

COMPUTER MUSIC & PROJECT STUDIO

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ESCLUSIVA
I DRUMKIT E I CAMPIONI
DELLA BATTERIA DEI BEATLES

Frank Filipetti

l'audio digitale
e l'arte musicale

Steinberg The Grand 3

ADAM S3X-V

DUMMY HEAD E SPAZIALIZZATORI BINARALI MOTU DIGITAL PERFORMER 7 EAST WEST SYMPHONIC
ORCHESTRA 2 PLATINUM PLUS APOGEE SYMPHONY SSL XR4 18 PROJECTLEAD 5T-B2 STEINBERG MR816CSX
NOVATION ZERO SL MK II UA UAD 2 SSL 4K REWIND: REGISTRARE LA BATTERIA DEI BEATLES OGGI

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And the winners are...

The industry has spoken and the winners of the 2009 Audio Pro Industry Excellence Awards have finally been revealed...

A JUDGING PANEL of over 100 industry experts and executives, including some of the most respected figures in the business, have cast their votes and *Audio Pro International* can now reveal the winners of its 2009 Industry Excellence Awards. (Please see separate box for a full breakdown).

The 2009 Industry Excellence Awards was a virtual ceremony and, in place of a formal event, each stage of the process was covered through the pages of *Audio Pro* and online at www.audioprointernational.com.

The awards were subject to a transparent, voluntary voting procedure and the *Audio Pro International* team picked five finalists per category; industry-wide voting then decided the 15 worthy winners.

Winners include U2's monumental 360° tour handled by Clair, which scooped Best Live Sound Event.

The award for Best Live Sound Engineer went to Gary Bradshaw for his work on the recent Take That tour, as well as his historic skills at FOH with Depeche Mode and Pink Floyd.

Other big winners in the Live & Installed Sound category include Digico, which took the gong for Best New Live Sound Product with its ground breaking SD8, and Red Square Audio which proved to be the industry's favourite new live sound company by some distance.

In the Studio & Broadcast Sound category, Avid Digidesign stormed away with Best New Studio Product for its industry-leading DAW Pro

Tools 8, while Best New Company went to Rupert Neve Designs, which has spent its formative years developing a coveted line of gear that combines modern and classic designs.

An Abbey Road engineer of 17 years, Haydn Bendall was the clear winner of Best Studio Engineer after his peers came out in force to vote for him.

It was perhaps the Lifetime Achievement Award that was the most anticipated of all and it gave us great pleasure to be able to present this to the legendary musician, songwriter and engineer Peter Gabriel, whose positive influence throughout the industry has proven unrivalled.

Gabriel is known for his work with Genesis in the band's early days, as well as hugely successful records under

his own name, his involvement with Solid State Logic and Real World Studios and the pioneering of digital distribution methods for music.

Audio Pro International's editor, Andrew Low, commented: "It has been really fantastic to see the enthusiasm generated by the first Audio Pro Industry Excellence Awards. Our aim from the outset was to provide a true representation of our industry's opinions and achievements and I think we've succeeded. Many thanks to all our readers for their submissions, to our judges for their votes and the heartiest of congratulations to all the winners"

The winners and what they had to say

LIVE & INSTALLED SOUND

Best Live Sound Event
Clair for U2 360° tour

Most Innovative Installation
Delta Sound for The Atrium, Westfield

Best New Live Sound Product
Digico for SD8

Best New Installation Product
Lab.gruppen for C 88:4

Best Live Sound Engineer
Gary Bradshaw

Best After-Sales Support
Midas Consoles

Best New Company
Red Square Audio

STUDIO & BROADCAST SOUND

Best New Studio Product
Avid Digidesign for Pro Tools 8

Best Studio Engineer
Haydn Bendall

Best Broadcast Sound
CTV Outside Broadcasts for Brit Awards 2009

Best New Studio
Black Rock Studios

Most Original Studio Initiative
Metropolis Group

Best After-Sales Support
Audio-Technica

Best New Company
Rupert Neve Designs

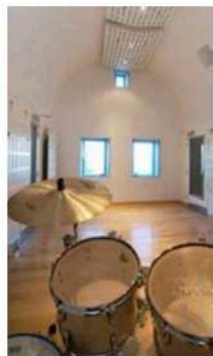
Lifetime Achievement Award
Peter Gabriel

We're grateful to Joe O'Herlihy, Jake Berry and the production team and to the entire 360 audio crew for helping to make this happen. It's an honour to be associated with a group that has enjoyed a rare combination of popularity, a well-deserved longevity and a willingness to take risks technologically. It's been great to grow together.

Greg Hall, senior director of touring, Clair

Avid is proud to have received Audio Pro International magazine's Best New Studio Product award for Pro Tools 8. Winning this award is a great honour and we'd like to thank all of the people who have helped make Pro Tools the most powerful, advanced and innovative audio recording solution out there by using it every day.
Paul Foeckler, VP, Avid Creative





by Kyle Swenson

Studio Name: Black Rock Studios

Location: Santorini, Greece

Contact: www.blackrock-studios.com

Key Crew: Kostas Kalimeris (owner, pictured above), Nick Riris (engineer)

Latest Projects: Joe Bonamassa, Lauren Harris, Kevin Shirley

Console: Solid State Logic 9080 J Series with Ultimatum & Total Recall

Converters: Digidesign 192 I/O (4)

DAW: Pro Tools|HD 2 Accel; Apple Logic Studio 9, Mac Pro 8-Core with (2) 2.26GHz Quad-Core Intel Xeon "Nehalem" Processors and 6GB RAM

Mics: AKG C 12 VR, C 451 (3), D 112; Cascade Fat Head II (2), Vin-Jet Long Ribbon; DPA 4011 (2); Electro-Voice RE20 (2); Microtech Gefell 711; Neumann U 87 (2), KM 184 (2); Oktava MK-012 (2); Peluso 2247; Royer R-121; Sennheiser e602, e609, MD 421 (2), MD 441; Shure KSM44, SM57 (3), SM58 (4), SM7B

Preamps/DIs: Amek System 9098 DMA; Chandler TG2 EMI Edition; Neve 1073 (6), 1081 (2), 1083 (2)

Dynamics Processors: Anthony Demaria Labs ADL S/C/L 1500, Avalon AD2044, Empirical Labs EL-8X (2), Focusrite RED 3, Manley ELOP

EQ: Manley Massive Passive Stereo Tube EQ; Neve 1073 (6), 1081 (2), 1084 (2)

Effects: Eventide H8000FW, Orville; Lexicon 960L, PCM 81; Yamaha SPX990

Plug-Ins/Software: AAS Modeling Collection; Antares Auto-Tune 4; Arturia V Collection; Audio Damage EFX Collection; Cakewalk Rapture, Dimension Pro; Celemony Melodyne; Cycling '74 Max 5; D16 Group; Focusrite d2, d3; GForce; IK Multimedia; iZotope; Koblo; LennarDigital; Line 6 Amp Farm; Luxonix Purity; McDSP Emerald Pack; Native Instruments Komplete 6; Novation; Ohm Force; PSP Audioware; Propellerhead Reason 4; reFX; Rob Papen; Sonalksis; Spectrasonics; Sugar Bytes; Toontrack; U-HE; Wave Arts; Waves Gold Bundle; XLN Audio

Instruments/Amps: Fender Telecaster Custom Shop '62 Reissue; Gallien-Krueger Backline 600; Gibson Les Paul Custom Black Beauty, Les Paul Standard, '82 SG Standard; Marshall Plexi; Mesa/Boogie Stiletto Trident; Pearl Master Series Trap Kit

Monitoring: Dynaudio BM 5A, Furman HDS-16 Headphone Monitor System, Genelec 1035B, KRK VXT6, Yamaha NS-10

Control Room: Damped front baffle wall; main monitors independently mounted on high mass, decoupled, vibration isolated plinths. Low frequency control as per membrane absorption balanced with mid frequency diffusion and strategically located high frequency absorption. Geometrically

designed to minimize early reflections at mix position.

Isolation Booths: Balanced response—even mixture of absorption and diffusion.

Power Conditioning: The studio is powered by a large-scale uninterrupted power supply (UPS), and there's a backup generator.

What were the inspiration and goals for building Black Rock as a residential recording studio?

Kostas: I first had the idea over a decade ago and while I realized that the basic idea had the potential to be really unique, it actually took years of thought, investigating possible locations, and checking out the international and the Greek recording scenes before it evolved into what we have today. About three years ago I was still investigating possible locations on various Greek islands until I finally settled on Santorini as the perfect location. Great poets have sung the praises of Santorini for much of its 4,000-year history.

Our goal was to develop an environment that embodies everything that an artist could desire to enhance their creativity and hopefully produce the best results when recording their music.

What kind of business plan was involved in putting it all together?

However much thought and planning has gone into a project of this magnitude, and no matter how well prepared you think you are, with a venture of this scale and scope, there are always unforeseeable problems. We tried to take things one step at a time in an attempt to make sure that we had considered even the minutest details.

We decided to adopt the very traditional architecture of the region, and architect Roger D'Arcy of Recording Architecture designed the studio space with that in mind.

What was the process of choosing the gear you wanted to feature in the studio? How did you make those decisions?

Choosing gear is obviously difficult, especially when a budget is in place, so we drew on our own years of working experience and also visited various world-class studios in Europe. We chose equipment that we believe to be standard in the industry while also offering the kind of versatility that enables various types of recording and production.

Is there a particular piece of gear in the studio that you couldn't do without?

Neve Pre/EQs, Manley Massive Passive EQ, SSL Stereo Bus Compressor, and the couches on the terrace where we watch the sunset while drinking Black Rock house wine after an awesome recording session! **EQ**

HEY, EQ READERS. WANT US TO FEATURE YOUR STUDIO? SEND PICS AND INFO TO eq@musicplayer.com.