



Icon Makes Tracks

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On the back of Digidesign's entry into the audio console market, Tracks Post Production became Australia's first investor in an ICON

In a move designed to integrate Pro Tools into its studio workflow, Sydney's Tracks Post Production became the first facility in Australia to install a Digidesign ICON audio mixing console.

Conscious of the increasing number of sound and image file formats post facilities are required to handle, and weighing up means by which the facility could become more flexible, Tracks managing director Stephen R Smith first viewed the console during its launch at April's NAB 2004 in Las Vegas.

"We've been running Fairlights but we wanted to go Pro Tools," said Smith of the change of platform. "The great advantage in changing platforms is that a lot of people are using it."

In addition to incorporating Pro Tools HD Accel as its core DSP engine, the ICON boasts features that include D-Control tactile work surface and modular HD audio interfaces for analogue and digital I/O. The console supports sound mixes of up to 24-bit 192 kHz in 7.1 surround.

Tracks' ICON is now fully operational and Smith said the investment has proved immediately worthwhile.

"The speed and power are compatible to what we were used to. It's up there with high-end mixing consoles but also seamless with ProTools." said Smith.

"We'd got to a stage where we were working with stuff from other people coming from ProTools, so for us it was about trying to find a balance between bringing in new formats but not compromising the speed and power of the old editing systems."

The mixing console includes the V10 option, which Smith said enables it to receive Avid native picture files and put them into the system. In order to accommodate the console Tracks' Studio B was rebuilt completely with new speakers added.

Tracks' regular sound post clients include telemovies and series such as Auction Squad, RPA, Australian Idol and most notably MacLeod's Daughters, for which sister company Frameworks Film also handles the picture editing on Avid technology.



Story by David Hull - Appears courtesy of ENCORE Magazine's October 2004 Audio Supplement