Focusrite Red & RedNet Technology used by Rawr Productions



The massive Los Angeles-area post-production industry has seen a vast amount of business consolidation in recent years, but that’s also created opportunities for independent organizations to thrive. One of those is Rawr Productions, a 2,500-square-foot Webby Award-winning post facility in Burbank that has established itself in television’s ever-deeper pool of documentary and docu-drama genres. They’ve done a considerable amount of work in recent years, including on Showtime’s We Need To Talk About Cosby, HBO’s The Stroll, and Webby winner Power On: The Story of Xbox. One of the ways that a young shop like Rawr sees consistent growth is by working constantly and efficiently. Jeff Hannan, who co-owns Rawr with wife Alicia (a veteran post-facility director), says that the facility’s gear complement is crucial to its success and everyday workflow. Specifically, he cites how the ease of connectivity and the simplicity of having entire networks between the four suites in the facility on single lines of Cat-6 cable vastly increases and enhances productivity and creativity.

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And a key part of that setup involves Focusrite Red and RedNet components. These include a pair of Red 16Line 64-In / 64-Out Thunderbolt 3 and Pro Tools | HD compatible audio interfaces; a Red 8Pre 64-In / 64-Out Thunderbolt 2 and Pro Tools | HD compatible audio interface; a RedNet X2P 2x2 Dante™ audio interface; and three RedNet R1 Desktop Remote Monitor Controllers. “Oh, and they also sound fantastic,” adds Hannan, who says his roots in audio go back to the days of analog. “The mic pres are amazing.”

And naturally, like millions of other Americans, Hannan had found himself needing to work from home during the Covid pandemic, and he also discovered that he often preferred to continue doing so after restrictions lifted. The Pro Tools-based editing and mixing studio he had set up at home remains in place and is seamlessly and transparently connected with the Rawr facility, sharing several of the same Focusrite hardware solutions, specifically one of the Red 16Lines and an R1 controller. “I was able to mirror the systems at home and in the studio, so I can easily move between locations and keep my productivity up,” he says. “Naturally, I wanted the Focusrite products to be part of that. I started with a Red 16Line at home and went from there. I have R1s in the color and audio rooms at the facility and one at home. It’s just so versatile. We’re planning on adding more X2Ps to the online suites. I love my Red and RedNet interfaces!”

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