sennheiser 906; Shure SM57, Beta 56, Beta 87, SM7; AEA R84, KU4 ribbon mics; Earthworks SR40V

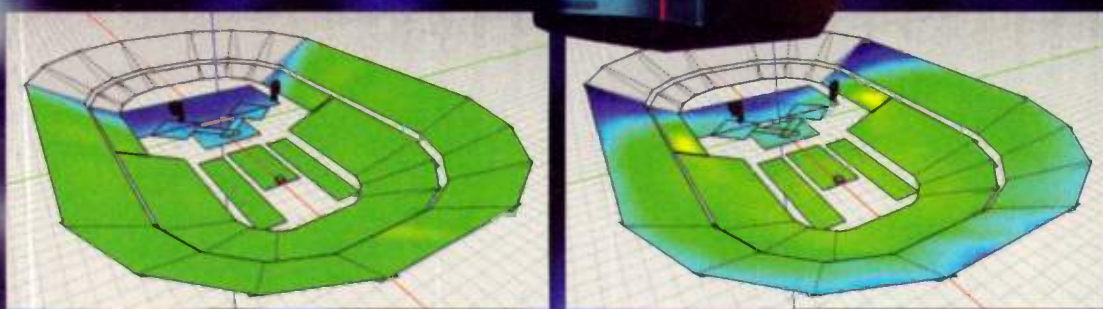
Simply adapt.



"The Anya system was very powerful, and punchy. It's a very musical PA system. In a very modern package. All of the acts were happy with the FOH mix, and I had a great time mixing the show on this system."

Ron Reaves

FOH Engineer, American Country Awards



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Crossroads Church Chooses QSC

CORONA, CA—The Crossroads Church in Corona, CA recently updated its sound reinforcement system with 24 QSC Powerlight 3 Series PL380 amplifiers and two Q-Sys I/O Frames—all controlled by a Q-Sys Core 500i Integrated Core.

Joe Sidoti, technical director at Crossroads Church explained, “We needed to have a system with more power and headroom, and I was looking for a processor that was powerful enough to meet those needs and fit within our budget. The Q-Sys Core 500i quickly became the only choice because of its power and its ability to grow with us. We added 24 PL380 amplifiers, and now I can go DataPort right to every amp.”

“I designed the entire system on my laptop using Q-Sys Designer before I even had the gear. When we received the QSC amps, I was up and running in a matter of minutes and was able to start tuning the system,” Sidoti continued.

According to Sidoti, he went live with the new system just before Thanksgiving, on November 17, and was fully up and running on November 20, just in time for Crossroads to begin rehearsals on the 25th of November for its Christmas show.

“One thing that is priceless is that I was able to program UCIs (User-Controlled Interfaces) right on my iPad—I was able to design meters and mute buttons and anything you can think of right on my device. Now I can open up the Q-Sys app on my iPad and control the whole system right from there,” said Sidoti. QSC Audio

qsc.com



An extensive QSC Q-Sys Core-controlled system of Powerlight 3 Series PL380 amplifiers and Q-Sys I/O Frames support Crossroads Church in Corona, CA for big events, such as this contemporary Christmas Eve service.

Berklee Upgrades with Yamaha

BOSTON, MA—Berklee College of Music’s 1,200-seat Performance Center (BPC) recently added two new Yamaha CL5 Digital Audio Consoles to help students, faculty and national entertainment groups produce the many shows held there year round.

A CL5 is positioned at front of house with a second based in Studio BPC located in an area above the theater.

“The BPC looked upon the new CL as the PM1D successor,” states Rick Scott, sales director, Parsons Audio LLC. “Among features that were appealing to the technical team were the networking capabilities of this generation of Yamaha consoles, along with its Rupert Neve plug-ins within the Premium Rack and integration with Nuendo Live.”

“We had the Yamaha PM1D for eight years, and wanted to make sure

we could stay up-to-date with current, commercially available (and currently supported) technology, states Ed Liebertore, A1 at BPC. “We also really wanted to have something with remote iPad control, so we could mix monitors on stage from the FOH console.”

Studio BPC, which regularly multitrack records many of the performance center concerts, is a teaching lab for live performance location



Yamaha CL5 Digital Audio Consoles were recently added to Berklee College of Music’s Performance Center.

recording classes. The studio is fed from a separate split off the on-stage mic snake box, but also receives a feed from the house Dante network for additional options.

Yamaha Commercial Audio
yamahaca.com

Adamson Adds To Ft. Wayne Church

FT. WAYNE, IN—An Adamson Metrix line array system was recently installed at the Fellowship Missionary Church in Fort Wayne, IN, to accommodate the multiple programs held in the church’s sanctuary.

Realizing the space needed a new sound system, technical director Kirk McKinley called upon Indianapolis-based Circle City Audio to help find a system that would fit.

The company installed left-right arrays, each consisting of 10 Metrix line array enclosures—two Metrix Subs at the top followed by six Metrix and two Metrix W enclosures at the bottom. Two T21 subwoofers are located on the ground under the stage for additional low end.

Because FOH is located in the balcony in the rear of the room, CC Audio also supplied an Adamson Spektrix Wave for use as a monitor at FOH. The system is powered by three Lab. gruppen PLM series amplifiers. Adamson Systems
adamsonsystems.com



Adamson Metrix line arrays support contemporary services and events at Fellowship Missionary Church.

Renkus-Heinz Goes Bowling In Iceland



The 30,000-square-foot Keiluhöllin Egilshöll sports Renkus-Heinz CF/CFX series loudspeakers in its high-end bowling alley.

REYKJAVIK, ICELAND—The 30,000-square-foot Keiluhöllin Egilshöll isn’t just any bowling alley, and to help ensure that, the facility tapped Reykjavik-based AV designers ETOS to help design a sound system for its acoustical challenges.

As ETOS General Manager Jakob Kristinsson explains, the audio system had to not only transmit intelligible announcements over the din of a bowling alley, but also deliver full spectrum sound and bass for music and live DJs—hence the decision to go with the Renkus-Heinz CF/CFX series.

Across the six zones covering the

22 lanes and VIP area, ETOS installed 12 CFX151 cabinets, with six CFX18S subwoofers for low end reinforcement. The CFX151s feature a two-inch extended range titanium HF driver and a 15-inch heavy duty woofer that can handle up to 700W.

Augmenting the primary setup, six CFX121 cabinets in three zones cover the restaurant area, with four more CF121 units across the four zones covering the sports bar and cafe. Audio networking is courtesy of two Peavey MediaMatrix Nion n6 systems. Renkus-Heinz
renkus-heinz.com

ACT / STATISTICS	CREW	EQUIPMENT
1 JUSTIN TIMBERLAKE SOLOTECH	Andy Meyer (he); Dan Horton (me); Colin St-Jacques (cc); Etienne Lapré (se); Francois Hallé (ae), Alexandre Bibeau, Eric Marchand, Matt Holden (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: L-Acoustic K1, Kara, SB28, V-Dosc, SB18, K1-SB, 108XT; IEM: Shure PSM 1000; HA: L-Acoustics LA8; HARDWIRED MICS: Shure SM57; Audio-Technica AE5400, ATM25; Rode; WIRELESS MICS: Shure Axient; Audio-Technica 5000 series, AEW-T6100; FOH EQUIPMENT: Waves; Bricasti M7; MONITOR EQUIPMENT: Bricasti M7; Eventide Eclipse
2 BEYONCE EIGHTH DAY SOUND	Stephen Curtin (be); Daniel Gonzales, Jim Corbin (me); Arno Voortman (cc); Krysten Dean (se); Clinton Reynolds (ae), Greg Horning, Chris Fisher (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7/ Avid Venue Profile; HS: d&b Audiotechnik J8, J12, J Sub, B2, V8, Q10; MS: d&b Audiotechnik M4, V8, V Sub; IEM: Shure; HA: d&b Audiotechnik D12; MA: d&b Audiotechnik D12; HARDWIRED MICS: Shure; Heil; Sennheiser; Audio Technica; AKG; WIRELESS MICS: Sennheiser; FOH EQUIPMENT: Waves; MONITOR EQUIPMENT: Waves
3 KANYE WEST CLAIR	Toby Francis (be); John Shearman (me); Kevin Dennis (cc); Anson Moore (se); Seth Kendall (ame), Hank Fury, Steve Hupkowicz (techs)	HC: DiGiCo SD10; MC: DiGiCo SD10; HS: Clair i-5, i-5B; MS: Clair CM22; IEM: Shure PSM 1000; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure; Sennheiser; Radial JDI; WIRELESS MICS: Sennheiser 5000 series
4 MICHAEL BUBLE SOLOTECH	Craig Doubet (he); Matt Napier (me); Louis-Philippe Maziade (cc/se); Chuck Deziel, Philippe Pigeon (ae), Marc-Olivier Magnan (tech)	HC: Avid Venue Profile; MC: DiGiCo SD7; HS: Meyer Sound (32) Leo, (24) Mica, (16) LFC1000, (6) 700-HP, (12) M'elodie, (6) JM-1P, Galileo 616, Calisto; MS: Meyer Sound (10) MJF 212; IEM: Sennheiser 2000 series, G2, P6HW; HARDWIRED MICS: Neumann KMS104m KM 184; Shure KSM32, Beta 52, Beta 58; Sennheiser e 901; Audix i-5; DPA 4021, 4099; Schertler; Radial JDI, J48; WIRELESS MICS: Sennheiser SKM 5200, SKM 2000, SK 5212 with DPA 4099; FOH EQUIPMENT: BSS DPR-901 II; Lexicon 480L; Lexicon PCM92; Meyer Sound SIM-3; MONITOR EQUIPMENT: Aviom A-16R, A-16D PRO, AN-16, A-16II; WinRadio scanner
5 PHISH CLAIR	Garry Brown (he); Mark "Bruno" Bradley (me); Randy Weinholtz (se); Rich Schoenadel, Frank Principato, Thomas Huntington (ase); Tim Shaner (m tech), Tim Joyce, Brandon Schuette, John Morris, Kevin Leas, Steve Hupkowicz (tech)	HC: Midas XL4, Pro9; MC: Yamaha PM5D; HS: Clair i-5D, i-5, BT-218, i-3; MS: Clair MD-18, 12AM; HA: Clair StakRak with Lab.gruppen PLM; MA: Clair StakRak with Lab.gruppen PLM; MICS: Royer SF-24, R-121; Telefunken M80; Earthworks DP30/C; Neumann KM 184; Radial J48 DI; Shure; Sennheiser; FOH EQUIPMENT: SPL Transient Designer 4; Crane Song HEDD 192; GML 8200, dbx 160 dual, 162; TubeTech SMC-2B; Bricasti M7; Lexicon PCM 91, 90; Drawmer DS-201, DS-404
6 BILLY JOEL CLAIR	Brian Ruggles (he); Josh Weibel (me); Rich Schoenadel (cc/se); Lan Turner (m tech); Tom Ford, Jon Yochem (tech)	HC: DiGiCo SD5; MC: Avid Venue Profile; HS: Clair i-5, i-5b, i-3, P-2, BT-218, R-4 Series III; MS: Clair CM-22, SRM, ML-18; IEM: Sennheiser 2050; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure Beta 52, SM91, Beta 91, SM57, SM98, KSM32, SM58, KSM 137; AKG C414; Sennheiser MD-421; Audio-Technica AT4050, AT4054; WIRELESS MICS: Shure UR Series; FOH EQUIPMENT: Waves SSL 4000 plug-in bundle; MONITOR EQUIPMENT: Lake LM44; Summit DCL-200; TC Electronic D-Two; Eventide Eclipse; Lexicon PCM-70; Tascam SS-CDR200
7 ELTON JOHN CLAIR	Matthew Herr (he); Alan Richardson (me); Cliff Downey (cc/se); Nyle Wood (ae); Simon Matthews (tech)	HC: Yamaha PM5000; MC: Yamaha PM1D, O-2R; HS: Clair i-5, i-5b, i-3, P-2, SLP; MS: Clair 12AM, 212AM; IEM: Sennheiser G2; Shure P6HW; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: KG 460, C480B, 414/XLS; Audio-Technica AE6100, AE5400; Sennheiser MD-409, E-609; Shure SM57, Beta 58A, Beta 56A; WIRELESS MICS: Shure U45; FOH EQUIPMENT: Clair iO; dbx 160I; Bricasti M7; TC Electronic 2290; Lexicon 80L; Eventide Eclipse; Aphex 612; Sony D12; Tascam DA-40 MKII; Alesis ML-9600; MONITOR EQUIPMENT: TC Electronic 1128
8 GEORGE STRAIT ONSTAGE SYSTEMS	George Olson (he/cc/se); Josh Kaylor (me); Paul Rogers (pm); Ernie Gonzales, Jason Chamlee (st)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: L-Acoustics V-Dosc, dV-Dosc, SB-28, Kudo; MS: Clair 12AM; IEM: Sennheiser G2, Shure PSM 1000; HA: L-Acoustics LA8; HARDWIRED MICS: Shure KSM9; Audix; Sennheiser; Beyerdynamic; Radial J48, JDI; Royer Labs; AKG; WIRELESS MICS: Shure UHF-R; FOH EQUIPMENT: Lake LM-44; Controller 6.1 with Rational Acoustics SMAART 7 bridge; L-Acoustics network manager; Black Lion Audio Micro Clock; Plug-Ins: Plugin Alliance Maag EQ; Transient Designer/SPL; Waves Mercury; McDSP; Rane/Serrato; Crane Song Phoenix; MONITOR EQUIPMENT: Black Lion Audio Micro Clock
9 RIHANNA EIGHTH DAY SOUND	Edgardo Vertanessian (se); Kyle Hamilton (be); Ed Ehrbar (me); James Lamarca (cc); Lauren Crowley (rf); Andy Dudash, Dan Bluhm (techs)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: d&b audiotechnik J8, J12, J Sub, B2, Q10; MS: d&b audiotechnik M2, J8, J Sub, Q Sub; IEM: Sennheiser; HA: d&b audiotechnik; MA: d&b audiotechnik; HARDWIRED MICS: Sennheiser; Shure; Radial; Audio-Technica; WIRELESS MICS: Shure; FOH EQUIPMENT: Avid Pro Tools; Avalon 737; Antelope Audio Orion 32, 10m, Trinity; Tascam SS-CDR200
10 PINK JANDS	Chris Madden (be); Horst Hartmann (me); Ben Byford (cc/m tech); Ulf Oeckel (hs tech); Nick Giameos, Simon Farrell (tech)	HC: Avid Venue D-Show; MC: Yamaha PM1D; HS: L-Acoustics K1, Kara, Kudo; MS: L-Acoustics Kudo, Jands 12AM; IEM: Sennheiser 2000; HA: L-Acoustics LA-8; MA: Lab.gruppen PLM 20000; L-Acoustics LA8; HARDWIRED MICS: Sennheiser MKH, e900; WIRELESS MICS: Sennheiser 2000

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.

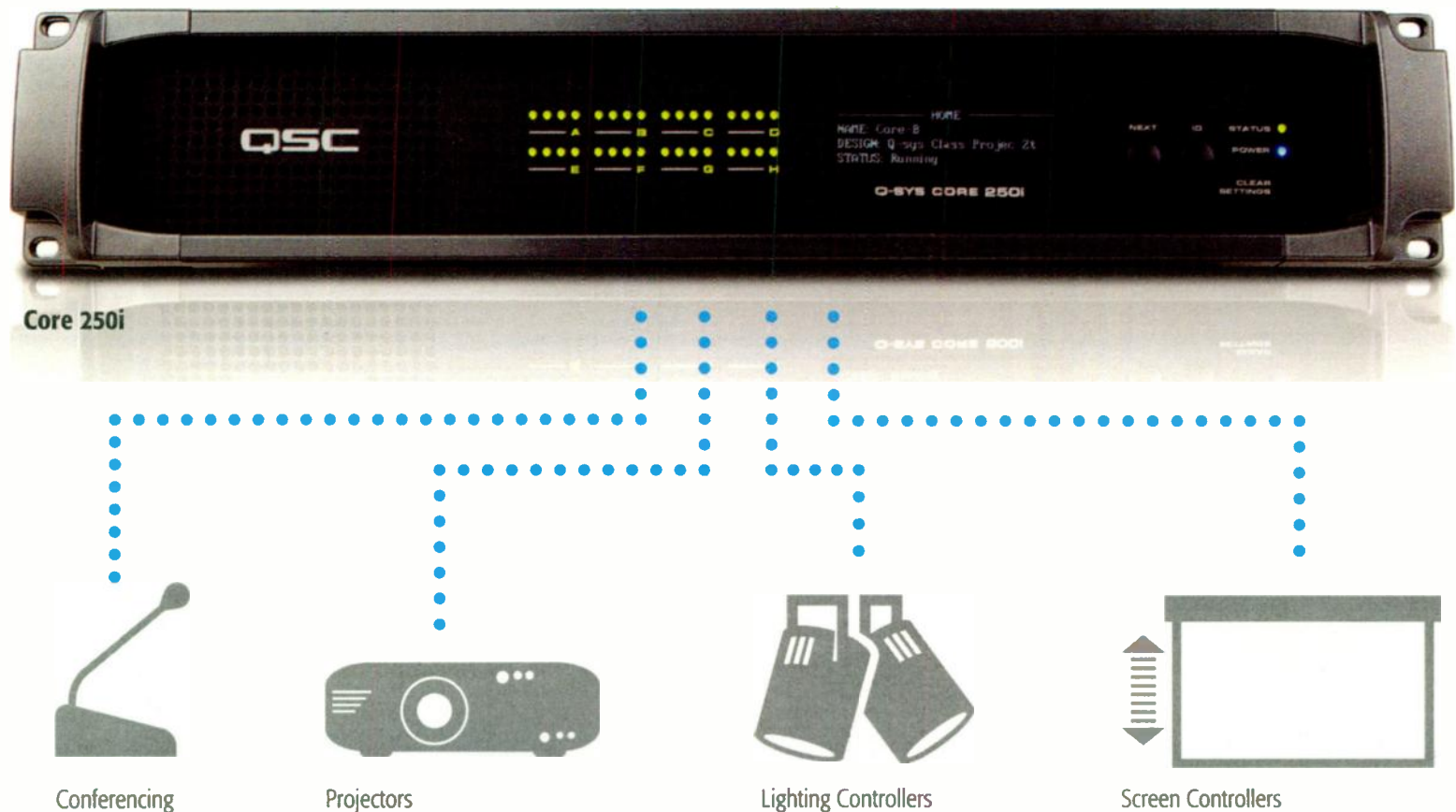
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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
America	RMB AUDIO Raleigh, NC	CAROLINA THEATRE Durham, NC	Jeff Worrell (be), Robert Weddings (me), Roger Dennis (se)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Martin Audio W8LM, W8LMD, WS218X, Meyer Sound M'elodie; MS: Martin Audio LE200; HA: Lab.gruppen; MA: Lab.gruppen
Average White Band	DB SOUND OF CHARLOTTE Charlotte, NC	TOWNSHIP AUDITORIUM Columbia, SC	Matt Barker (he), Kenny Shouse (me), Dave Barker (se), Jamel Lee (tech)	HC: Yamaha M7CL-48; MC: Soundcraft Si Performer 3; HS: VTC Pro Audio EL210, Danley TH115; MS: JBL SRX712M, Sennheiser G3 IEM; HA: QSC; MA: QSC
"BANG"	IMIJ PRODUCTIONS Berlin, CT	CHICAGO SAMS Enfield, CT	Jimi Marturano (he), Korina Devoren (me)	HC: Soundcraft GB4; MC: Soundcraft GB4; HS: FBT Maxx 6A, Maxx 10SA; MS: FBT Verve
Branford Marsalis	ACIR PROFESSIONAL Mays Landing, NJ	COUNT BASIE THEATER Red Bank, NJ	John Grasso (he), Brian Tomlinson (me)	HC: Yamaha CL5; MC: Yamaha M7CL-48; HS: d&b audiotechnik Q Series; MS: Yamaha DSR115; HA: d&b audiotechnik D12
Celebrate Winfield History with Jerry Wallace, Martin Dobois and Marlin McNeish, Gary Brewer, Roland Mueller	ULTRA SOUND Winfield, KS	BADEN SQUIRE CENTER Winfield, KS	Harry Derr (he, se), Shirley Allison (tech, me)	HC: Allen & Heath Zed 436; HS: Peavey QW2, SP1G, 118; MS: Peavey SP 15M; HA: Behringer 1500, 2500; MA: Behringer, Samson
Darlene Love	BOULEVARD PRO Ridgefield Park, NJ	NORTHEAST CANADA TOUR	Anthony Cioffi (he), Larry Sharkey (me), Daryl Moore (se)	HC: Yamaha CL5; MC: Yamaha PM5D RH; HS: L-Acoustics Kara, SB18, 8XT; MS: L-Acoustics 112-P, SB15P, Arcs, Sennheiser G3; HA: L-Acoustics; MA: L-Acoustics
Dolly Parton	THUNDER AUDIO Livonia, MI	WORLD TOUR	Patrick Johnson (he), Bryan "Opie" Baxley (me), Jonathan Winkler (se), Paul Scodova (tech)	HC: Midas Pro6; MC: Midas Pro9; HS: Martin Audio mains, Meyer Sound Mica, 700-HP; MS: Meyer Sound MJF-212, 500-HP, Shure PSM 900
El Monstero	IRONMAN SOUND Brentwood, MO	VERIZON AMPHITHEATER St. Louis, MO	John Nolan (he), Rusty Shaw (be), Tim Kresco (be), Ian Goodman (me), Josh Limpert (bme), Eric Holhouser (bme), Bob Horner (se), Nate Golomski (tech), Kevin Hayden (tech)	HC: Midas Heritage 3000; MC: Avid Venue SC48; HS: Martin Audio W8LC, W8LM, WSX; MS: Martin Audio WS218X, WS18X; HA: Lab.gruppen PLM; MA: Crown MA
Janes Addiction	NEW WORLD AUDIO Las Vegas, NV	VENETIAN HOTEL & CASINO Las Vegas, NV	Jamie "Jay-Mo" Rephann (be), Jesse Stewart (bme), Sonny Maupin (tech), Paul Vance (tech), Jaime Romero (tech), Jim Moran (tech)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Meyer Sound MSL-4, 700-HP; MS: d&b audiotechnik M4; MA: d&b audiotechnik D12
Jeffrey Osborne, Ledisi, Euge Groove, Boz Scaggs, Robert Cray, Los Lobos	THIRD EAR SOUND Hayward, CA	JOHNSONS BEACH Guerneville, CA	Dave Trincherro (he), Steve Ratcliff (me), Ed Dees (se), Raul Suarez (se)	HC: Yamaha PM5D; MC: Yamaha PM5D; HS: JBL VTX V25, VTX S28, VerTec VT4886, VerTec V 4888; MS: JBL SRX712M, SRX718S; HA: Crown I-Tech 3500HD, 12000HD; MA: Crown I-Tech 12000HD
Jimmy Webb	SKYLANDS PROFESSIONAL AUDIO LLC Blairtown, NJ	NEW HOPE/LAMBERTVILLE WINTERFEST New Hope, PA	Mark Clifford (he, se), Wayne Rake (me, ae)	HC: Allen & Heath iDR16, iLive-R72; MC: PreSonus Studio Live 16.4.2; HS: EAW KF730, SB730; MS: EAW LA212; HA: QSC PL380; MA: QSC PL380
JingleFest	LOGIC SYSTEMS St. Louis, MO	FAMILY ARENA St. Charles, MO	Ziggy Stull (he), Michael McCuddy (me)	HC: Avid Venue Profile; MC: Avid Venue SC48; HS: Nexo Geo-T; MS: Logic LS 152; HA: Camco Vortex 6; MA: QSC PL236a
Josh Turner	DIGITAL CONSOLE RENTAL Nashville, TN SATIN SOUND SYSTEMS Hermitage, PA	STAMBAUGH AUDITORIUM Youngstown, OH	John M. Durisko (he, se), Jerry Slone (be), David Turner (bme)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Martin Audio W8LC, WSXa, Meyer Sound Melodie, UPQ; MS: Shure PSM 900, Martin Audio LE12; HA: Lab.gruppen FP 7000, Powersoft K10; MA: Lab.gruppen PLM
Loma Linda Children's Hospital	TRINITY SOUND COMPANY Ontario, CA	RANCHO LAS PALMAS California	Devin DeVore (he)	HC: Yamaha; HS: Nexo Geo S12; MS: Nexo PS10; HA: QSC PL Series; MA: QSC PL Series
Winter Xtreme 2014	BLACKHAWK AUDIO INC Nashville, TN	GATLINBURG CONVENTION CENTER Gatlinburg, TN	Carter Hassebroek (he, se), Sam Hewitt (me), Jeremy Collins (ae)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Meyer Sound Milo, UPJ, 700-HP, MJF-212a

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.

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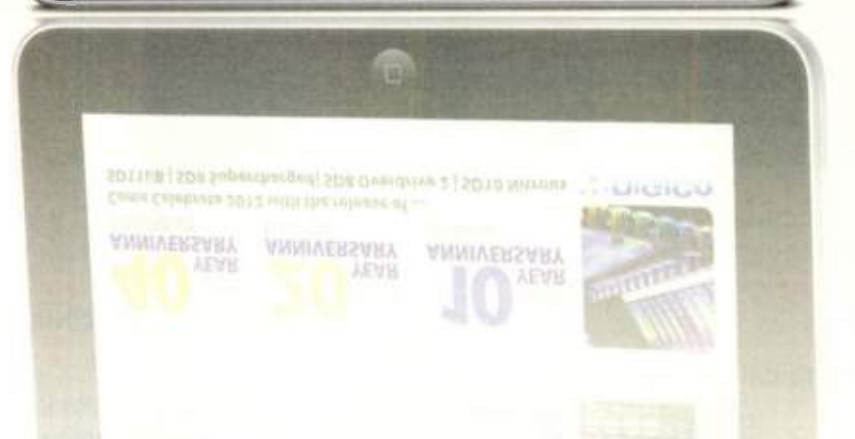
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Grammy Subs

(continued from page 40)

used just two at the Staples Center. "We had to turn two of them off because they were rattling the set too much," reports Jeff Peterson, system design engineer for ATK.

The prototype subs, positioned on the floor in front of the stage, provid-

ed low frequency extension to ATK's now-standard Grammy Award PA system: four identical arrays of JBL VerTec VT4889 boxes with flown VT4880A subwoofers, plus delays. Although Peterson notes that the prototype cabinet is "solid down to about 17 Hz," Scott Harmala, ATK's CTO and VP engineering, comments that, as the design evolves into a finished package, "We'll probably set it for a low frequency cut off around 20

Hz. There's not much content below that."

In ATK's subwoofer, M-Force drives a 30-inch polypropylene cone (Powersoft also offers a 40-inch version) with two inches of displacement. M-Force has an impedance of 0.25 ohm and is capable of generating 145 dB at 30 Hz, according to figures quoted by Powersoft during the product's launch.

"Because the M-Force motor has

so much travel and its cone has so much surface area, this design allows it to create a tremendous amount of SPL at very low frequencies and still be within its operating parameters," says Harmala. "The motor's strength is somewhere in the order of 50 to 60 times greater than even the best 18-inch driver on the market. At 25 Hz, it has 8 dB more output than two of our double-18-inch subwoofer boxes."

ATK's prototype implements M-Force in a short transmission line cabinet design, he continues. "The design does load the cone, but it doesn't have the characteristics of a bass reflex ported enclosure, where you have a fairly reactive port resonance." A conventional ported subwoofer design can extend a cabinet's usable range down by a half-octave and requires precisely tuned high-pass filtering, he says, but this new subwoofer offers low frequency extension in excess of one octave.

But unlike most drivers, where the voice coil can hit the back plate or jump out of the magnetic gap under extreme conditions, M-Force is self-limiting, says Harmala. "As the magnet moves back and forth in the magnetic field, there's a magnetic braking effect, so it can't mechanically damage itself due to over-travel."

ATK's subs initially went through real-world trials in 2013 on the most recent U.S. season of *The X Factor* TV series. "I found myself high-passing things you'd never think you'd high-pass, like kick drum and bass guitar," says Peterson, "because there's truly another octave of subwoofer that you're not used to hearing or feeling."

Both on *The X Factor* and at the Grammy Awards, each subwoofer was driven by a single channel of Powersoft K10 class D amplification, delivering 9,000 watts. A specifically developed amplifier module capable of delivering 15 kW has also been designed for integration with M-Force by Claudio Lastrucci, Powersoft's head of R&D and co-founder.

The next step is to finalize ATK's cabinet configuration so that it can be easily flown and arrayed, and can be more efficiently packed into a truck. "We'll be receiving some power modules to test with it before we engage in designing a production box," says Harmala, "but all-in-all, the performance should be similar to our test design."

ATK Audiotek
atkcorp.com

Harman
harman.com

Powersoft
powersoft-audio.com



DeGrote Post Theatre - Oostende, Belgium



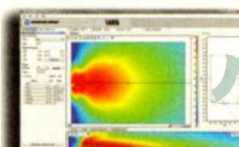
7.5° Cabinet



15° Cabinet

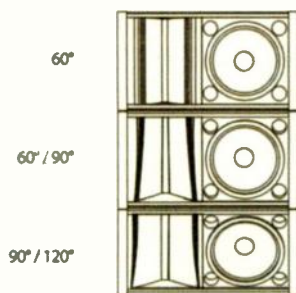


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Robert Margouleff

Robert Margouleff, the Grammy-winning engineer, producer and studio owner who has worked with artists including Stevie Wonder, The Doobie Brothers and Quincy Jones, has joined the Walters-Storyk Design Group as a Project Engineer. In his new role, Margouleff will be involved in all aspects of WSDG's west coast projects, consulting with new clients on details ranging from site selection to design, construction, technology, acoustic treatments and systems integration.

Margouleff brings 40-plus years of hands on experience to his new role with the architectural acoustics/ technology integration design firm. After building his Hollywood-based Mi Casa Multimedia Studios, Margouleff became a leader in surround audio for home theater, and provided 5.1 and 7.1 mixing and mastering for DVD and Blu-ray releases and restorations.



Michael Weiss

Musician's Friend, Inc. (MF) has named **Michael Weiss** Vice President, Marketing. Weiss is an accomplished musician who has played in front of large audiences across the country for more than 20 years. As a regular TEDx Talker, teacher and speaker, he has spoken to thousands of people all over the United States. Weiss was CEO of southern California web agency imagicistic for over 14 years. During this time, he worked with many world-renowned clients including Disney, FOX, ACLU, The Christopher & Dana Reeve Foundation, GE Private Asset Management, Estée Lauder, Technicolor, Walden Media, Hollywood.com, The Southern Poverty Law Center, Sir Speedy, Capitol Records, California Pizza Kitchen, Kellogg's, Bank of America and UCLA.

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Kurt Metzler

Powersoft recently appointed **Kurt Metzler** to U.S. Sales Director, bringing with him 27 years of experience in the professional audio industry. Metzler is based at the Powersoft sales and service support facility in Ventura, CA.

Metzler's industry experience extends back to 1987 when he opened Sound Advice/Holiday House Westminster, Inc., the first pro audio store in Santa Barbara, CA. He joins Powersoft from Loud Technologies, where he has been EAW Sales Manager—North America since July 2009. He also worked at Loud Technologies from 2003 through 2006 as National Sales Manager, Installed Sound. In the interim, he was U.S. Installation Market Manager for Meyer Sound for three years.



Greg McLagan

Music Group recently named **Greg McLagan** AVP, Business Development Professional Division, where he will be in charge of developing business strategy and action plans to grow the Pro Division's global footprint. Prior to joining MUSIC Group, he held top management positions at QSC, Renkus Heinz and Mark IV.



Matt Ward and Dirk Ulrich

Brainworx has appointed **Matt Ward** to CEO of its newly-formed U.S. division, effective January 20, 2014. Ward is the former president of Universal Audio, and prior to his 10-year tenure in that position, he worked in product management for other prominent companies in the professional audio and music industries, including Studer, Revox,

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60SECONDS

**EVAN MACKENZIE**
American Music & Sound

Q: What is your new position, and what does it entail?

A: I am tasked with marketing and communications strategy and execution for 13 industry-leading brands—Allen&Heath, Nord, beyerdynamic, and Fostex just to name a few. My job is really about storytelling. Whether it's a press release, social media posting,

video or a print ad, the potential customer will respond to the truth told in a manner that is engaging, compelling and honest.

Q: How has your background prepared you for your new role?

A: I grew up in, and studied the Arts—both performing and visual. For nearly a decade, I was a professional photographer, then I found myself in an ad agency doing some photo work. When the job was done, they asked me to stick around and go on pitches with them and work on new business. Fast-forward a decade, and my experience has covered everything from account executive to creative producer to a client services director. But most importantly, it has been the people I have had the privilege of working with—my ad agency background has served me immensely when I jumped over to the client side.

Q: What new marketing initiatives are we likely to see from the company?

A: The founder of American Music and Sound, Lynn Martin, believes strongly in marketing and communications. This is not a traditional distribution model—it's a modern hybrid of a business. Yeah, I know that's an over-used term lately, but in this case, it is authentic. We will be continuing to evolve the marketing capabilities of the company from social media to traditional to experiential. No matter what the communication outlet, if we tell the truth without gimmick or clutter, customers will seek us out.

Q: What are your short- and long-term goals?

A: Short term—organize and centralize our marketing assets, capabilities and partners. Long term—continue to seek out new and innovative marketing opportunities that will grow the awareness and sales of our portfolio of brands. These are among the top audio brands in the world; they deserve to be presented at every appropriate end-user touchpoint we can identify.

Q: What is the greatest challenge that you face?

A: Pro Audio and MI technology is evolving at a very brisk pace; the recent NAMM show bore that out in ways that I think have surprised a lot of people. Marketing technology is doing the same thing, maybe even more quickly. Staying on top of all these opportunities is a daily challenge. But if you can look at the marketing landscape through a wide-angle, brand-oriented lens, the compelling opportunities will surface, and the path to them will be clear. My job is to create demand for our brands and products and help the sales teams present them with frequency and clarity. I'm looking forward to this; serving as a strategic, creative marketer is what I love to do.

Otari and E-mu Systems. Most recently, he served as a strategic advisor to other companies including Manley Labs and PreSonus. Ward will be focusing on developing new business opportunities and assisting with US distribution and marketing efforts for both Brainworx and its American sister company, Plugin Alliance. Ward will also be working directly with Brainworx Germany CEO Dirk Ulrich on growth strategies for the entire Brainworx family of companies.



Pavel Shemyakin

As part of an ongoing international expansion, Walters-Storyk Design Group has announced a formal representation agreement with St. Petersburg, Russia-based audio/video professional **Pavel Shemyakin**. Shemyakin stud-

ied Sound Engineering at the St. Petersburg State University of Cinema and Television. He has logged more than six years as a Pro Audio sales and distribution rep, and served as a brand manager for such manufacturers as SSL, Avid and API. He has also accrued experience in global trade activity and logistics.



Greg Suchomel

Symetrix has appointed A/V engineer **Greg Suchomel** a Field Technical Sales Engineer. Based in New Jersey, Suchomel will promote Symetrix products in the East and Northeast regions in North America by delivering technical certification and specialization training to Symetrix partners and supporting Symetrix partner eco-system with both remote and on-site design and installation help.

soundREPS

■ Professional Wireless Systems will now distribute RF Venue remote antennas, RF distribution equipment, and other accessories.

■ Listen Technologies has named Griffith Sales Associates as the company's representative for Tennessee, North Carolina, South Carolina, Georgia, Mississippi and Atlanta.

■ Noble Fidelity has named the Woodland Hills, CA-based Chris Dixon Company its new Southern California representative.

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Caught Up In Whirlwind

MICHAEL LAIACONA, PRESIDENT
AND OWNER, WHIRLWIND

BY KELLEIGH WELCH

Boasting 35 years as a company, the Greece, NY-based audio interface developer Whirlwind takes pride in its ability to design and improve on products to fit an ever-changing industry. With a catalogue that offers products ranging from mixers to fiber optics to cables, Whirlwind caters to many aspects of the music and pro audio industries.

At the helm of Whirlwind since its inception is president and owner Michael Laiacona, who formed the company after seeing a need for a pro audio accessory manufacturing company.

"When I was 14 years old, I was a young musician working part-time at an audio visual company called Hal-lenbeck and Riley House of Sound, which was owned by my friend's father, and it was there that I learned the fundamentals of basic audio, from soldering to basic repairs," Laiacona said. From there, he formed a guitar effects company called MXR in 1972, but sold his shares to start Whirlwind in 1975. "It was at MXR that I saw that accessories played a huge role in the MI industry, from guitar cables to direct boxes to stage snakes," Laiacona said.

Primarily, Whirlwind focuses on audio interfaces, but over time, the

is indicative of our constant quest to change and evolve."

However, dipping into these markets also brings challenges for the company to stay ahead of the curve and keep momentum as it answers the challenges of a growing industry. Laiacona said that the company's constant growth is what gives it validity in the markets. "As far as I can see, we will always be striving to morph one step ahead of the industry," he said.

As the owner, Laiacona works closely with his sales department, but also offers a hand in production and shipping. "We all wear multiple hats, but it's our ability to work together that sets us apart" said Laiacona. "Whirlwind has a very unique culture in that many of the core employees have been here since its inception. Everyone here has a job to do and everyone is expected to carry that

"Our growth has been constant for 35 years and that trend is indicative of our constant quest to change and evolve."

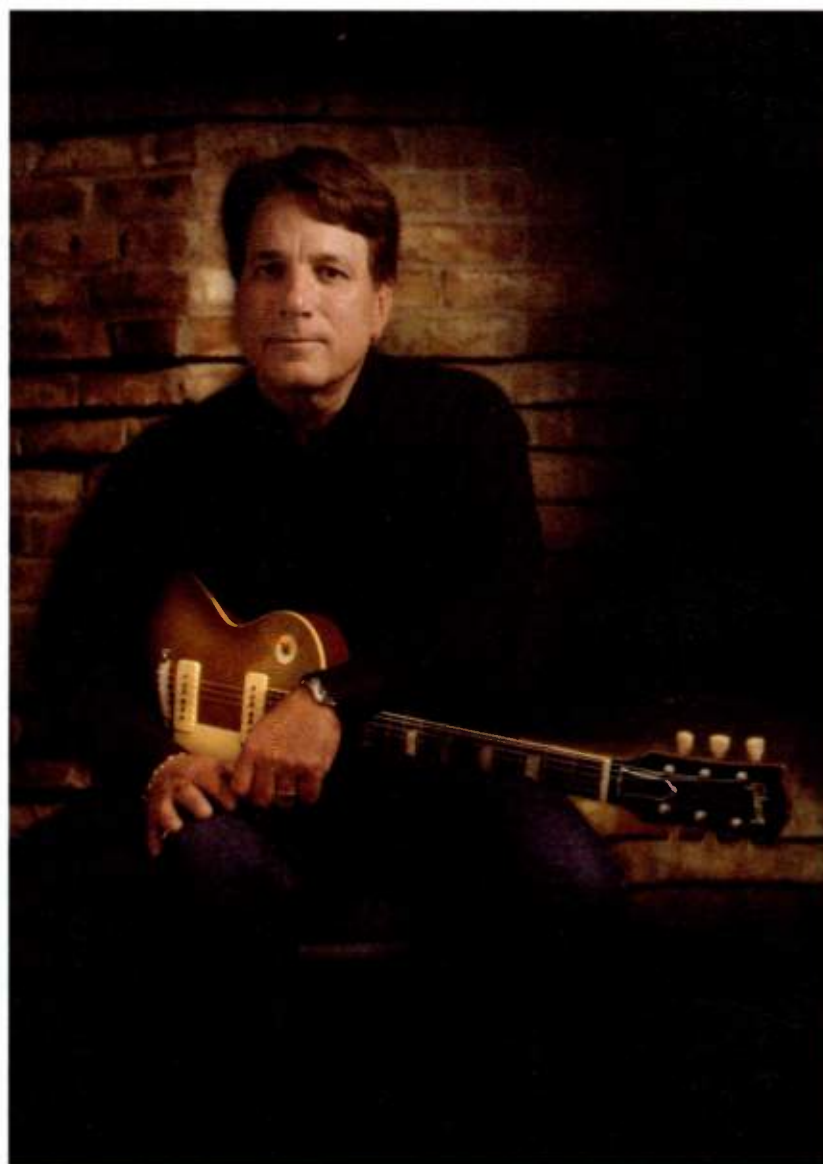
Michael Laiacona, President and owner, Whirlwind

company has spread into other fields. "We've made a huge name for ourselves in the multi-pair splitter market, the DI market, the fiber optic world and the installation market," Laiacona explained. "Now we have ventured into the electrical market with our complete line of Powerlink power distributors.

"Whirlwind is a unique company for several reasons, including the fact that we are in multiple markets within the music industry, and now we're building UL listed power distributors, which has become an entirely new pie so to speak (as opposed to seeking out a larger slice of the pie we've always been in). Our growth has been constant for 35 years and that trend

task out without someone looking over their shoulder. There is a feeling of pride and ownership that accompanies the title and it's that pride that shows in everything we make."

At the moment, Laiacona said Whirlwind's largest market is in custom installations. "We are currently working on the NBC installation for *The Tonight Show* starring Jimmy Fallon, the San Francisco 49ers stadium, and building the power distributors for the Kennedy Center," he said. In one year, Whirlwind did installations at the Dallas Cowboys' AT&T Stadium; New York's Yankee Stadium; MetLife Stadium in East Rutherford, NJ; and Target Field, the Minnesota Twins' stadium, he added.



Michael Laiacona, President and owner, Whirlwind

In terms of competition, Laiacona said he takes pride in not concerning himself too much with it. "Our feeling is that the moment we look back, we no longer are leading," he explained. "We invented the vast majority of the products we make, and take our leads directly from the people on the front lines, out in the field—from sound engineers to sound contractors to musicians."

Looking forward then, Laiacona said the company will continue to uphold its reputation of adapting to the changing industry. "With the advent of our power distributors line, the sky is the limit as to how far we can take that," said Laiacona. "It really is an enormous industry that we not only align perfectly with, but are very much enjoying being a part of."

Whirlwind

Whirlwindusa.com



THERE'S MORE ▶ Watch a short history of Whirlwind at prosoundnetwork.com/feb2014.

New From Whirlwind At NAMM 2014

Among the products introduced by Whirlwind in January was the MicMutePX, an active, silent, microphone muting box that allows the user to control the live status of a mic with a foot switch. The MicMutePX is internally configurable for operation as push-to-talk or push-to-mute in momentary or latching modes. The unit has XLR I/O and a Mic On indicator. An external power supply is provided, and the MicMutePX provides 48 VDC phantom power.

Additional products debuted at NAMM 2014 included the pcUSB (USB audio D/A to XLR converter), AES SP1x2 (transformer isolated AES3 signal splitter), ISOPod2 (captive 1/8-inch stereo plug to XLR balanced line level converter) and the PW-1 personal wedge.



Grammys

(continued from page 33)

which is unbelievably good, and with 1,000 snapshots," continues Singer, "we have all the recalls available for each session we create for the show."

Although M3 lost Waves integration inside Pro Tools during the upgrade to HDX, he says, "We picked up this wonderful, speedy HDX system, a three-card system with beautiful power, and the integration of the Waves server."

He also explains, "On this show, instead of putting the Waves SoundGrid application on the main mixer and using application switching, we're using it on a secondary laptop system and screen sharing. In the future, we'll do it on the same computer and do application switching. And we hope as Waves integrates it further into Pro Tools, we will have complete control and recall within Pro Tools and D-Control."

The set-up additionally enables other users to access the plug-ins, says Singer. "The MGO has two



Brian Flanzbaum, M3 preamp tech, operated the mic pres feeding M3's truck at the Grammys.

MADI ports that come to patch points [in the truck's rack]. On a gig where an A1 has a MADI console, I can give him a CAT6 cable and he can run MADI down to here and use my server for plug-ins."

In the future with this implementation, he adds, "I can expand more inserts, if I'm using less channels off the deck. Once the HDX system is capable of going up to four cards—and Avid is telling me that will be this year sometime—I'll be able to expand that into an EB7 [Magma] chassis with my Mac Pro and have 256 channels of mixer I/O."

Singer appreciates the support he has been getting from the manufacturer: "Everyone at Waves has been

so brilliant to us and supportive of what we wanted to do. We're still talking to them about changes, so that hopefully as it evolves, they'll start to incorporate some things for us."

Although M3 is currently running Pro Tools version 10 software, it's likely the upgrade to 11 will happen sooner rather than later, according to Singer. "PT11 HDX/HD Native on a later model Mac Pro runs ev-

everything that we ever need to do; it's a brilliant application. We're mixing with 11 in the studio and with the advanced DSP sharing, and with its better use of hyper-threading and better audio engine, we're able to take a huge sessions created on HDX, instantiate everything we were working with and continue working in HD Native. So I think we'll be up to 11 a lot sooner than we jumped from 9 to 10."

Music Mix Mobile
musicmixmobile.com

Avid
avid.com

Waves Audio
waves.com

Anderton

(continued from page 26)

For plug-ins, Waves' collaboration with Abbey Roads Studios continues with the Reel ADT plug-in, which emulates Abbey Road engineer Ken Townsend's automatic double tracking tape effect first used on Beatles recordings in the '60s. But Waves didn't just stick to vintage; the MetaFilter plug-in provides modulation of filter cutoff, resonance and delay time via 16-step sequencer, LFO, and envelope follower. iZotope showed off its latest collaboration with producer/composer BT: BreakTweaker, a beat-oriented "drum-sculpting" VST instrument—it is to step sequencers as a Harley is to a tricycle.

While it's true there was no breakthrough technology at NAMM, there seems to be an increasing emphasis on innovation, not just evolution—and that's always a welcome trend.

Author/musician Craig Anderton has given seminars on technology and the arts in 38 states, 10 countries, and in three languages.

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Digging Deep

BY JACQUES SONYIEUX

Every so often, a tribute album comes along that catches the attention a passionate core of “musicians’ musicians.” In April, Music Road Records releases its *Looking into You: A Tribute to Jackson Browne*, which does just that. As a double-disc CD release, the album features 23 cuts from the likes of Don Henley, Lyle Lovett, Keb’ Mo’, Bonnie Raitt, Bruce Springsteen & Patti Scialfa, Lucinda Williams and many others. Perhaps what makes this album stand out is the fact that the only brief to artists was that they were to do ‘whatever they wanted’—a recipe that ultimately led to a diverse and passionate album honoring the genius of Jackson Browne. *Pro Sound News* sat down for a heart to heart with the project’s co-producer, Tamara Saviano.

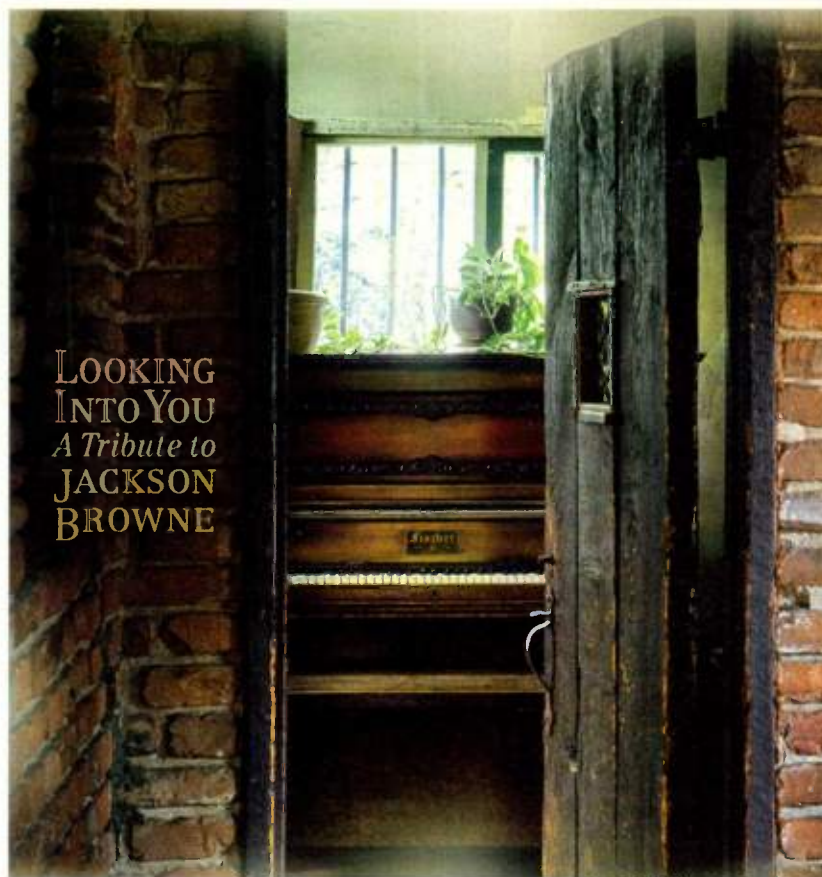
ON BEGINNINGS:

I was producing a Guy Clark tribute album and was working in a studio in Austin that was owned by Kelcy Warren, owner of Music Road Records. He had a creative idea for a Jackson Browne tribute album and asked if I would be interested in producing and pulling it together for him, because he is the biggest Jackson Browne fan in the world. I am a child of the '70s and grew up with Jackson Browne, but I wasn't really familiar with his whole catalog, so I started digging in deeper and I was blown away. Working on this project made me become a bigger fan than I already was.

ON INTERPRETATIONS:

It's interesting when you do a tribute album—there are so many ways you can approach it. For example, on the Guy Clark tribute album I did, I wanted to use my house band; I picked the artists and would assemble the songs; and I had a clear vision of how I wanted everything to sound. But the Jackson Browne record was completely different: Kelcy told me right from the beginning that he wanted all the artists to do whatever they wanted. He didn't care if there was a rock arrangement or a folk arrangement, so it was all over the map.

This made it a lot of fun, because many of the artists were really into



Due out in April, *Looking Into You: A Tribute to Jackson Browne*, features covers by the likes of Don Henley, Lyle Lovett, Keb' Mo', Bonnie Raitt, Bruce Springsteen & Patti Scialfa, Lucinda Williams and others.

how they could take Jackson's songs and make them their own. Don Henley comes to mind first because he sent me a link to a YouTube video that he ran across of Blind Pilot and asked, “Hey have you ever heard of this band? What do you think?” I knew exactly what he was talking about as far as them accompanying him on “These Days”—I could hear it, and it was perfect. Originally, we were going to do one arrangement, and then we were going to do another. This was the third arrangement, and the fact that Don had put in so much thought into it just blew me away. Then there was Lyle [Lovett], who has two cuts on this record because he just couldn't decide which song he wanted to do; neither could we because we loved them both. The love that all these artists have for Jackson was just amazing.

ON GOING MOBILE:

We recorded all over the place, because the artists were all over the place. We started at Kelcy's studio in Austin—I think we did five or six tracks there. For the rest of them, everybody just recorded where they were comfortable. Don [Henley] went to Blind Pilot's place in Portland because that's where they usually work. It was very important to him that we keep their sound, so it made more sense to insert Don Henley into Blind Pilot's world rather than the other way around. Bonnie recorded at Ocean Way in L.A., and Keb' Mo' recorded in his home studio in Nashville—it was really just all over the map.

ON CREATING A CONTEXT:

I think the real challenge came in the sequencing. How you can make the album sound like a unified work? Kelcy worked on this for months as the tracks came in; he would live with them, put them down on paper and listen to them in different orders. When he finally sent it to me, I made one suggestion and he looked at it and said, “Let's do that one change.” Now we all love it and are very happy with it.

When you are going through the process, you are used to hearing the songs so often individually. But then when they are all mixed and mastered and put together as this complete work, it just blows you away. For instance, Bruce and Patty's song, “Linda Paloma,” comes to mind—I heard that song a bunch of times, but hearing it in such a context really elevated the qualities of the song, as it did all the others once they were all together.

ON WORKING WITH DON HENLEY:

The way “These Days” came together was just incredible. Jackson wrote that song when he was just 16 and Don gave it so much love and attention. It was really fun to work with Don and I was very surprised at how involved he wanted to be throughout. It started off with me making requests to him through his manager, and then he started to get in touch with me directly. It was really interesting to hear an artist like Don talk about another artist with such reverence.

Send any tips or feedback to Jacques at: jacquessonyieux@gmail.com.

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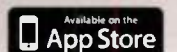
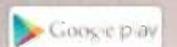
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