Focusrite RedNet for Kendrick Lamar & SZA’s



As Kendrick Lamar and SZA’s Grand National Tour continues to captivate audiences across the U.S. and Europe, front-of-house engineer Toby Francis continues to rely on Focusrite RedNet to help him deliver the powerful, nuanced mixes that define the show’s sonic signature. With a Clair Global Cohesion PA system and DiGiCo Quantum 852 console at FOH, Francis integrates multiple RedNet A16R analog interfaces and D64R MADI bridges into his setup, enabling high-channel-count Dante connectivity, streamlined analog summing, and fail-safe reliability night after night. “I’ve used RedNet A16Rs for about seven years, and they’ve never failed me,” says Francis. “They’re rock solid, sound incredible, and from my perspective, were purpose-built for the road. I’ve got four A16Rs out on this tour, three active and one spare, but I’ve never had to swap out a single unit.”

Francis, known for his work with artists including Red Hot Chili Peppers, Ariana Grande, and Katy Perry, runs a hybrid setup that features two 23-space racks of analog outboard gear connected via Dante using RedNet A16Rs. The racks interface with a Rupert Neve 5060 Centerpiece summing mixer, allowing Francis to bridge

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the analog and digital realms with pristine conversion and total control. A DiGiCo Orange Box converts Dante to Optocore, ensuring all FOH inserts are mirrored across both engines of the dual-console setup.

“RedNet gives me the transparency I need to make subtle sonic decisions and the flexibility to adapt to whatever system I’m working on,” Francis explains. “It’s the link that ties my analog outboard, digital console, and Dante network together seamlessly.” The tour’s complexity demands uncompromised sonic integrity across nearly 80 inputs and dozens of outboard processing chains. For Francis, RedNet is more than a converter, it’s a foundational part of his signature mix style.

“I love transformers and tubes, and I mix with a lot of analog gear because I want every nuance to come through,” says Francis. “RedNet converters let me hear all those details clearly, and that translates into the big, deep low end and immersive dynamics Kendrick’s team wants to deliver every night.” Francis also emphasizes RedNet’s critical role in redundancy and uptime: “With dual power supplies and Dante redundancy, I’ve got peace of mind that if the power goes down in an arena, I know the RedNet gear will come right back up, fast. 30 seconds of down time at that moment feels like an eternity. And trust me, getting the system back up super-fast means everything when you’ve got 60,000 fans staring at you. With RedNet it’s one less thing I have to stress about because I know I can rely on it. ”

When asked about Focusrite customer support, Francis stated, “I tell you what, I've never needed it. I did need an extra unit once while on the road, and they helped me get that, overnight! In all my years using RedNet, I’ve never had a failure to need support from them. And honestly, everything’s so well documented and once you have the system set up, it’s very intuitive to operate.”

As the tour moves into South America, Asia, and Australia, RedNet will remain at the heart of Francis’s touring rig. “Every time someone asks me what converters to use, I point them to RedNet,” he says. “Sound quality, flexibility, reliability – nothing else checks all the boxes like this.”

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