

# PAR-files

## 35 Millimeter Music At the Historic Lincoln Theatre

BY STEPHEN MURPHY

**EVENT:** *35 Millimeter Music: An Orchestral Road Trip*, a benefit for The D.C. Youth Orchestra.

**FACILITY:** Lincoln Theatre, Washington, D.C., 1,250 seats

**COMPOSER/CONDUCTOR:** Television and film composer Charlie Barnett

**AUDIO REQUIREMENTS:** Audiophile live sound and 32-track recording of 60-piece orchestra

**PRODUCTION:** Greg Lukens (Audio Director); E.L. Copeland (Theater Coordinator); Bill Wolf (Production)

**ENGINEERS:** David Morse (front-of-house); Bill Krantz (recording)

**CONSOLES:** Sony DMX-100 digital console (FOH); Yamaha 02R digital console (reference mix)

**THEATER SPEAKERS:** Meyer Sound MTS-4A and UPA-1P powered speakers

**ROOM SETUP/PROCESSING:** BSS FDS-366 OMNIDRIVE, EAW SMAART software, Earthworks M30 mics

**MICROPHONE PREAMP CHANNELS:** 10 x API (API 212), 6 x Millennia Media (HV-3D), 16 x True Systems (2 x Precision 8)

**RECORDERS:** Four TASCAM DA-78 DTRS digital recorders

**MICROPHONES:** Neumann KM 143 x 2 (oboes, clarinets), KM 140 x 2 (violins), KM 86 x 2 (basses), TLM 170 (solo bass), U 99 (harp), SKM 140 set (solo violin), KMS 150 (solo voice), KM 184 x 2 (rear ambience); Sennheiser MKH 800 x 3 (main array, violas), MKH 20 x 4 (flanked array, house ambience), MKH 40 x 3 (cellos, trumpets, trombones), MKH 50 (tuba), MKH 60 (solo bass), EW 345 (wireless vocal); AKG 414 x 3 (percussion); MBHO MBC-603 x 2 (Fr. Horn, flutes), MBC-608 (bassoon).



Photo by Stephen Murphy

*In the 1920's, the "U Street Corridor" was Washington D.C.'s cultural center for the black academic and entertainment communities. Today, only the beautifully restored Lincoln Theatre, original home base of D.C. natives Duke Ellington and Pearl Bailey, stands as a reminder of what was once called "The Black Broadway."*

*On June 22, 2002, "35 Millimeter Music: An Orchestral Road Trip," was presented at the Lincoln Theatre. Sponsored by The Foundation for New American Symphonic Music, it featured the music of film composer and Washington D.C. native Charlie Barnett. The show was held to benefit the D.C. Youth Orchestra. The concert, produced with the generous support of Sennheiser USA, Washington Professional Systems and many of the area's top audio engineers and performers, was a unique aural experience and a critical success. I spoke with the event's Audio Director, Greg Lukens, about producing and recording the concert in the historic theater:*

***With so many great theaters in D.C. — Ford's, Warner, National, Kennedy Center — how was The Lincoln chosen for this event?***

The Lincoln Theatre was the obvious choice because it was built as both a live performance hall *and* first-run movie theater. Its long history in both fit perfectly with the title and subject of the event: "35 Millimeter Music." Charlie Barnett's evocative compositions, such as "The Blue Chevrolet," set in motion ragged *still* pictures from his childhood. Our goal for the audio was to produce a live theater experience that takes the best aural imagery found in movies one step farther by encouraging the audience to feel, imagine and visualize their own "movies."

***I imagine having some of the best pro audio gear available contributed to the overall success of the concert.***

Absolutely. We had 32 great mics going into 32 great preamps and then split to feed the live theater mix and the recording to 32 tracks. But the fact that the sound engaged and involved the audience wouldn't have been possible without the intense collaboration of the many talented people who contributed to the benefit. I'm very much looking forward to exploring the multitrack recording and multi-camera video footage of the event for upcoming CD and DVD releases.

For more information on Charlie Barnett, his foundation, The Foundation for New American Symphonic Music, and the Lincoln Theatre, visit [www.charliebarnett.com](http://www.charliebarnett.com) and [www.thelincolntheatre.org](http://www.thelincolntheatre.org).