



## INFORMATION ON NEXT EVENT

### *Theatre Sound*

*Location: Flash Sound, Avenue Haldimand 87, Yverdon-les-Bains*

Friday, 6<sup>th</sup> of December 2013, 16H30

**SPEAKERS:** Richard Ferriday, Cadac Consoles  
Dominique Brulhart, Merging Technologies

**ORGANISER:** Terry Nelson

**LANGUAGE:** English

Theatre sound occupies a special niche in the world of audio and places special demands on console design and system design – as well as on the sound operator (as they are known as in the world of theatre).

Modern theatre sound can be said to have made a major step forward with the musicals "Hair" and "Jesus Christ – Superstar". Even so, these were using a mixture of standard sound reinforcement equipment. The real jump ahead came when the production team for "Starlight Express" had very special requirements and after discussions with engineer Clive Green, the first Cadac theatre console was born.

Since then, Cadac have been one of the leading manufacturers of theatre consoles and it is only comparatively recently that other companies have entered this field.

Show Control has stemmed from more recent production requirements where overall control of all of the elements – sound, lighting, staging, special effects – is needed in a large show. A typical example of this is the integration required for the Cirque de Soleil in Las Vegas, sophisticated Broadway and London musicals and special events such as 'arena opera'.

The level of operation has grown vastly from just firing off cues at the right time and now all of the elements of a production can be handled via a central core computer/workstation.

#### **The Panelists**

**Richard Ferriday** has led a career that started out as a performing musician before graduating to the world of pro audio. A longtime member of the team at Midas Consoles, Mr. Ferriday was involved in the flagship analogue consoles before entering into the digital era with the XL8 and PRO Series of consoles. He has now joined Cadac Sound to develop their new range of digital consoles. His presentation will include an overview of the specific requirements for a theatre console in general before introducing the cdc8 flagship digital console from Cadac.

**Dominique Brulhart** is the lead software engineer from Merging Technologies and has been closely involved with the Pyramix DAW. In response to customer demand, the area of Show Control has been under close investigation in recent times and the "Ovation" workstation is Merging's answer to these requests. Mr. Brulhart will outline the major concepts of Show Control before illustrating typical situations with the "Ovation" system.

## Programme

- 16H30 Doors open and welcome
- 17H00 Richard Ferriday - "The Requirements for a Theatre Console – a modern solution"
- 18H00 Apéro and pause
- 18H30 Dominique Brulhart - "Show Control – the Integration of Audio, Video and Effects within a Show"
- 19H45 Optional Dinner

## *AES News*

Apologies are in order to all members for the scarcity of Meetings over the last year due to various administrative and financial problems that needed to be clarified. We are pleased to announce that these are all behind us now and we look forward to a series of meetings in 2014.

A lot of water has flowed under the bridge since the meeting last November at the HKB (which was very well-attended, I am pleased to say) and rather than do a résumé on this, we will come up to date with some comments on the 135<sup>th</sup> Convention held last month in New York.

Attendance was the highest in 5 years, with a very full show floor and packed Workshops, Tutorials, papers and Special Events.

Josh McDermott from MIT was the Keynote Speaker for the opening address and gave a fascinating talk concerning the latest progress in understanding the brain processes for extracting information from sound pressure waveforms once they have entered the ear and been converted into electrical signals. This has led to the premise that sound synthesis can be used to test theories of perception and to explore representations of sound.

The Heyser Lecture has seen a host of distinguished speakers and for the 135<sup>th</sup>. Convention, George Massenburg took the stand with a lecture entitled, "4-44 and Me: Stagnation to Transformation: The Real Future of Music".

This dealt with the current state of the music industry, while taking a look back at the 'glory days' and looking ahead to the opportunities now offered by modern technology.

Recording in the past was an expensive business and building a studio was out of the reach of most people. Nowadays, recordings can be made at a fraction of the cost but what the technology does not include, is the experience and expertise that is the domain of the professional recording studio. Unfortunately, along with the disruption of the traditional music industry, came the conclusion that cognitive skills are a waste of time and not needed. Really?

The downward plunge of the record industry is now being accompanied by the rise of unsigned artists achieving chart success through their own efforts and not via 'the business'. Artists such as Neil Young are offering a complete download service in order to do justice to the studio recordings – 'good enough' or MP3 is no longer an option. As Steve Jobs demonstrated, people will pay for a quality product.

The world is literally today's music stage and the opportunities have never been so great.

Other highlights were a tribute to the late Ray Dolby in the form of personal reminiscences by Ioan Allen and the fact that the show floor confirmed that software may be everywhere but so is hardware!

The Sections Meeting showed that the AES is vibrant in many parts of the world and that young people are coming into the Society – a much-needed asset.

Dates for the 2014 European Convention in Berlin are 26 – 29 April.