

TV TECHNOLOGY

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USER REPORT

Renegade Blue Is Perfect Fit

by Steve Snyder
Engineering Technician
Technicolor

HOLLYWOOD

Technicolor was updating two of its Avid DS editing suites with dual Link HD (4:4:4) and we were looking for the best way to handle our multiple audio sources.

At NAB2007 we found the Renegade Labs Blue|328 digital audio mixer and this looked like it might be the solution to our problem. The mixer has the ability to accept 32 channels of input, and provides a full eight channels output, so both of our four and eight channel machines were easily interfaced.

By feeding the AES input from our HD video recorder and the HD-SD de-embedding inputs from the digital outputs of the computers, we were able to easily modify the cabling in our existing edit suites for the new configuration. Accommodating the analog monitoring output of the mixer was no more difficult, as it was basically just a matter of plugging in to our existing power amplifiers.

We have also added an additional eight channels of AES output to feed audio signals back to the edit system for those occasions when some equalization or phase inversion is required on a job.

FITS SEAMLESSLY INTO WORKFLOW

The Renegade Labs Blue|328 mixer has fit seamlessly into the workflow of our non-linear edit bay operations. The small footprint of the unit has afforded us more usable console space, which is a major advantage in just about anyone's edit room. And the



The Renegade Labs|Blue328 audio mixer in use

ease of setup and operation of user definable presets for a large variety of monitoring configurations that the mixer affords makes it extremely easy for a facility to standardize operations from bay to bay. Our uses range from monitoring reference audio for final picture conforms, to laying back 5.1 surround mixes supplied in a variety of formats (predominately wave files). The Blue|328 makes these jobs simple and effective in all of our

applications.

EASY LEARNING CURVE

The learning curve for operating the Blue|328 has proven to be really a non-issue. All of the editors have caught on quickly to programming the unit and saving configurations into presets, basically by just watching how it's done. After the menu structure was

described to them, they very readily picked up the operation and in no time at all were doing their own programming and saving their own settings. As the mixer has 200 available preset settings and the ability to label them as to function, the recalling of specific settings has worked nicely in our application. We think that we found the best solution for our application

with the Renegade Blue|328.

Steve Snyder began his television production career in 1985 with Vidtronics. He has been with Technicolor's Hollywood facility for the past 17 years. He may be contacted at steve.snyder@thomson.net.

For additional information contact Renegade Labs Inc. at 530-273-7047 or visit www.renegadelabs.com.