

Regina Spektor \* Miranda Lambert Live \* Producer Tucker Martine \* Bruce!

june 2012 \ \ mixonline.com \ \ \$6.99 ?

# MIX

MUSIC PRODUCTION • LIVE SOUND • SOUND FOR PICTURE

**REVIEWED**

SONODYNE SM200AK MONITORS

AEA RPQ RIBBON PREAMP

FABFILTER SATURN PLUG-IN

AKAI EIE PRO INTERFACE

# STUDIO DESIGN

THE CLASS OF 2012: THE YEAR'S FINEST FACILITIES

**PLUS**

THE MIX INTERVIEW:  
DR. PETER D'ANTONIO

NEW, BUDGET-MINDED  
ACOUSTIC MATERIALS

**COACHELLA**



---

**On the Cover:** Studio A of Revolution Recording Studios in Toronto, Ontario, designed by Pilchner-Schoustal International Inc., leads the Class of 2012, our annual photo spread showcasing the best of the best of this year's expertly designed recording facilities. Photo: Heather Pollock. **Inset photo:** Steve Jennings.

---



# A COLLECTION OF THIS YEAR'S HOTTEST NEW STUDIOS

Every year in our June issue, *Mix* focuses on studio design and acoustics. Here are some of this year's best-designed music and sound-for-picture studios, starting with the impressive recording/mixing facility on our cover.



Photo: Heather Pollock

## ↑ Revolution Recording Studios (Toronto, Ontario, Canada)

Pilchner-Schoustal International Inc. designed this magnificent new music-recording and mixing facility for co-owners and music industry veterans Joe Dunphy, João Carvalho, Kim Cooke and John MacDonald. Dunphy is a seasoned producer/tracking/mixing engineer, Carvalho is the producer/engineer owner of João Carvalho Mastering, and Cooke and MacDonald are longtime label execs; together, these partners have the skill and connections to operate a first-class studio. They also felt strongly that the Toronto music community would welcome the addition.

Revolution is situated in a former warehouse building that's actually across the street from Carvalho's Pilchner-Schoustal designed

mastering studio. Martin Pilchner says the 2,000-square-foot Studio A was designed to be "as live as possible, but controlled. It was decided that the departure point for the design would be to capture and re-create the spirit of the classic music-recording studios.

"The room has strategically positioned low-frequency trapping. However, almost all of the sidewalls are multidimensional sound diffusers, all custom-built out of cherry wood," Pilchner continues. "To reduce the liveness, when desirable, we opted for heavy theatrical drapes that can be pulled across to cover the walls, which is a practical and traditional approach."

Control Room A is built around a Neve 80 Series console

that Dunphy completely refurbished and rebuilt to include modernized monitoring capabilities designed by Fred Hill and Associates. "Everything about this studio is custom," Dunphy says. "We went through every single piece of equipment, rescued some old stuff, refurbished, redesigned, rebuilt."

Revolution also includes a smaller SSL 4056 G-equipped Studio B, which is used mainly for mix projects, and a C room geared toward lower-budget clients, based around a redesigned 1970s WardBeck desk. Monitoring in Studios A and B is via rebuilt and upgraded SOTA CF2000s. Studio C is equipped with custom speakers designed and built by Dunphy and Martin Pilchner using vintage UREI Time-

Align and JBL drivers.

Revolution went online last May and has been booked almost constantly, with early clients such as an orchestral session for CTV, and album projects for Three Days Grace and Rush, who booked two of the studios for three solid months.

"When we started this project, we felt that if we were going forward, it had to be something exceptional," Dunphy says. "There's a quote that my wife found from architect Daniel Burnham about a year ago that has stuck with me: 'Make no little plans. They have no magic to stir man's blood. Make big plans. Aim high in hope and work.' That sums up what we did."

