

# prosound

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**LIVE AT BEN'S:** Presonus hosted an invitation-only Nashville event at Ben Folds' Ben's Studio—formerly the historic RCA Studio A. The guests were treated to a performance by "one take" singer Brianna Tyson (download it free at [prosoundnetwork.com/aug2012](http://prosoundnetwork.com/aug2012)), effectively demoing the new Presonus ADL 700 tube channel strip, a StudioLive console, the Studio One 2 DAW and the newly added direct interface to the online marketing engine, Nimbit.



## Tracking Live For Indie Vibe

BY JANICE BROWN

NEW YORK—Most bands don't have the luxury of weeks to record in a high-end studio, nor do they necessarily want it. Indie was once a subculture, but now the indies and the "indie-majors" make up the majority

of clients for most recording studios. And many of these artists are choosing—for budget, aesthetic and workflow reasons—to track their albums live off the floor.

In indie hotbeds like Brooklyn, recording studios are growing to accommodate

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## Network Interoperability Approaches Reality

BY STEVE HARVEY

Audio networking offers some distinct benefits and, where the protocol offers TCP/IP compliance, integration with the IT infrastructure. But while current audio and video networks are already being integrated with IT infrastructures, with AVB (Audio-Video Bridging)

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and OCA (Open Control Architecture) nearing completion, true interoperability may not be far away.

Scalability is a significant benefit of networking, allowing a system to be expanded relatively inexpensively. In an

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## Once: More, With Feeling

44

A Broadway remake of the Oscar-winning indie film about star-crossed musicians, *Once* took home eight Tony Awards this year, including Best Musical. Clive Goodwin discusses the audio aspects of the show—and what it's like to win the Tony for Best Sound Design of a Musical.



## Plug-In Palette Proliferation

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Engineers are increasingly seeking out processing plug-ins that move beyond the modeling of legacy analog gear. Flexibility is one search criteria, as are plugs that can add capabilities not available in the analog market, such as iZotope's RX 2 shown here.



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briefs

## BBC Takes Studer to Games

LONDON, UK—Three Harman Studer (studer.ch) Vista 9s, one Vista 5 and three OnAir consoles at the International Broadcast Centre (IBC) handled 2,500 hours of TV sports coverage of the London 2012 Olympic Games from 34 venues for the BBC.

## Pyramind Goes to 11.2

SAN FRANCISCO, CA—Pyramind Studios (pyramind.com) has renovated and upgraded to an 11.2 Meyer Sound (meyersound.com) Cinema Surround speaker system in Studio A, adding an Acheron screen and HMS-10 surround speakers with x-800C subwoofers, plus two Galileo 408 processors.

## New Art Loops Summer Fun

MIAMI, FL—Juan Dieguez, senior ADR recordist at New Art Miami (new-artmiami.com), performed looping work on three summer films—*Ted*, *Savages* and *Abraham Lincoln, Vampire Hunter*—with actors Mark Wahlberg, Anthony Mackie and Sandra Echeverria.

## CTS Adds SSL C100 HDS

BURLINGTON, CANADA—Canadian religious broadcaster CTS chose an SSL (solidstatellogic.com) C100 HDS digital broadcast console to handle production and post audio in its new Audio Control Room B.

## Sennheiser Mentors Students

OLD LYME, CT—As part of its Mentorship Program, Sennheiser (sennheiserusa.com) selected students Zachary Templin and Shawn Brewer to participate in broadcasts with Randy Flick, sr. audio mixer, HBO Boxing, and Fred Aldous, audio consultant and sr. mixer, Fox Sports.

## JBL CBTs Not Seen on TV

RED HOOK, NY—Firehouse Productions has standardized on Harman's (harman.com) JBL CBT Series column speakers to provide contestants with monitor coverage while maintaining a low visual profile on reality TV shows.

# Heard In Manhattan

BY STEVE HARVEY

NEW YORK, NY—The economy being what it is, this might not seem to be the best time to leave a longstanding position at an established post house and establish a startup venture. But that's exactly what happened at Heard City, a five-room shop that opened in Manhattan's Flatiron District in mid-April.

Word first came across the wires in early January that a new entity was in the making with a press release announcing that former Sound Lounge staff members Phil Loeb, Keith Reynaud and Gloria Pitagorsky were striking out on their own. Loeb had been with the company since it was founded in 1998 and Reynaud had been there for nearly a decade. Pitagorsky, the managing director of the new company, previously worked at some of New York's biggest post houses: audioEngine, Nutmeg, HSR and Sound Lounge.

The company hit the ground running, plunging straight into sessions as construction got underway, completing their first spot on January 4. "We ended up doing six Super Bowl spots," recalled Evan Mangiamale, Loeb's former assistant at Sound Lounge and one of a handful of mixers and sound designers at Heard City, alongside Jodi Levine, Cory Melious, Brian Scibincio and Eric Warzecha.

"We broke ground the second week in January," he continued. While



A typical room at Heard City sports B&W 800 Diamond Series monitors, 685s on the workstation, and a small Teenage Engineering OP-1 synth beneath the computer monitor.

work progressed on the fifth floor of the company's 7,000-sq.-ft. space at 16 West 22nd Street, staff members got to work in a studio on the floor below. "We were four-walling at other studios when we had projects that warranted it," he revealed.

Chris Harmaty of Audio Structures, perhaps best known for his work on *Jungle City Studios*, provided the acoustic design and treatment. Architect Wayne Turett and Brook Landscape, a Brooklyn-based design

firm, came up with a layout that allows natural light to reach far into the facility.

"The space feels really open. From different vantage points, you can see into all the rooms and through the rooms out to the daylight. It's really very striking. We wanted to keep all the windows while keeping the rooms sounding really great, and they did a great job," said Mangiamale.

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# Wading Into The Ad Stream

BY STEVE HARVEY

BAYSIDE, CA—High on the list of priorities for any commercial radio station is the ability to generate revenue through, well, commercials. But as the medium has migrated to other platforms, such as the Internet and mobile devices, generating advertising revenue has sometimes been a challenge.

Of course, anybody who has streamed audio or video over the Internet is all too aware of advertising; pre-roll, pop-ups and banner ads abound. The challenge for netcasters, however, has not been the streaming services, but rather on-demand content, specifically podcasts. Streaming media provider StreamGuys, Inc., working with integrated

"Advertisers and agencies are increasingly requesting that the digital radio industry follows the standards of traditional advertising, in terms of tracking, reporting and combining different kinds of media."

Alexis van de Wyer, AdsWizz, Inc.

digital advertising technology from AdsWizz, has now overcome that barrier in a new service for Yahoo! Sports Radio's on-demand MP3 audio content.

StreamGuys, headquartered in Bayside, in Northern California, is a CDN, or Content Delivery Network, and a provider of streaming audio

and video services over the Internet. Yahoo! Sports Radio called on the company after its previous CDN was unable to provide a streaming solution to mobile devices, a critical segment of the market.

"Their previous provider's technology was dependent on a Flash-

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## Yahoo Sports Radio

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based player that would load in the browser. As we know, that isn't compatible with every mobile device," explained Andrew Jones, senior sales engineer, StreamGuys. Flash is not supported in iOS devices, although

there are workarounds, including a reported Adobe initiative to export Flash content as HTML5, which is supported in iOS.

"We have a whole set of different solutions to help broadcasters or music services or radio services provide digital streams or podcasts," explained Alexis van de Wyer, president of AdsWizz, Inc., a European company with a U.S. office in San Mateo, CA. "From ad insertion to

Mobile device streaming is a critical market segment.

ad management to ad exchange, we have a whole suite of products to enable radio, online broadcasters and digital music streaming services to

do that monetization."

There are plenty of other companies that can insert ads, said van de Wyer, but AdsWizz can get very specific. "You can actually have a single ad targeted to a single listener. You get an ad that is relevant to where you live, the device that you're going to listen to the podcast on, and that is also relevant potentially to the time of day—a lot of elements that are coming from the context."

That context is derived from available data: "Most of the data is readily available and coming from the stream request—the IP address, the GPS location, the device information, and things like that."

The company can provide more than pre-roll ad insertions. "What we're starting to do more and more is in-stream podcast ads. You could have ads in the middle of the podcast itself," said van de Wyer.

The service brings the industry more into line with traditional platforms, he continued. "Advertisers and agencies are increasingly requesting that the digital radio industry follows the standards of traditional advertising, in terms of tracking, reporting and combining different kinds of media. That's what we're trying to provide and bring to this industry and to the podcast."

Because the pre-roll ad is coming from the server side without any browser- or client-side code, said Jones, "The biggest improvement from Yahoo's perspective would be the ability to reach these mobile devices. Anything that can play a file from a web server, which is damn near anything, will get a pre-roll attached to it with the underwriter or advertiser mast."

Shortly after launching the service, Yahoo! Sports Radio was able to go into their statistics panel, which StreamGuys provides. "They saw explicitly a significant increase in usage due to the mobile devices that were accessing those files," Jones reported.

AdsWizz, Inc.  
adswizz.com.

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## GC Pro No Fairy Tale

LOS ANGELES, CA—Composer Mark Isham, currently working on the TV series *Once Upon a Time*, maintains his studio with help from GC Pro (gcpro.com), which has supplied him with Avid, Euphonix, M-Audio, Universal Audio and Tannoy products.