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# MIX Live

PROFESSIONAL AUDIO AND MUSIC PRODUCTION

- *Dido on Tour*
- *Kenny Chesney/Keith Urban*
- *Harry Connick Jr.*

The **BIG BEAT**  
Miking Percussion

Surrounded by  
**'SPIDEY 2'**

**ELTON**



**in Vegas**

Recording in  
**MEMPHIS**  
Remote-Control  
**PREAMPS**

A PRIMEDIA Publication



## COAST TO COAST

drummer. There's been no increase yet in DVD-A. That's a function of the format wars and the installed base of players."

DVD facilities have their own challenges with production increasingly available to in-house and home users. "People can spend very little money and have functional DVD systems—it's only natural," he continues. "We've begun shifting our business toward a service side, providing superior design and extensive quality control: making sure that discs are functionally compliant and error-free. NYDVD is not competing with the entry-level DVD producer who just hangs a shingle—we're collaborating with clients to create content specifically for DVD."

One of the most experienced replicators in the New York City region is Disc Makers ([www.discmakers.com](http://www.discmakers.com)), which has been in operation since starting out as The Ballen Record Company in 1946. Today, the company creates CDs and DVDs and delivers for its clients by doing everything—including the complicated replication process—under one massive roof in its Pennsauken, N.J., headquarters. "Our customer base is mostly indie artists, and we have a lot of recording studios that either send us the work or do it on be-

half of their clients," says Tony Van Veen, Disc Maker's VP of sales and marketing.

Able to manufacture up to 70,000 discs in 24 hours, Disc Makers has not seen its ca-



Brian Brodeur founded NYDVD to offer a product beyond standard DVD replication.

capacity go to waste, even with the music industry's recent troubles. "We see audio CD replication growing," he reports. "There is a vibrant indie music market. Since we don't do any major-label work, we're not affected by the slump in retail sales by those releases."

Working on a massive scale carries its own benefits and pitfalls. "The main advantage of this scale is the capability to do it all ourselves, have the quality and control the costs," he says. "We don't lose two days shipping film to some firm in Wisconsin and do it with the replicated discs. Musicians and filmmakers' projects tend to run behind schedule, so however late in the process, you can help them get to market faster and recoup their investment more quickly. The main problem we have is the perception that we're a large company, so any particular project we have is not on the radar. The fact is, we're set up to manage a small indie project."

"Replication is the final step of the production chain and then the hard work starts: getting product to market, promotions, distribution, airplay and selling. If you think the recording and replication processes are complex, wait until you have your disc in your hand and start to think, 'Now what?'" ■

Send your Metro news to [david@discmakers.com](mailto:david@discmakers.com).



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