Product Awards

DAW
Izotope RX Postproduction Suite

Analogue Mixer — Controller
Thermionic Culture
Little Red Bustard

Digital Mixer — Controller
Calrec RP1

Dynamics
Drawmer 1978

EQ
Maag EQ4M

Interface
Universal Audio Apollo 8p

Microphone
DPA d:screet slim
miniature 4060 lavalier

Monitoring
Genelec 1236 SAM

Plug-in
McDSP 6050 Ultimate
Channel Strip

Preamp
API 512v Discrete Mic / Line Pre

Processor
Cedar DNS 2

Recorder
Zoom F8

Creative Awards

Audio Facility
British Grove Studios

Film/Post Engineer
Kate Davis

Location Sound Engineer
Chris Watson

Music Production Engineer
John Davis

Broadcast Sound Mixer
Mike Felton
The F8 is an eight-input, 10-channel solid-state recorder. For all rates up to 96kHz the two extra recording channels capture a user-configurable stereo monitor mix. The F8 measures a compact 178 x 54 x 140 mm (WHD), but is solidly built, weighing in around 1kg with batteries. Recordings are made across either one or two SD, SDHC or SDXC memory cards housed in slots on the left-hand panel, with capacities of up to 2, 32, or 512 GB. Audio can be stored as MP3 and/or different formats of Broadcast Wave Files. MP3s support 44.1 and 48 kHz sample rates, with 128, 192 or 320 kbps bit rates. BWF files have full iXML metadata and can be saved in mono, stereo, or poly formats, at 44.1, 48 (plus ±0.1 percent for 24/25 frame video pull-up/pull-down rates), 88.2, 96, or 192 kHz sample rates.

Zoom's standard 10-pin stereo mic connector appears on the rear-panel, for connection of any of Zoom's accessory mic capsules (XYH-6, XYH-5, MSH-6 Mid-Side array, or the SGH-6 and SSH-6 mono and stereo shotguns). These microphones automatically assign to input channels 1-2 when connected.

'In the consumer market we are used to technology reducing in price as it matures,' observed Simon Clark in his review of the F8 in Resolution V15.1, 'but in the professional location audio world that is less true owing to smaller production runs and our exacting standards. With F8 Zoom has produced something I personally never saw coming, a practical, portable, timecode-equipped multitrack recorder aimed at the high end prosumer market, that fulfils many of the requirements of the professional sector at less than the cost of one of the microphones I use to record location audio for TV drama.'

CEDAR's dialogue noise suppression (DNS) technology eliminates traffic noise, air conditioning, wind, rain, babble and general background noise from audio signals. It will also help to compensate for unfavourable acoustic conditions and poor microphone placement, and may also be used to suppress excessive reverberation.

DNS 2 is the first DNS designed by CEDAR specifically for portability and extreme simplicity of use. A new DNS algorithm requires nothing more than switching on the “Learn” function that identifies and adapts to the background noise, and dialling in the amount of noise attenuation required. Retaining the near-zero latency of all its predecessors, it’s suitable for use for location recording, live-to-air broadcasting, live, as well as studio work.

‘Best results are obtained when reducing rather than eliminating backgrounds,’ advised Simon Clark when reviewing DNS2 in Resolution V15.7, ‘in the world of recording for film and TV drama this should be left to post production, using the “grown up” CEDAR units which can zoom in on parts of the spectrum, leaving atmosphere and a sense of place. What DNS2 does do is give the location sound recordist a confidence boosting impression of what can be achieved in post, which can then inform their decision making in the field. For live broadcast or sound re-enforcement work this is a stand out product, and I can see it being an essential part of the kit of anyone working in those fields.’

The DNS 2 offers analogue line and microphone inputs (optional 48V phantom powering), an AES3/AES11 digital input, and both analogue and digital outputs. Its 12V power input means it may be used on location as easily as in the studio or the edit suite.
Just over a year ago, at the 139th AES convention in New York City, Genelec premiered its new 1236 Smart Active Monitoring (SAM) main monitor system. The new flagship system replaces the 1036A (introduced in 1997), echoing its predecessor with a complement of twin 18” bass drivers, while bringing the top-of-the-range monitor fully up to date with Genelec’s innovative SAM technology. In March this year, the first pair of 1236As were installed in Metropolis Studio B in London, replacing a venerable pair of 1035As which had been in the soffits since Metropolis opened its doors in 1989. This was, in fact, the year the Genelec 1035 was first introduced to the market, gaining plaudits for being one of the most detailed and un-coloured — but loud — main monitors available at that time. Artists like Adele, Amy Winehouse, The Verve, Florence and The Machine, Paloma Faith and Lauren Hill have recorded in this studio, and the new 1236A big beasts were almost immediately given a workout on a session with will.i.am.

The new main monitor is the sixteenth in the Genelec range to have the capability and intelligence to adapt automatically to its acoustic environment. Genelec’s AutoCal measures the response in the listening area and applies relevant compensation in the low and low-mid frequencies to minimise detrimental room acoustic anomalies. This provides a complete solution-oriented monitoring system, which eliminate guesswork in system configuration and acoustic performance. ‘The 1236A with AutoCal is a huge improvement,' says acoustician Donato Masci of Studio Sound Service, “it is really helpful for us, as acoustic designers, a really useful tool. It delivers a flat response, after which it is easier for us to do fine tuning by hand ... it is also an important part our studio design in controlling aspects of the room such as early reflections from the mixing console surface.”

The 1236A’s frequency response extends from 17 Hz to 26 kHz, and is capable of delivering an eye-watering 130 dB SPL at 1 meter through a combination of modern digital signal processing and efficient Class D amplifiers, providing 2 x 1000 W, 800 W, and 400 W of short-term power into woofers, midrange and tweeter channels respectively. The 37.75” H x 46.5” W x 25.625” D enclosure features two 18-inch high-linearity woofers, with two five-inch high-efficiency midrange drivers, plus a two-inch compression tweeter, mounted in a very large Directivity Control Waveguide enclosure.

SAM technology is a vital part of the RAM-XL design. All crossovers, protection circuitry, and driver calibrations are implemented in the digital domain with precision. The latest version (V2) of Genelec Loudspeaker Manager (GLM) and AutoCal couples with the 1236A to optimise the speaker-to-room interface. All electronics, amplifier circuitry, drivers and enclosure are designed, assembled, tested and individually calibrated in the Genelec factory in Iisalmi, Finland. An innovative thermal design makes the RAM-XL modules extremely silent when installed in the listening space. It also extremely compact, at just 3-U, when compared with the 12-U rack system of the previous generation 1036 monitors. Sustainability and green values, a hallmark of all Genelec’s products and manufacturing process, guided the design to deliver extremely low energy consumption. Genelec Intelligent Signal Sensing (ISS) switches the system to standby when no audio input is detected, providing significant power consumption savings.
Cliff Mäag Sr. introduced the AIR Band to the world in 1993 with the NTI EQ3. Mäag was the Production Manager at NTI, a company he founded with Lance Parker. Mäag and Parker jointly operated a recording studio in Provo, Utah, and decided to make their custom-made equipment available commercially. Interviewed by Resolution’s Dan Daley for Billboard magazine in 1996, Cliff described their thinking behind the design: ‘Pre-amp, limiter and equalizer sibilance was always a problem. The issues centered around phase-shift distortions, so Lance and I worked on circuitry and algorithms that could control phase shift and distortion in analogue processing.’ Central to this was their patented AIR, which allows boosting at frequencies around 40kHz without phase distortion, and for which the Nightpro (as the company later became known) EQ3 became famous, especially with mastering engineers. Unfortunately, Nightpro could not sustain itself and the eventually the company had to close its doors. Cliff went on to found his eponymous manufacturing corporation with his two sons Cliff Jr. and Ryan, together with Travis Allen. Mäag Audio has built on the success of previous designs, and offers rack-mount and 500 series EQs, a 500 series mic pre, plus two EQ plugins.

The two EQ4M channels are logically arranged alongside each other, with the six bands ranging left to right from low to high frequency on each channel. The left-most knob is an Input Attenuator, which steps down the input gain in half-db steps by up to 10dB. Alongside are LED level indicators. The first five bands’ frequencies are fixed, so each simply comprises a boost/cut knob. The first four bands are bell curve type. These are labelled Sub, 40Hz, 160Hz and 650Hz. The fifth is a 2.5kHz shelf. Then to the right is the AIR BAND. This comprises Gain (boost only) in half-db steps from 0 to 10dB, a six-way rotary frequency selector, and a separate ‘in’ button in between the knobs for this particular section, with a slightly darker blue background to delineate the AIR Band controls. The frequencies available here are 2.5, 5, 10, 15, 20 and 40kHz. The 15kHz setting is new — a useful addition to the EQ4M. The Mäag is particularly good on program, with the AIR Band lending tracks a truly hi-fi quality, and the remaining bands perfectly suited to general tone-shaping.

In the audio world today, where many re-treads of vintage designs resemble plastic chrome on hot-rods, owning an EQ4M is a little like having an AC Cobra sports car replica personally built by Carroll Shelby.

Rik Simpson (Coldplay, Portishead, Black Rebel Motorcycle Club, Jay Z): ‘I love the clarity and punch of Maag hardware, the AIR BAND is legendary and can always be found sitting on both my mix and drum buses. When I run out of channels it’s easy, I just add the plugin version!’
How do you improve a legend? Based on the API 512c, first introduced in the ’70s, the 512v remains faithful to the circuit designs of API’s founder, Saul Walker. The sound is due in no small part to a small encapsulated discrete amplifier invented by Walker — the API 2520 — renowned as the circuit which burns twice as bright!

The 512 remains a go-to preamp for R&B vocals and is a perfect match with an SM57 on a snare. Can rock drums actually be recorded without it? When the meters enter the yellow — almost into the red — the highs start to saturate in a very musical way. This “crunching” of high frequencies give an overly-impulsive sounding snare a pleasing tone and brings it forward in the mix. Gallien Krueger guitar amp a little too piercing? Run the mic through a 512. Clean, but crunchy. Rock vocal too sibilant? Grunge the top end through an API 512.

The 512 was originally intended to be fitted in a modular console, where it would be followed by a fader and routing modules. Utilised in a more modern workflow of preamp directly into A-D converter, engineers encountered a problem: the output level from a 512c is so hot, the favoured “yellow” zone cannot be entered without clipping converters. With the 512v, API have added a 3:1 output transformer tap selection switch, and an output gain control, which solves the problem of clipping devices fed by the 512v. For a clean sound, keep the input gain low and turn the output gain up; for some legendary crunch, turn the input gain up and use the output switch and gain to adjust for a reasonable recording level. Long may the legend continue.

Quality and innovation is our aim . . .

“recognition is the greatest motivator”.

The Little Red Bustard
16 input all valve Summing Mixer
She may be smaller than her Big Brothers, but her voice is just as strong.
Clean yet warm until the Attitude is boosted and musical 2nd harmonics are added. The eyes may glow red when the output is high.
The Air control adds a nice silky sheen to the mix. Channels are switched in pairs. 13-16 may be sent to centre.
A summing mixer that brings NATURALITY to a mix.
Check out the reviews and what the celebrity users are saying about our award winning little beauty plus comparisons with her brothers The Big Fat Bustards!

THERMIonic Culture
www.thermionicculture.com
A microphone you should never see,’ as Simon Clark explained in his review of this microphone in Resolution V14.8. ‘In my field of sound for film and TV small is beautiful. Ever since some bright spark in the camera department had the dubious idea of shooting with multiple cameras, wide and tight simultaneously, my friends and I have been searching for smaller and smaller high quality microphones and ever more ingenious ways to conceal them on the human body.’

With its very compact size, the DPA d:screet Slim miniature 4060 lavalier microphone is perfect for the film and TV industry and is ideal for concealed applications. The d:screet Slim 4060’s capsule is specified as being exactly the same as its regular 4060 counterpart, while its dimensions are equivalent to that of the flat d:fi ne capsule’s construction, though with cable and cable relief instead of a stiff boom. As Simon confirmed through testing: “DPA refers to it has having sound “on par with the classic” range, I compared it in listening tests to one of my 4061s. Subjectively, I could hear very little difference indeed’.

The d:screet Slim mics all come with a unique new Button-hole Mount included in the package, allowing even better performance when concealed under the seam of a shirt. This cap is to be mounted on the mic head and has a small side entry pipe (diameter 2 mm) making it possible to have the sound enter through a button hole or the like directly to the diaphragm. At the same time, the cable runs perpendicular to this tube, making it easy to secure the slim mic head on the rear side of the clothes. ‘Remarkably, fitting the mount does not seem to produce much of an effect on the response of Slim. I felt I detected a slight colouration around the 5-6kHz region but nothing to worry about compared with burying the unit under several layers of clothing. Once the mount is in place in a button-hole the sound produced really is the same as if the microphone was on the outside of the costume.’ Also available as an accessory is the DPA DMM0023 Concealer for d:screet Slim microphones. The clear plastic design is made up of two parts that clip together to contain the microphone snugly and allows for easy fitment, without adversely affecting the sound of the microphone.

The DPA d:screet Slim Miniature mic is available in four colours (B=black, F=beige, C=brown, W=white) and two sensitivities (60 — high sens and 61 — low sens) at the same prices as equivalent d:screet 4060 series miniature mics. Official measurements of the d:screet Slim capsule at its widest points are 9.5 x 5.3 x 2.9 mm (length x width x depth).

As our reviewer concluded: ‘DPA has come up with another high quality miniature microphone and a useful new tool to help with the problem of concealment.’
Marrying together Universal Audio’s expertise in analogue circuit design, A-D conversion and its proven UAD technology for hardware emulation and plug-ins, the original Apollo range (introduced in 2012) provided a neatly blended turnkey solution.

The next generation range now includes the Apollo 8, Apollo 8P (Resolution V15.2) and Apollo 16 (Resolution V13.5). The most obvious distinction between them is the number and type of analogue i/o on offer. The Apollo 8 features four microphone inputs and a total of eight analogue inputs and outputs. The Apollo 8P adds four more microphone inputs, while the Apollo 16 gives a total of 16 line-level inputs and outputs, plus a dedicated pair of analogue monitor outputs. All three boxes feature quad-core UAD-2 processing, and ship with a standard bundle of UAD plug-ins which can be supplemented at extra cost.

The Apollo 8p features 8 Unison-enabled mic preamps for recording through exacting preamp emulations from Neve, API, Manley, and Universal Audio. The built-in preamps are by default extremely quiet and neutral, but each one can have a Unison plugin inserted across it. This differs slightly from inserting a plug-in across a mixer input, in that the plug-in emulation works in concert with the hardware to change its characteristics with gain levels, and also in switching the physical characteristics of the hardware preamp (load impedance, gain staging, etc.) ‘I’m really impressed with the new Apollos,’ says Jacquire King (interviewed Resolution V10.1), ‘I’m getting that little bit extra out of the Unison mic pre emulations.’

The ability to cascade up to four Apollo units over Thunderbolt, all controlled and configured by a single instance of Console 2.0, opens up the possibility of a seriously powerful and configurable production environment for in-the-box work. The Apollo 8P and its new generation siblings represent a maturation of what was already a ground-breaking product into a very competent and compelling proposition.

The Drawmer 1978 “Stereo Tone Shaping FET Compressor” builds on the success of their 1973 multiband FET compressor and adds an array of controls to give additional control, in a compact 1U frame.

The threshold control determines the input level above which gain reduction will be applied. Soft knee compression takes place for signals exceeding the threshold level by just a few dBs, above which level conventional ratio compression is applied. Unusually, the attack time for the compressor can be selected to relatively long times of up to 100ms, allowing momentary peaks through to preserve dynamics whilst still applying compression on program material.

The 1978 features four character switches to tune operation. Program mode introduces a second, slower release time in proportion to the density of program material above the threshold. The effect is to reduce excessive “pumping” under heavy compression. Smooth mode adds extra circuitry to slow the initial release, which might otherwise introduce distortion at low frequencies — typically on bass guitar or Minimoog-style synth bass — when using fast release times. Release Curve: in the out position this is the classic logarithmic release as used on most compressors, when engaged it changes to a linear release, delivering an initial release that isn’t as fast, but the total release time will be the same for 10dB compression. This gives a less aggressive sound, especially at fast release times. In normal operation, Left and Right channels respond equally under compression. When engaged, channel linking changes to partial summing of left and right channels before the side chain, to produce a wider image under compression.

Side chain functionality is also included, with side chain insert points on both channels. A Side Chain EQ section offers LF and HF controls, with a choice of specific shapes and frequencies for precise frequency-conscious compression such as de-essing. A wet/mix control enables the processed signal to be blended with the dry for parallel compression. The 1978 is a Buss Compressor that can be tuned to a multitude of characterful analogue modes of operation.
This plugin (reviewed in Resolution V15.4) includes all the modules from both the 6020 Ultimate EQ and 6030 Ultimate Compressor, plus a host of new ones. The 6050 is available in two versions, both supporting AAX Native, VST and AU, an HD version adds AAX DSP. The large plugin window emulates a row of six vertical modules, with signal flowing across from left to right. Three bays can be filled with processors of any type, in any order. The other three spaces host Input and Output Modules, which are fixed before and after the processor bays, plus a left-most Module Selector used for choosing the processors. There is a massive choice: there are three pages of selector buttons, with 12 EQs, 10 Compressors, and 6 on the More page.

Modules have undergone minor cosmetic updates compared to the equivalents found in the 6020 and 6030 which improve things (for example by adding frequencies numbering to the EQ knobs on the E670), and all of the 6030 compressors are updated with versions that now include Output Gain knobs. The fixed Input module includes an LED meter, below which is an array of buttons; three Key buttons to assign the Sidechain signal to each targeted module (you can simultaneously route the Sidechain to any or all three), along with Speaker buttons for Key Listen to be routed to each module’s output.

Many of the modules show some evidence of real-world inspiration such as dbx, Neve, Fairchild and Urei in look and sonic character. New modules include the E404 EQ, which is essentially a recreation of an earlier McDSP Filterbank plug-in. In the More category, the EZ G is a comprehensively featured dbx-style noise gate with side chain filters. The IX is a similarly featured downward expander with a Ratio control replacing the EZ G’s Hold knob, in order to adjust the slope at the threshold. The FRGX has similar controls but with a Range that covers both upwards and downwards expansion. Also in the More category are three excellent distortion modules — much needed as the EQ and compressor emulations are all very clean. The S671 adds harmonics with a Saturation knob, with a Tone knob to gently brighten or darken the relatively soft, tube-like drive. The Moo-D is a subtle, creamier fuzz, and as well as Tone there is a Low Cut knob to reduce grumble. Finally the D-100 has the harshest character, but unlike some kinds of distortion the crossover point into breakup happens very gradually, and subtle vocal enrichment can be achieved if you are careful with the Distortion knob. When driving any of these modules, the output level remains fairly constant, rather than increasing in gain.

There are many presets categorized by instrument, along with eight celebrity Artist preset banks with all kinds of starting points for experimentation. The variety and scope of the modules presented here cover a huge range of possibilities, and the 6050 will keep engineers happy for a long time.

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**McDSP 6050 Ultimate Channel Strip**

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**ALSO NOMINATED:**
- Eventide Tverb
- Nugen Halo Upmix
- Waves Abbey Road Reverb Plates
Broadcasters cannot always justify the time or expense of sending a dedicated outside broadcast truck and a team of skilled onsite operators for niche or far-flung regional events, but they nevertheless must always ensure that high broadcast standards are met when fulfilling their remit to cover news and sports. Calrec brought some blue-sky thinking to this resourcing problem: what if all the digital audio equipment was in place on-location, but controlled remotely by skilled production pros in a control room hundreds — or even thousands — of miles away?

Calrec’s new RP1 remote production engine is a 2U core that contains integrated, FPGA-based DSP, which enables a console surface at another facility to control all mixing functionality. The RP1 core manages all the processing for IFB routing and remote monitor mixes, and it does so locally with no latency. This level of integration and remote control makes it simple for any remote mix engineer to set up IFB mixes and eradicates any delay for remote listeners or presenters.

The RP1 core quickly embeds audio into existing video-transport mechanisms, while its modular I/O backbone accepts any of Calrec’s I/O cards. This versatility means the RP1 can connect via analogue, AES, MADI, SDI, and the latest AoIP solutions from AES67, Ravenna, Dante, and SMPTE 2022.

‘All these remote I/O resources appear to the main audio mixer like any other local I/O box which means there is no operator learning curve,’ says Dave Letson, Calrec’s vice president of sales. ‘This is a high-end broadcast mixing system in a 2U rackmount box, with the control surface in a physically remote location. The RP1 core allows remote sources to be patched to studio-based consoles and controlled as if they were physically located at the facility; it’s seamless!’

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**Calrec RP1**

**DIGITAL MIXER - CONTROLLER**

Receiving the resolution Awards 2016, Calrec RP1 is a recipient of the Digital Mixer Award for 2016. This recognition highlights the innovative approach of Calrec in addressing the challenges faced by broadcasters in ensuring high broadcast standards while covering remote events.

**ALSO NOMINATED:AMS Neve DFC3D, SSL System T, Yamaha Rivage PM10 Digital Audio Console**
The Red Bustard is an all valve, 16 input summing mixer. Each pair of inputs has its own on/off switch, but no gain, and inputs 13 through 16 can be switched to pan to the centre of both main outputs (for kick, bass, vocal and so on).

The Air control is a white chicken-head knob calibrated from 1 to 11, which introduces a gentle high frequency lift across the mix from about 7kHz, peaking at 30kHz. ‘It adds a lovely sheen,’ George Schilling enthused when reviewing the Red Bustard in Resolution V15.2. Below this is a switched red knob labelled Attitude, which introduces a little bit of a crunchy gain boost with a 6 position switch. This adds up to 5% 2nd harmonic distortion: ‘in practice this seems a rather smoother distortion than that on the Rooster [its tube preamp stable mate], and is certainly more appropriate in mix scenarios,’ George concluded. For more aggressive material in particular this can bring extra life to the music, and George liked the richness it added. Before Attitude is added, the Bustard has extremely low distortion (less than 0.1%) for a tube device.

The output circuit employs NOS American Sylvania 6189 or new JJ ECC 802S valves, which have a bigger plate than standard ECC82s, for what designer Vic Keary describes as a ‘ballsier’ output — bigger and warmer. US-made GE 5965 valves are used for inputs, these too with a large plate. Keary apparently rejects 30% of these valves when selecting them.

‘The Little Red Bustard undoubtedly brings something extra to the party that cannot be achieved within the DAW. It can supply a whole cauldron of magic, whether you like things clean and crisp, or with a bit more wickedness.’

**ANALOGUE MIXER • CONTROLLER**

**Thermionic Culture Little Red Bustard**

**REWARDING QUALITY AND INNOVATION**

**WINNER**

**ANALOGUE MIXER • CONTROLLER**

Thermionic Culture

Little Red Bustard

**ALSO NOMINATED:**

AMS Neve BCM10/2 Mk2, Dangerous Music 2-Bus+, Electrodyne Summing Station
The suite of tools that make up RX Post Production Suite provide just about everything needed in the postproduction environment. iZotope has continued to refine and enhance the program, with the newly-introduced “Instant Process” feature being considered a winner by Bill Lacy when he reviewed RX5 in Resolution V14.8. Instant Process immediately implements one of five tools — Replace, Attenuate, Declick, Gain or Fade — when making a selection, and applies the last settings made in their respective dialogue boxes. ‘It’s well thought out and once you get used to it you won’t know how you lived without it,’ was Bill’s verdict.

RX 5 Advanced Audio Editor introduces a new repair module called De-plosive that’s designed to remove or reduce plosives in speech. It works by focusing its intelligent detection circuitry on frequencies between 20Hz and 80Hz as determined by the Sensitivity setting. Heralded as ‘a massive time saver’ by Bill, Ambience Match is now available as an Audiosuite plug-in within Pro Tools. Selecting a number of clips that have gaps between them can be handled directly by learning the noise profile, and then rendering the result, creating one file with appropriate ambience between. RX Final Mix is a Dynamic EQ/True Peak Limiter combo specifically optimised to be placed on stems and master buses in postproduction mixing. The Dynamic EQ supplies six bands plus High and Low Pass filters, and works in Static or Dynamic mode. Proportional Q and Band Shelf types as seen in iZotope’s Ozone are available.

The option to use the RX process modules either as individual plugins within DAWs or video editors, or to batch process and automate within the RX5 editor itself, makes iZotope’s software into a swiss-army-knife tool able to fit into production pro’s existing workflows.

Mark Knopfler’s British Grove studio complex, named after its location in London’s Chiswick, is one of very few large, no-holds-barred studios to have been constructed in recent years. In it’s approach to audio excellence and innovation, it resembles the standard bearers of the past — Abbey Road, Air Oxford Street, Decca — which is not surprising as studio manager David Stuart has engaged several key technical personnel and consultants from these recording legends. The large console in studio one is a custom-made Neve 88R, while the console in studio 2 is an API Legacy. The equipment complement has been judiciously added to, and there are now two extremely rare “outboard consoles”: an EMI TG12345 console built for EMI studios in Lagos, Nigeria, used in 1973 for the recording of Paul McCartney’s Wings’ Band On The Run album, and an EMI REDD.51 console of the type used to record Beatles classic hits at Abbey Road.

It’s hard to walk through British Grove without either passing a painstakingly restored piece of classic audio gear or some item of first-principle-design, in-house-constructed, recording equipment. One of only three recording studios in central London capable of accommodating an orchestra, British Grove celebrates 10 years of operation in 2016. Unlike many other rock-star-owned rooms, the studio is not a private facility, and has played host to artists such as Nick Cave, U2, Roger Waters, Sting, Razorlight, Kaiser Chiefs, Jamie Cullum, Goldfrapp, Eric Clapton and The Rolling Stones.

iZotope RX5

British Grove Studio

Harrison Mixbus 32C, Steinberg Nuendo v7, Tracktion 7

Goldcrest Studios (V15.6), Synchron Stage Vienna (V15.7), Grand Cru (V15.1)
One look at facebook.com/johnkdavis reveals the kind of tastemaker John is: Bowie, Talking Heads, Siouxsie ... his choice of music to reference (he is clearly a fan) reveals a production pro with a keen sense of how the tones and timbres of past classics meld with the cutting edge vibe of today: The Psychedelic Furs — President GAS ... a good choice on November 9th.

John is a pro who’s paid his dues, working at CBS/Hit Factory, Alchemy, and now installed in his own room at Metropolis. A man who knows how to cut vinyl, he’s worked with FKA Twigs, Foals, Blur, Royal Blood, Years And Years, Lana Del Ray, Pixies and U2. He re-mastered the entire Led Zeppelin back catalogue to much acclaim (see Resolution V15.5) Recently Davis has been mastering the xx, INHEAVEN, VØS and Nick Cave.

**ALSO NOMINATED:** Wez Clarke (V14.5), Mark Rankin (V14.7), Noah ‘40’ Shebib

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Mike is a freelance TV Sound Director specialising in music. His experience covers 40 years in BBC Television. Mike is the man at the faders for Later... With Jools Holland — the longest-running live music show on British television. Whereas the crews and production teams on most TV shows change with each new series, Later has always been produced by the same core team; they must be doing something right, because the show is frequently cited as a gold standard for sound on TV. ‘I’ve just finished the Autumn series of Later with Jools (now in our 25th year!’ Mike told us, ‘In addition to Later I contribute to the Pyramid stage at Glastonbury Festival and really enjoy doing the Sunday afternoon “Heritage” slots, e.g. ELO, Lionel Richie, Dolly Parton etc. I’m also currently exploring the possibilities of Dolby Atmos.’

**ALSO NOMINATED:** Robert Edwards (V12.7), Fred Aldous (V12.6), John Harris (V12.7)

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Chris Watson is one of the world’s leading recorders of wildlife and natural phenomena. In 1971 he was a founding member of the influential Sheffield-based group Cabaret Voltaire. His sound recording career began in 1981 when he joined Tyne Tees Television. Since then he has developed a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world.

‘Through the experience and variety of my own projects, location sound currently seems to have a renewed spark and vigour across so many different platforms such as: feature films, radio, internet and VR audio development. I have a particular interest in spatial sound through commissions at festivals and in galleries using the creative potential of Ambisonic techniques on location together with its flexibility in post production. Currently I’m working on just such a project for 2017.’

**ALSO NOMINATED:** Nigel Albermaniche, Jake Knott, Matt Bacon

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After a long career at the BBC, where she worked as a dubbing mixer on many shows including Dalziel And Pascoe, Countryfile and Hairy Bikers Bakeation, Kate joined Directors Cut in 2012 to head up their sound department.

In 2015 Kate mixed The Jam: About the Young Idea for SKY, a retrospective view of The Jam, as told through archival footage, interviews with band members, and commentary from those influenced by the band and its music. More recently Davis has been mixing Rock ‘n Roll America for the BBC, a 3 part series she says has been one of her favourite projects.

Other recent credits include: Black is the New Black for Iconoclast/Pulse Films, BBC2, Panorama Special ‘Diabetes-The Hidden Killer’ for Genie Pictures, BBC1, ‘Travelman - 48 hours in... for North One, channel 4. Inside Scotland Yard with Trevor McDonald, ITV SHiver, ITV1. An Hour to Save Your Life, Boundless, BBC2.

**ALSO NOMINATED:** Nick Fry, Michael Narduzzo (V14.2), Niv Adiri