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**NBCUniversal Stamford Studios Marks Fifteenth Anniversary   
with Installation of System T S400 Broadcast Audio Platform** *46,000 square-foot production facility acquires System T based on   
ease of operation and workflow flexibility*

**Stamford, Connecticut, June 19, 2025 — NBCUniversal’s Stamford Studios marked its fifteenth anniversary in late 2024 with the installation of a Solid State Logic System T S400 broadcast audio platform. The new System T console manages broadcast audio for NBCUniversal Syndication Studios’ The Steve Wilkos Show and Karamo daytime talk shows at the 46,000-square-foot full-service production facility, which is in the former Rich Forum Theater in downtown Stamford, Connecticut, just northeast of New York City.**

“We're live to tape and we don't do second takes,” says Rob Alexander, the shows’ freelance A1. It’s all about the workflow for Alexander, and the mixing console needs to be fast and efficient to operate. Having been working on an SSL C100 HDS in Stamford Studios’ control room since 2013, the 40-year audio veteran says he was pleasantly surprised by how quickly and easily he could operate the new System T, which has far fewer hardware controls than the old console. “Because the console is so dramatically different than the C100 in appearance, certainly in the layout with the touch screens, my fear was that the learning curve was going to be long. But it really is very, very user friendly and the learning curve was relatively short.”

He continues, “I've worked on a lot of different consoles in a lot of different places, and I've never seen an audio console with just one knob on the fader strip. One of the most important things for me is the speed with which I can access things like microphone trims. The shows are very dynamic and there is a lot going on, so I’m controlling levels and EQ on the fly. I've had no issues getting to everything at speed.”

“That single knob does wonderful things in combination with the graphic presentation,” chief engineer Barry Minnery observes. “And you can also use your fingers on the touch screen to affect things, which is helpful, too. It's all very accessible. Once you start using it, it's honestly pretty intuitive.”

**Superior workflow**  
Alexander also appreciates the workflow offered by the touch screens: “The fact that there are three different ways to tap on the touch screen seemed cumbersome to me at first, but then you see the brilliance of it. Even just laying out the console was wonderful, too, with dragging and dropping inputs to where I needed them. It was so flexible.”

As for the sonic performance, Alexander continues, “It is super quiet, to the point where sometimes, if we're in a break and we're about to start a segment, when I open the host mic, I don't hear the noise I used to hear.” He has also noticed that the System T platform handles transients differently than the previous desk. “It started occurring to me that the transients of the guests clapping, very close to the mic, were just much sharper and cleaner and faster. The console seems to be much more responsive; the process of making an analog signal into a digital signal seems to be quicker. It really is dramatically different. I don't know if anybody at home watching on television appreciates it. But most of what we do here we do for ourselves anyway, because we want it to be great.”

**Seamless integration with additional Fader Tiles**

Because Alexander often must react quickly to events on the shows, the S400 surface has been seamlessly integrated with a pair of System T Fader Tiles to the right of the master section, putting a total of 64 channel faders under his fingers. “It can go from a whisper to a scream very quickly, so having the ability to expand the fader count when required is huge,” he explains.

On a typical show, Alexander is managing 18 microphones with another 10 audience microphones hanging from the lighting grid in the studio, which seats about 120 people. “Very often we will shoot guests in the wings,” he reports. “Very often someone leaves in anger, and they've been known to tear off their microphone and storm off to a green room. There are shotgun mics on the handheld cameras, and of course the cameras follow them. So those shotgun mics can save me sometimes, otherwise, I have no audio to play with.”

System T’s onboard dynamics processing provides an extra layer of control on such a dynamic show. “Having two channels of compression on each channel strip is wonderful,” Alexander comments, “because one I use as a normal compressor to level out, and then compressor two is the drop-dead, hard limiter, which I really need. It took a little bit of tweaking in the beginning to get it how I wanted it to sound, but that is a wonderful tool to have for what we do.”

Beyond the microphone inputs, he continues, “We have four playback sources for rolling in tape packages, three guest remote video calls in and out, and mix minuses on those. We send feeds to the PA, there are feeds to a producer area backstage and feeds to an area where there are guests backstage.”

The new System T was delivered with SSL’s SB 32.24 SuperAnalogue Stagebox and has been integrated into the facility’s existing Dante network. “Between the Dante network and the ability to move things around with Dante on the board, we don't do patching anymore. And we used to split everything at the old stage box, but now we just use that gain-compensated output out of the new stage box. It has totally simplified things,” Minnery says.

To interface with the control room’s legacy infrastructure, the new system also includes SSL’s MADI-Bridge units. “I really liked the little display,” Minnery says. “It was a great way for me to troubleshoot the workflow as we were doing the switchover between consoles. Plus, they're dual power supply, and we like a lot of stuff to be redundant. We have a second Tempest Engine, and we have a backup computer for the control surfaces. We’ve got a fair amount of redundancy, because we really can't have downtime.”

*Solid State Logic is the world’s leading manufacturer of analogue and digital audio consoles and provider of creative tools for music, broadcast, live and post production professionals. For more information about our award-winning products, please visit:* [www.solidstatelogic.com](http://www.solidstatelogic.com)*.*

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