

I ask if the changing visual perspective in the edited program ever affects how he places the music in the surrounds. "When we get to the final dubbing mix and I can see the final cut," Murray answers, "then there might be something that doesn't make sense the way I have an instrument placed in the surround, and I can change it then."

Rosen adds, "In some situations, too, we'll use split screens while the artists are playing duets, so the placement becomes paramount and really has to reflect what's up on the screen."

### MUSICLAB IN DEMAND

Cable TV's insatiable hunger for original programming has meant there is more live music of every style to be found than ever before. Coming from the growing iN DEMAND Networks, leading purveyors of video-on-demand, pay-per-view and HDTV programming, is *MusicLab at World Cafe Live*. This show, produced at the Philadelphia facility World Cafe Live, combines conversa-



World Music Cafe's Carl Cadden-James (left) and Will Smith Sr.

tion between musicians with original live performances. The venue is a three-tiered 400-seat music hall/club that was built in the shell of a 40,000-square-foot art deco building and is equipped with a Midas Legend 3000 console, Clair Bros. curved line array (and monitors) and a modern, computerized lighting grid. It is home to an extensive education series that is spearheaded by Tom Emmi, president of the production company Ace Entertainment, and includes songwriting workshops, jam sessions, artist residencies and more. The iN DEMAND show incorporates elements of all these, though it's obviously designed to be an entertaining television program. Among the artists who have already been taped for future broadcasts are the Rolling Stones drummer Charlie Watts,

keyboardist Chuck Leavell, pianist Chick Corea, banjo ace Béla Fleck and Jethro Tull mainstays Ian Anderson and Martin Barre.

Sound recording and post for *MusicLab at World Cafe Live* are handled by Carl Cadden-James, who is VP of engineering for StarCity Recording Company in nearby Bethlehem, Pa.—a fabulously appointed, multiroom Pilchner Schoustal-designed facility that *Mix* readers may recall from our September 2003 cover when the studio was known by its original name, Angel Mountain. Studio A at StarCity is ideal for mixing the sort of high-resolution 5.1 sound required for the *MusicLab at World Cafe Live* program: It contains an SSL 9000 K Series console, Quedsted 4x12 5.1 monitoring and a staggering array of new and vintage outdoor gear.

Cadden-James notes that the first two programs in the series, which were recorded by another company but mixed at StarCity, were captured on Pro Tools, but now that he's in charge of both recording and mixing, he's gone a different route. "Don't get me wrong, I'm a 100-percent Pro Tools guy; I've used it since '94 or something. But computers are funny. I still feel a little more comfortable with some kind of dedicated in-a-box kind of thing, so specifically for this show, I purchased an Alesis HD24 for the main recording. It's weird, after lots of really bad experiences in the '90s with ADATs, I was a little gun-shy, but I work for producer Jeff Glixman [who runs StarCity], and he had used an HD24 on a nine-camera shoot of a really big band down in Trinidad. Jeff is probably the best critical listener I've ever worked with in my life; his skills are absolutely uncanny and astounding. Anyway, he used it on that project and he thought the converters sounded really good and everything was stable, so that's what we're using." Cadden-James says that he'll continue to mainly use Pro Tools for his studio work at StarCity, "but when we have large orchestra dates, I'm going to run the HD24 in the background behind Pro Tools, should disaster strike."

During the taping of the shows, Cadden-James is holed up in a sort of caged area where mic stands are usually kept. "We roll in, grab a table and plop all our equipment on it," he says. "The place is really nice; a



Austin City Limits' audio director, David Hough, and Sharon Cullen, audio supervisor, at the Euphonix System 5

beautiful facility with a very nice stage and a good sound system. They have a mic splitter in the cage and from there [the signal] goes out to the house mix and the monitor mix. I'm in there with a pair of headphones and a small Mackie board, and I have a couple of True Precision 8 mic pre's. I brought down all my own microphones except for [an Audix] D6 supplied for Charlie Watts' kick drum and an Audix I-5 snare mic. I go directly from the True mic pre's into the Alesis.

"Of course I put up some room mics [Neumann U87s], which are really important for the surround," Cadden-James continues. "I'm a graduate of the Jeff Glixman school of surround mixing, so I like a really solid front wall, with an adventurous-as-you-can-be kind of perspective above and behind, without breaking the front wall focus because you're going to be looking at the TV screen in front of you. But we'll bust out the keyboards and make them a bit enveloping. I'll use a Lexicon 960 surround reverb to give, say, a B3 some dimension."

*MusicLab at World Cafe Live* is three-camera shoot, and Cadden-James says that in posting the show, "I believe there are times when altering the mix based on the perspective of a particular shot is appropriate and times that aren't. It's complicated because you'll have a stage-roving camera on a big jib moving all over and you literally could have your perspective start up above and to your left and then roll around and go to [a musician's] right, so what do you do with that? I really tend to maintain the placement focus based on how the musicians are onstage, because a fair amount of the time, the shot will bounce back to a more open shot showing all the musicians, or larger groups, at once. Now, if the cam-