**HEAR’s Gemini Powers Live-To-Film Concert Spectacular at The Hollywood Bowl**

***Foremost team of live music broadcast specialists support presentation of beloved film***

**LOS ANGELES, CA, August 6, 2024 — On May 24th and 25th, fans and concertgoers assembled at the Hollywood Bowl to witness a special live-to-film concert event of Disney’s blockbuster film, The Lion King. The immersive 30th Anniversary live-to-film event, also captured for viewing on Disney+, featured an A-list cast of vocal performers alongside a live orchestra to bring the classic film to roaring life for those in attendance. Key to ensuring that the delicate balancing act between the film’s existing soundtrack and the live performers was as spectacular in the broadcast mix as it was in the live mix was the work of HEAR — a collective of top-level live broadcast audio music specialists, and their Gemini audio mobile.**

**Assembling the players and setting the emotional scene**

Arriving a few days before showtime in Gemini, HEAR principals John Harris, Jody Elff, and Rob Macomber partnered with Orchestra mixer Tommy Vicari and Production mixer Paul Wittman. For a show of this size and compliment, Gemini’s two identical control rooms -- unique to Gemini — served as crucial headquarters for the two complimentary tracts of the show’s audio production. “The expectations when we are brought onto a project like this are superior results and high production values within a short time frame,” says Macomber. “Gemini is designed specifically with these high-level productions in mind and because it is two networked control rooms within the same vehicle, we can offer a level of seamless integration and control to the audio of these events that is frankly, unprecedented.”

“With a full orchestra and a voice cast of 77, this show is exactly what Gemini was made to support.”

“There is much to be done in a very short amount of time which requires our team to be very in-sync with the team on site,” added Harris. “From a technical standpoint as we are living in the broadcast audio realm, this means maintaining the highest standards of audio quality, connectivity, and sync to ensure that we are providing exactly what is needed for the video component of the show.”

Technology aside, the main purpose of the work is fully creative — working alongside the performers to create an emotionally immersive audio experience for those listening along at home that compliments and heightens the impact of the visuals. “Ultimately our goal as music mixers in the broadcast audio realm is creating that feeling of experiencing this music live and all of the feelings that come along with that experience— *and that’s more than just creating a competent FOH mix,*” says Elff. “We are mixing with the performers and using our production experience to create a live-feeling experience that hits all the emotional high points.”

“For a show like the Lion King which has some truly beloved pieces of music in it, it’s incredibly important that we are contributing to that heightened experience for the viewers at home.”

**Mixing a masterpiece**

When it came time to raise the curtain on the performance, Vicari and Wittman each had a control room in Gemini to focus on the Orchestra mix and Production mix at the same time, with Macomber and Harris supporting them. Gemini’s seamless workflow and ease of use made it straightforward for both professionals to focus on delivering the best possible mixes. “This was the first time that I had ever mixed in Gemini and it really was the best of everything we could have possibly had to work with,” says Wittman. “Everything was at our fingertips without any compromises in sound or capability despite budget or space constraints.”

“The pressure was on, but as soon as we started hearing sounds and things coming together, we knew it was going to work.”

Despite Wittman and Vicari working together on the same show at the same time, the workflow within Gemini allowed them to operate independently without unnecessary distractions or communication. The seamlessness of the workflow and stability of the Gemini’s technology allowed them to focus fully on the critical creative work of the mixes without fear of technical mishap. “Gemini is empowering to use as an integrated team, but because of how fluidly we can work within it it allows things to happen independently which often needs to happen on a show of this caliber,” explains Harris. “Rob and I were quickly able to settle into a groove alongside Paul and Tommy and ensure that the quality of their work was coming across in the final product.”

“In doing so, we can deliver an audio experience that matches the expectations of what viewers are seeing in the show and maximize the emotional immersion of viewing it.”

“The final product really was a masterpiece of collaboration, Orchestra, conductor, vocalists and the sound mixers all synchronized and created a truly magical experience” says Wittman. “Blending it all together you get what the audience at these shows were seeing, and when it’s finally available on Disney+ it’s really going to blow people away.”

For more information about HEAR, please visit: <https://hearmix.com/>

**About HEAR**

HEAR is a partnership between John Harris, Jody Elff, and Rob Macomber providing recording and mixing services, promoting awareness of the value of experienced audio professionals, and connecting content producers with audio specialists across the media spectrum. Harris, Elff, and Macomber have partnered to address the needs of an evolving media industry, providing recording, mixing and audio production resources that focus on the talent and experience of the engineers, coupled with hardware solutions to meet the needs of a new generation of content producers.

With over 70 years of combined professional audio experience focusing on (but not limited to) music, the HEAR team have worked in some of the most demanding audio production environments in the world, from high-profile international television broadcasts to field recordings in Africa, art installations to award-winning album productions, their experience spans the spectrum of what is possible when working with audio in the 21st century.