

*News, hints and tips from SADiE around the world*



"No word of a lie, once you have used SADiE, all other editing systems just seem to be missing things; the Trim Editor™ is unsurpassed, playlist editing in itself is a marvel compared with the editing in other systems"

*Barry Gardner, Somethin' Else*

"We have been involved in some classical music projects recently that have required some very fine editing so it's a relief to have SADiE 5.6 to work with - there's no doubt that it is simply the best fine editing paradigm there is".  
*Eric James, URM Audio*

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## SADiE develops DN9696 with Klark Teknik

At the PLASA exhibition in SEPTEMBER 2007, Klark Teknik showed a pre production unit of the DN9696, the industry's first high resolution hard disk recorder aimed at the live performance environment.

The DN9696 offers 96 tracks of 96kHz audio at 24bit and nine hours internal recording time. It uniquely features mirrored drive capability, allowing simultaneous internal and external HD recording for real time backup and redundancy. It is packaged as a simple-to-use, stand-alone single box solution. Other features include both front panel and GUI operation, dual redundant AES50 connections, full integration with Midas Digital Systems, standalone recording using Midas XL8 analogue and digital I/O and

industry standard BWA files which can easily be imported into any DAW

At the heart of the DN9696 is a

customised version of the SADiE MTR software and SADiE's powerful DSP cards, with a few features added specifically for the live environment, including front panel metering, Solo/PFL monitoring and simple transport controls.

Bands are increasingly being recorded for archive purposes, live CDs, DVDs and post-show sales, b-sides, web releases and virtual sound checks.

SADiE is a proven, reliable and stable software platform with a



large installed base, predominantly in the time-critical broadcast environment, studio recording and the exacting CD pre-mastering market. The DN9696 focuses on optimising and simplifying the setup and workflow aspects of live performance recording and subsequent mixdown. The DN9696 occupies only 5U of rack space, has very simple cable requirements and doesn't require a dedicated recording technician.

## Andy Rose – Capturing Opera

When it comes to opera recording, the name Andy Rose pops up time and time again. Andy has specialised in multichannel classical recording and live broadcast for the last 30 years, and during that time has worked with Zubin Mehta, Sir Georg Solti, Valery Gergiev, Simon Rattle, Placido Domingo, Dame Kiri Te Kanawa, and many others. In total, he has recorded more than 100 operas for VHS, DVD and theatrical releases, including 26 at Glyndebourne (more than anyone else), and 30 operas and ballets in the former Soviet Union during the 80s and 90s.

The techniques involved in recording orchestras while filming for DVD and film release can be very different to an audio-only recording. Perfect microphone placement may not be possible as it will be visible in-shot; on-stage singers move around so their audio channels will need to be panned according to where they are on stage, and how the video shots are cut. All this became even more complicated with the advent of surround sound broadcast and distribution.

Remembering that Andy records, edits, and mixes each production from start to finish, the sheer scale of each job starts to become apparent,

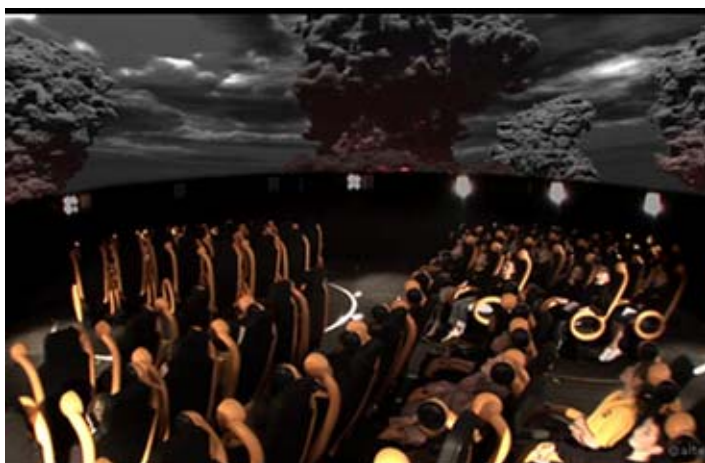
and is why he's a very deserving recipient of many BAFTA awards and nominations.

For the last few years Andy has been recording live onto a SADiE PCM-H64 system, and recently added a second system to act as a backup and provide more channels when required. The many technologies which the SADiE hardware implements to ensure secure audio recording on location are vital, but equally important are the multichannel editing and mixing facilities when Andy returns to the post-production sessions in his West Sussex surround studio. All editing and mixing is performed within the PCM-H64 against twin-camera guide video tracks which are replayed within SADiE, so perfect sync is assured for the final master for film and DVD.



*JJ Quinet with the LRX2 used for surround mixing the show in-situ...*

*...and below, the impressive 360° HD auditorium.*



## LRX2 wows “Our Dynamic Earth”

JJ Quinet, studio engineer at Studio 5/5, Brussels, recently undertook a challenging task of mixing both a surround presentation and recording a 5.1 TV show back-to-back. There was of course only one choice of equipment for this kind of work that was both portable and reliable: SADiE LRX2.

JJ and his team were charged with presenting the sound for an interactive show at Edinburgh’s ‘Our Dynamic Earth’.

The spectacular consisted of a 360° HD video projection with 3 rotating platforms holding 30 spectators each. Each of the platform’s spectators was able to interact with the story, which meant a total of 64 different possible combinations.

The sound editing was prepared in their studios in Brussels on SADiE PCM-H64s, but, as the sound set-up for the show was totally unique, they decided to perform all the final surround mixes on site, in the dome itself. Of course their equipment had to be extremely lightweight as everything had to be hand-carried by plane, which added to the decision to go with the LRX2.

The LRX was installed in the centre of the dome and all the outputs connected to the PA installation. Timecode was generated from the Show Controller to slave the LRX2 and a network was created between the LRX2 and a second laptop, used to classify all the audio files and prepare them for the

compact flash players feeding the final PA installation. The LRX did the job extremely well, never failing in its task; all the soundtracks were finished in three days flat.

During the team’s stay in Edinburgh, they were also called upon, at very short notice, to record in 5.1 surround for a multi-camera broadcast back in Brussels, immediately following the Edinburgh show. The fast turn-around saw their flight arriving in Brussels at 4pm, the last TV show rehearsal at 6pm and the show beginning at 8.30pm... The LRX was installed in 20 minutes and connected to all the microphones and cameras (time code and sound). Of course it all just worked; no problem...

Thanks to Filip at Apex, Belgium for the supply of the LRX2.

## Jon Astley operates Close to The Edge

Question: What’s the connection between Abba, Tori Amos, Eric Clapton, George Harrison, Led Zeppelin, Tears for Fears, Ash, Level 42, Toto, Chris Rea, and The Who? Answer: They have all had albums mastered or remastered by Jon Astley.

Jon started in the audio industry as a freelance sound engineer in the late 70s, and was soon producing both new artists as well as established names such as The Who and Eric Clapton. The next decade saw him build on that success producing many hit records as well as releasing his own albums. Since 1996 Jon has concentrated on mastering work, in particular many remasters for

some of the world’s biggest names. Recent work includes a new Toto Live DVD, Jools Holland’s Best of Friends, six CDs for Andy Summers, and for Chris Rea three CDs and an astonishing 84 sides of vinyl! However, he doesn’t ignore up-and-coming talent, offering special deals for unsigned bands who can walk away with reference disks and verified production masters with Mode 2 and ISRC data - all for just £500.

At his Thameside studio in Twickenham, Jon has recently installed a SADiE PCM-H8, which is the most powerful SADiE mastering system available. With the ability to master up to 16 tracks of 192 kHz audio, The PCM-H8 has the power to quickly and easily create stereo or surround mixes for any currently deliverable

format, as well as providing seamless integration with third-party plug-in processes.

Jon’s many awards include: 20 gold and platinum records, 4 Ampex Golden Reel awards, 3 CEDAR awards for best CD

remastering, as well as Surround Music and VDSA Awards.

Jon Astley:  
[www.closetotheedge.biz](http://www.closetotheedge.biz)

*Jon Astley in his studio*



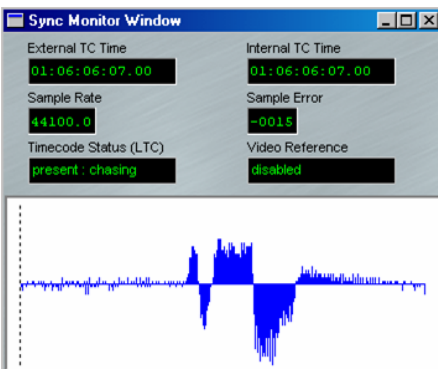
## SADiE Tips: Diagnostic Tools

In this issue we're going to have a look at three very useful analytical tools that are resident in all SADiE 5 systems. These tools allow you to monitor and analyse audio and sync information coming in and out of your SADiE hardware:

### 1. Digital Input Monitor (View Menu: "Input Monitor Window")

This window reports on the state of the digital inputs to the SADiE system. Errors may be caused by poor connections from a digital mixing desks or dropouts on digital tape.

The top section of the window will display 'Channel Status' information and the list



### 3. Overload Monitor (View Menu: "Log Overloads Window")

This very useful tool shows the levels when they reach a pre-determined point (on all audio outputs), whilst SADiE is playing.

To enable it, tick 'Log overloads over...', and set a threshold above which you want the window to display them. A list will appear below, recording the peak level, the EDL time that overload occurred, the name of the EDL in which it occurred and

below will log errors if and when they appear. It will tell you the precise EDL time if an error is logged during recording, or time of day if you are not recording. Double-clicking on that time will locate the EDL to the correct position for you to hear what the problem was.

If you tick 'Pop up automatically on error' you can hide the window and it will reappear automatically should anything need reporting.

*Note that a discrepancy in channel status messages will not always manifest itself as an audio error. Some devices are*



*known to insert incorrect information in the channel status area.*

### 2. Sync Monitor (View Menu: "Sync Monitor Window")

This window gives you a visual indication of the quality of the incoming LTC or VITC timecode when sync is enabled.

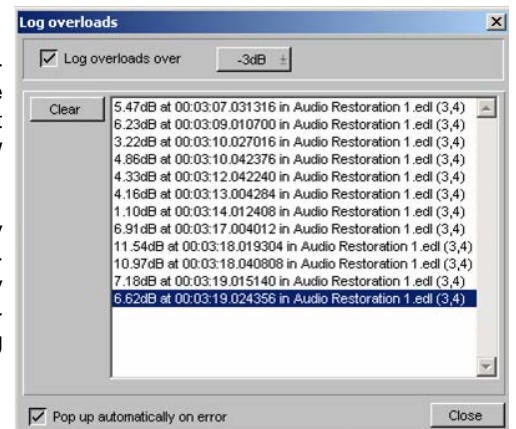
Both the incoming and SADiE's internal timecode values are displayed at the top. The graph continually re-displays itself and shows the sample rate variation that would have to be applied to chase the

incoming timecode.

If you have set up your sync settings to 'Trigger Lock', the graph will indicate potential drift. If you're set to 'Chase Lock', it will represent the amount SADiE has to chase to keep in sync. The Sample Rate will show the sample rate being varied, and the Sample Error will indicate by how much. Timecode Status indicates whether timecode is actually being received.

which of SADiE's outputs was peaking. Double clicking on an item in the list will locate the EDL to the correct time, so that you can further review the problem.

A neat little trick is that you can play the EDL through quickly (in "non-real-time") so as to log the overloads, by ticking the 'NRT' button on the Transport Controls just before pressing play.



## A Classic Rural Idyll

URM Audio Ltd runs its business operations from a converted 19<sup>th</sup> century Coach House situated off a quiet backroad in the heart of rural Suffolk, surrounded by fields and farms – an idyllic location, and perfect for the classical music editing, mastering - and now SADiE accredited training services - which they provide. Although the original oak beams still survive, there is a stark contrast between the natural countryside setting of the facility and its high-tech interior, which features a t.c. electronic System 6000 and Weiss digital outboard processing chain, all based around a new SADiE PCM8 (running 5.6.1)

URM's director, Eric James, explains their

choice of DAW:

"We've had a SADiE in our studios since the very beginning of our commercial operations back in 1998, and although we were actually rather slow to move from our last 24.96 to a Series 5, once we'd made



the upgrade we wondered just why we'd taken so long. The demands on classical editors these days – more and more fine edits per CD with less and less turnover time allowed – makes the superb abilities of SADiE 5 not just useful, but pretty well indispensable for a professional organization which needs swift workflows to survive. We have used some native-based editors, but I'm convinced that SADiE provides quite easily the best editing paradigm for fine editing."

[www.urmaudio.co.uk](http://www.urmaudio.co.uk)

# SADiE

DIGITAL PRECISION

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The world's finest audio workstations

## Doyen Recordings surrounded by brass

Doyen Recordings and their Chief Engineer Richard Scott have just completed a major 5.1 surround project for a forthcoming DVD on the World of Brass label. The DVD is of a concert given in Manchester's Bridgewater Hall by the Black Dyke Brass Band, with the Yorkshire Philharmonic Chorus, Bristol Cathedral Choir, and Soloist James Morrison.

The concert was recorded on a SADiE LRX2 (hired from Tacet) taking timecode and video syncs

from the Video Production Company Timeline. It was then mixed on Richard's own video enabled SADiE PCM8.

Doyen Recordings also have a studio based SADiE 24/96, and a SADiE PCM2, newly installed in their refurbished mobile vehicle, which is in regular use recording for Doyen themselves and for other Record Labels and Broadcasters including the BBC.

*The Doyen Mobile Truck*



## Icelandic Radio warms to SADiE / VCS

Following the lead taken by the BBC (with around 1000 SADiEs currently in operation), RUV have recently purchased a number of integration licences enabling SADiE to work seamlessly with their VCS Play-out Server.

Originally designed for the BBC, the integration software ensures that all material captured either by SADiE or VCS is stored centrally for all to use.

A SADiE operator works on a local machine and VCS manages a continual background upload of data to the central server, which is then pulled

down to other workstations as needed.

Any further material added to a SADiE project is automatically uploaded and only these new files are downloaded again to existing workstations, thus keeping the network activity to a minimum.

As always with the SADiE/VCS combination, the data management is bullet-proof, seamless and extremely easy to use.



## Quick Quotes...

"The H-64 has changed my working life. I can do everything I want without having to buy or hire expensive consoles. Large consoles will always have their place and I use them all the time for live broadcasts and mixing duties but the H-64 enabled me to move forward

competitively and efficiently in our new market environment.

The audio quality from recording to mastering all within the box is exactly what I need and I have yet to feel compromised by the H-64". *Andy Rose*

"The recording sessions in Sweden went brilliantly.

## CHANDOS

Chandos Records is one of the world's leading classical recording companies, and has used SADiE for many years to edit and master many award-winning CD and SACD releases. Based in Colchester, Essex, Chandos' producers employ the world's best venues and orchestras to produce all original recordings, and have now invested in a multichannel channel SADiE LRX2 for location recording. Fitted with 32 x 96kHz microphone inputs and 32 AES in/out, the LRX2 is uniquely suitable for classical sessions due to its small size and integration of preamplifiers, audio storage, and mirroring of session files to produce safety copies.

Ralph Couzens, Managing Director of Chandos, commented, "We were looking at upgrading our location recorders for a while. We borrowed another LRX2 on a session recently, and found it to offer the ideal combination of features in a very compact and portable unit which is ideal for our location sessions. It didn't take long to make the decision to get one of our own!"

We at SADiE are also delighted to point out that Chandos offer their releases as high definition lossless WMA downloads, a move which we hope the rest of the industry will follow. There's really no need for MP3 compression any more, so come on people, sort it out!

Everything on the LRX and mic-pre's worked excellently first time and sounded great."

*Tony Faulkner, Green Room Productions*

"Whilst there are many varying systems with bells and whistles, the editing features within SADiE are second to none; the others

just haven't got it quite right."

*Barry Gardner, Somethin' Else*

"I'm delighted with the SADiE PCM-H8. It's incredibly responsive and integrates perfectly with all my VST plug-ins."

*Jon Astley, Close to the Edge.*