

SONY

WINTER 2002
ISSUE #14

SoundByte

THE SONY

MAGAZINE

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Uses Sony 800G Microphone and
Oxford Console on Latest Hit Album



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Third Eye Blind Sets Sights on S777

Third Eye Blind producer/partner/engineer Jason Carmer first encountered Sony's DRE-S777 digital reverb at a mix session for 'Eye Conqueror,' a song the group penned for "A Knights Tale." "I was impressed by the sound Micheal Brauer was producing with it," Carmer says. "When vocalist/songwriter/producer Steven Jenkins, Bass player Arion Salazar, Drummer Brad Hardgraeves and I decided to build a studio, the S777 was one of the first pieces of gear we wanted in our house rack."

Carmer, whose credits include producing Run-DMC, Merle Haggard, Paleface and Mark Eitzel reports that, since being located in SF's cool downtown South Park district, the studio, which they've named Morning Wood, is somewhat 'space challenged.' "Our live room is on the cozy side and rather neutral," he says. "I've been using two room mics to create a 'distance' sound, running it through the S777 then taking the output and mixing it into every mic on the drum kit to simulate a live room. I've experimented with a number of the reverb

spaces in the software series, but lean towards Ocean Way Studio B. Bill Putnam built some terrific rooms, and that's one of his best."

Currently working on the new Third Eye Blind (pictured right) CD, Carmer plans to use S777 sampling software to create new aural spaces for the group. "I know the unit can be used in live performances, and I may talk with our FOH mixer Joel Lonky to see if he'd like to buy his own to take it on the road with the band. I've worked with lots of digital reverbs, and they've all got plusses and minuses," Carmer concludes, "but the S777 is the first to truly sound like a natural space."



Sony DMX-R100 Wins TEC Award for Small Format Console



Winners: From left to right, Sony Professional Audio is represented on stage by Clayton Blick, Paul Foschino, Karl Kussmaul and Bob Tamburri, who accepted the 2001 TEC Award for Small Format Console, awarded to the Sony DMX-R100 digital console at the 17th Annual Technology Excellence & Creativity (TEC) Awards. The 2001 ceremony was held at New York City's Marriot Marquis on Saturday, December 1, during the Audio Engineering Society (AES) tradeshow.

Filipetti Records Korn With DMX-R100 Console

Award-winning engineer Frank Filipetti (seated) chose a Sony DMX-R100 digital console to record vocals for the upcoming Korn album.

"I do a lot of digital work, and I wanted the best quality and flexibility I could find in a small-format console capable of recording in 24-bit/96kHz," comments Filipetti, who rented the R100 from New York-based rental company Dreamhire. "The R100 fit the bill. The sound quality is exceptional, the work surface is intuitive and easy-to-use, and the board is stable and reliable – we haven't experienced any crashes or lost data. Korn's producer Michael Beinhorn (standing) and I are very pleased with the console's performance."



SoundByte: The Sony Pro Audio Newsmagazine is published quarterly by Sony Electronics Inc. in association with MP&A Custom Publishing, a division of United Entertainment Media. **Editorial Director:** Anthony P. Montesano; **Managing Editor:** Anthony Savona; **Art Director:** Marshall Moseley; **Associate Art Director:** Greg Gennaro; **Design Associate:** Brian Jackson; **Staff Artist:** Lauren Berkery. **Cover Photo:** Alberto Polot. Courtesy of Sony Music Entertainment. Used with permission; **Photo Credits:** pg 3 (top), Sean Beresford; (bottom left) George Kanatous; pg 4, Courtesy of *The Producers*. Used with permission. pg 5 (bottom), Joan Marcus. Courtesy of Radio City Entertainment. Used with permission; pg 6 (bottom), Dave King; pg 7 (right), Alberto Polot. Courtesy of Sony Music Entertainment. Used with permission; pg 8, Robert Wolsch; pg 9 (top), David DeJong. Entire contents ©2002 Sony Electronics Inc. unless otherwise noted. All rights reserved. The opinions expressed in bylined articles herein represent those of the author alone and not of Sony. No part of this publication may be reproduced without the written permission of Sony Electronics Inc. Sony is a trademark of Sony. For more information on any of the Sony products mentioned in this magazine, please contact: Sony Pro Audio at 1-800-686-SONY. Product features and specifications subject to change without notice.

SoundByte
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Winner
1998 MERCURY
AWARD
1999 BIG APPLE
AWARD

DRE-S777 & The Producers

Make Broadway Multichannel History

"I've never heard a reverb that was quite as exciting as this one," states Alan Silverman, mastering engineer of the cast recordings for the smash Tony Award-winning Broadway hit *The Producers*. Working closely with engineer/mixer Cynthia Daniels, the Grammy-nominated pair recently turned to the cutting edge sound of the Sony DRE-S777 to make a bit of multichannel history.

"*The Producers* is the first major Broadway show to be done in 5.1," Silverman continues. "Cynthia and I planned this project carefully from beginning to end and wanted to truly recreate the theatrical experience. That's when we decided to use the Sony S777." Silverman, who owns Ar! Digital, a high-res mastering facility in New York City, noted that he'd never used the reverb before working on the show. "I had heard an impressive demo and was convinced it was the way to go," he says.

Recording and mixing *The Producers* also provided Daniels with her first experience with the Sony reverb. "I had come to believe, through word of mouth, that the S777 was the best sounding reverb unit," she stated. "After using it, I found all the rumors to be true." Working at an incredibly rapid pace, Daniels managed to capture a 40 piece orchestra, eight principal stars and a cast of 20; all live to 48-tracks. "She is about the fastest engineer I've ever seen," Silverman said. With Grammy-nominated cast recordings such as *Kiss Me Kate* and *The Music Man* on their credit list, the two make a powerful team.

Tracking at The Edison studio in New York, Daniels utilized the room's natural sound, but felt she needed something extra to bring it into the Broadway realm. "We have a way of working with stems, and we decided that process worked so well for us in our stereo recording that we would carry it over into the surround mixes," explains Silverman. "When we took the project into the mastering room, we

were so happy with the way the ambiance and the S777 were working, we got the idea to bring in a second S777."

Then, according to Silverman, they began experimenting by assigning one reverb unit to the front, and another to the rear. They would load in the orchestral and vocal stems, and apply slightly different reverbs to each, altering the front to back mix. "I like the four outputs on the S777, and used it for mixing both in the fronts and as a delayed reverb for the rears," adds Daniels. "It was very smooth and uncolored, with an ungranulated trail-off time that isn't too bright at the end,"

Silverman comments, "We went from doing real theatrical to 'mega-real theatrical'."

Daniels and Silverman also appreciate the flexibility of the S777. "I really like the different mic placements available in each preset," Daniels says. "It was ideal to not have to build a room out of an algorithm, but just tweak it from my listening spot. There are a lot of great reverb units out there, but this one seems to use technology that brings the most natural characteristics to the mix."

"You can tweak the spaces away from their original intent in a very creative way," Silverman adds. "The purity of this reverb allows it to interact very well with other state-of-the-art mastering gear. It paired especially well with the

fantastic new Z-Systems surround EQ and compressor that were also employed in the mastering of this project.

"The S777 was able to create a beautiful Broadway ambiance, just like being in a wonderful theater with fantastic acoustics," concludes Silverman. "Everyone who has heard it in my room has been emotionally moved by what can be done with it. That fact that you can very convincingly put your project into these wonderful spaces is amazing. It's quite a reverb."



David Was Picks CDR-W66 for CBS Hit The Education of Max Bickford

Noted composer/engineer David Was used Sony's recently introduced CDR-W66 CD recorder to record and master the score for the initial episodes of *The Education of Max Bickford*, CBS's new hour-long drama starring Richard Dreyfuss and Marcia Gay Harden.

"I generated a lot of cues within a pair of synthesizers then added live music (piano, strings, woodwinds, etc.) to give the score a human quality," Was states. "I kept the W66 on full time."

Working out of his own Hollywood-based recording studio, Was used the W66 to go from picture to master with the help of Digidesign's Digi 001 hardware interface. "As soon as I finished a cue, I could go back to it, un-pause it, and record another. Within a few days, I had 15 to 18 cues to deliver to the music editor," he explains. "He loved the sound of it. The W66 worked flawlessly. It was the most important link in the chain."

Was reports that before he acquired the W66, he was able to burn CDs on his computer, but the demands of the *Max Bickford* series made it totally impractical for him to deal with the vagaries of digital glitches and poor sound quality. "I wanted to get out of that 'inside computer world' and actually have a signal sent (via the Digi 001) to a high quality recorder," he states. "The sonic clarity of the W66 is amazing."

To illustrate the capabilities of the unit Was points to a recent *Max Bickford* episode which included scenes from a WWII documentary about 1000 Jews escaping from Germany on a ship. "The United States refused to accept them, and it took a very delicate cue to accent the despair on the faces of the refugees on the boat," he recalls. "I used a piano, drenched with reverb, and layered strings beneath. My main objective was to truly capture the mood of the music. I hoped that such a soft cue would come across without losing any of its subtleties. It did. The W66 really brought the delicate presence of the piece to life."



Two Sony DMX-R100s for the Radio City Christmas Spectacular



Radio City Entertainment purchased two Sony DMX-R100 digital consoles for its beloved holiday theatrical, *The Radio City Christmas Spectacular*, starring the world-famous Radio City Rockettes (pictured). The new consoles performed both

production and live sound duties for shows in Atlanta and Cleveland. *The Radio City Christmas Spectacular* is presented in seven markets across the country in addition to New York's 2001 edition of the show.

Sound designer Dan Gerhard reports that FOH engineer John

Montgomery ran the entire show through an R100: "He used the console for everything, and he didn't need any outboard gear at all. It works wonderfully on-site. The R100 is very reliable, and it sounds great."

Prior to going out on the road, both R100s are used to mix the orchestra. "The vocals are live, but for out-of-town shows, the 56-piece orchestra is pre-recorded," Gerhard says. "The R100s work seamlessly with our high-resolution digital recorders. I did quite a bit of research on small-format digital mixers before choosing the R100. Other consoles were kind of clunky and cumbersome, and more importantly, could not handle high resolution. The R100 is a truly versatile unit, and I love the fact that it operates without fan noise. We'll definitely use it on other Radio City Entertainment events throughout the year."

The *Irresistible* Sound of Jessica Simpson

Jessica Simpson, one of the most widely-recognized and respected new artists in modern pop music, has recorded *Irresistible*, the eagerly awaited follow-up to her multi-platinum debut album *Sweet Kisses*, with a bevy of top behind-the-scenes talent and equipment, including the Sony C800G studio microphone for vocals and the Sony Oxford digital console for final mixing.

Working with a group of world-class engineers and producers for her second album – including Mick Guzauski and Walter Afanasieff (Walter A) – Simpson created an electrifying collection of songs which serves as a showcase for her ever-growing vocal talent.

Released in November 1999, Simpson's debut album *Sweet Kisses* established her as an international pop star, featuring two Top 40 hits: "I Wanna Love You Forever" and "I Think I'm In Love With You" and sold more than three million copies around the world.



Mick Guzauski used the Oxford console to mix the Simpson album at his Barking Doctor Studio

Among the new album's many highlights are the songs "There You Were," a duet with Marc Anthony, and "A Little Bit," a hook-filled follow-up to the album's first single, "Irresistible."

Simpson takes a decidedly R&B turn on *Irresistible*, evidenced by the new album's up-tempo jams; while the ballads on the album find a grace, poise, power and maturity in her already impressive vocal range.

Multi-platinum producer Walter A worked extensively with Simpson on three cuts on the *Irresistible* album. Some initial work, including background vocals and overdubs,

was accomplished on the Oxford console in his San Rafael, CA. Wally World Studio B, but Walter credits Mick Guzauski's Oxford mixing as one of the most significant technical contributions to the album.

"Beyond Jessica's performance, it's the mix that makes this record special," says Walter A.

Miking the Vocals

Excellent for vocal recording in studios and film post production houses, Sony's C-800G Studio Tube Condenser Microphone is designed for the highest possible sound reproduction quality. The C-800G features a high-quality dual large diaphragm for true reproduction of vocal qualities, vacuum tube warm sound quality through a 6AU6 vacuum tube, a unique Peltier-based cooling system to achieve optimum tube operating temperature, and an electronically selectable pick-up pattern (Omni/Uni) for various recording applications.

"In the studio, it comes down to what you hear," says Sony Music Studio's Robert Williams, the in-studio engineer who miked the vocals on the new album. "Jessica's voice is simply amazing. She has such a big range, from a whisper to really belting it out, and you need a microphone that can handle the range without distortion. The 800G mic has a good head run from the softest to the loudest sounds. With every project, I'm always testing two or three mics at the front of a session. I used the 800 with Jessica on her first album, and I felt it suited her well."

Williams points out that if an artist likes what he or she hears up front, a level of trust is quickly built giving the sessions additional creative flavor. "You have to give an artist what they need



Oxford OXF-R3 console

Miking and Mixing a Dynamic Vocal Range with the Sony C800G Microphone and the Oxford Digital Console

mpson

to hear from the start," says Williams. "Microphone selection plays an important role in that. On ballads, for example, the S's and the



Robert Williams, Sony Music Studio engineer on the Simpson album.

wet sound of lips are important to the overall texture of a song. In Jessica's case, her vocals tend to be quite bright and I would add just a little to the low end to round out the body. The 800 mic gave me the flexibility to do this."

But the bottom line for Williams is the quality of the singer's voice. "Jessica has a gift," he says. "Not everyone has it. She's been blessed in that sense. She has all the tools it takes to get her where she wants to go."

Mixing the Vocals

Top audio engineer Mick Guzauski, whose credits list more than 25 #1 singles and more than 25 gold and platinum albums for superstars throughout the pop music universe, agrees with Williams' assessment. He mixed two cuts on the *Irresistible* album, the ballad duet "Forever in Your Eyes" and choir-backed "His Eye is on the Sparrow."

"Because of the incredible dynamic range of Jessica's voice, the automated EQ feature in the Oxford console was very beneficial

because I could tailor the frequency responses and dynamics within each song with optimum EQ at every pitch and level," says Guzauski, who has been described by top audio industry professionals as having "golden ears."

Guzauski's awareness of the Sony Oxford console goes back to the R&D stages, when the console was still a prototype. "When I first became aware of the Oxford," says Guzauski, "it wasn't entirely complete, yet even then it had the best A/D and D/A converters I'd ever heard. I've never heard a better sounding console, either analog or digital."



C800G Microphone



DMX-R100

The Versatile Sony Digital Console Has Developed a Strong Following and is Showing Up Everywhere – From Specialty Radio Production Houses and DVD Audio Studios to Churches

Spotlight

By Kathleen Murphy

A Joyful Noise at Crossroads Tabernacle

Crossroads Tabernacle and Boden Center for The Performing Arts, a prominent inner-city church located in the Bronx has, with the Walters-Storyk Design Group (WSDG), created a state-of-the-art audio & video production studio, and is completely refurbishing an 800+ seat theater for worship, concerts, dramas, and outreach events. The restoration, which also includes new administrative facilities and a children's educational wing, is scheduled for completion in 2002. The 1000+ sq. ft. studio houses three isolation booths, and a control room equipped with a Sony DMX-R100 digital console.



Radio Productions at GAP Digital

Walters-Storyk Design Group has also developed a three-studio complex for GAP Digital, one of the only U.S. recording studios specializing in the production of long-form radio drama. The 3000 square-foot facility is located in the Chicago suburb of Wheaton, adjacent to Wheaton College. Studios A and B at the facility each house a Sony DMX-R100 digital console.

In business since 1980, GAP Digital has created scores of radio dramas, including programs based on such classic stories as Victor Hugo's *Les Miserables*, C. S. Lewis' *Chronicles of Narnia*, and George Eliot's *Silas Marner*. The facility is currently producing 144 half-hour episodes of a drama series titled *Left Behind*, based on the best-selling book series of the same name. *Left Behind* is being broadcast on over 700 radio stations.

"Our goal is to provide clients with a multipurpose, 5.1-capable facility, that supports both radio and audio-for-video projects, in a visually stimulating environment," comments owner Todd Busteded.

DVD Production at Mi Casa

Grammy Award-winner Robert Margouloff and his partner/chief engineer Brant Biles are enjoying an extended period of high-profile DVD mixing and mastering work at L.A.-based Mi Casa Multimedia, Inc. Currently celebrating their first anniversary in their new digs, Mi Casa's home-theater-style, two-room audio production facility, design by WSDG, has developed a strong following for their video, music, and DVD multichannel mixing/mastering.

Located in a 1928 Spanish Revival house formerly owned by Bela Lugosi, Mi Casa (www.micasastudio.com) features two 5.1 high-end home-theater environments.

"We didn't want to build a commercial facility," reports Biles. "Because our projects are screened in actual 5.1 and 6.1 home theaters, we wanted our work space to emulate that environment complete with tables, lamps and furniture. Our studio is literally a house in the best sense of the word."

Each room is identically equipped with a Sony DMX-R100 digital mixing console.

"Our thing is high-quality audio, and that's what DVDs are all about," states Biles. "The Sony DMX-R100s sound great and are extremely flexible. We especially love the fact that the board has separate surround output busses. With the flick of a button, I can switch from stereo to surround."





Soundmirror R100 Suite's Sweet Sound ▲

A beta test site for the DMX-R100 console and its new version 2.0 software, Soundmirror, of Boston, Mass, recently completed several classical music projects. "We just remixed an opera, *Thérèse Raquin*, that we recorded last month in Dallas. It's a world premiere by composer Tobias Picker," says Soundmirror president John Newton. "We're also working on a series of multitrack surround recordings for the Pittsburgh Symphony and the Boston Modern Orchestra Project."

WireWorld Raises Its Twin R100s Consoles ►

Nashville-based WireWorld Studios recently upgraded its twin DMX-R100 consoles with version 2.0 software. Current projects at the studio include: recording and surround mixing for Brazilian act Badi Assad, mixing for an upcoming Dokken album, and mixing for the California-based band The Tories.



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“Awesome. You totally forget you're using a digital unit.”

– FRANK FILIPETTI, Grammy Award Winning Engineer/Producer

“The cleanest reverb I've ever heard.”

– BOB LUDWIG, President of Gateway Mastering and DVD, Les Paul Award Recipient, and 9-time TEC Award Winner

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– DAVID HALL, Independent Recording Engineer, as quoted in the December 2000 issue of Pro Sound News

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The Sony DRE-S777 digital reverb astounds everyone who hears it. Why? Because each effect incorporates the actual timing, amplitude and frequency response of natural reflections in a real acoustic space. The DRE-S777 gets its power from a massive parallel array of Sony 32-bit DSP chips, delivering 1,000 times the processing power of ordinary reverbs. Reverberant spaces are stored on CD-ROMs that bring you studios, churches, concert halls and natural spaces from around the world. And with Sony's new optional sampling function software, you can even capture acoustic spaces of your own choosing! Form your own opinion of this important development. Call to order your Free Demonstration CD and VHS tape.

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“The R100 packs more creative power per sample than most full size digital consoles.” – BRUCE BOTNICK

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“Sony clearly broke the mold with the DMX-R100. A dramatic improvement over other small digital consoles.”

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“We loved it... sonically beautiful and clean...the best small-format console ever... outstanding performance, execution and design.”

– ROBERT MARGOULEFF and BRANT S. BILES, Proprietors of Mi Casa Multimedia Inc.

“This is the first digital console of this size that sounds this good. What goes in comes out. The R100 is right on the money.”

– TOM LAZARUS, Engineer and owner of Classic Sound, NYC

“...pretty fantastic...rave reviews...incredible sonic integrity...and incredibly easy to learn and operate...a new generation of digital console.”

– DENNY PURCELL, Award-winning mastering engineer, President – Georgetown Masters

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DMX-R100



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