

PRESS RELEASE (Draft V1.0)
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FOR IMMEDIATE RELEASE

**ASC'S ISOWALL(tm) A CRITICAL DESIGN COMPONENT
FOR THE NEWLY OPENED HYPERION SOUND STUDIOS**

— A partnership between noted film score composer Ed Shearmur and acclaimed music engineer/producer Chris Fogel, Hyperion utilizes the Isowall sound isolation technology throughout the facility—

— From film scores to rock records, Hyperion Sound's use of Isowall allows a high level of productivity in a smaller space —

EUGENE, OREGON, JULY 18, 2003 — Hyperion Sound opened in late May in the Atwater Village section of Los Angeles, and the three-room facility's construction uses ASC's unique and remarkable Isowall(tm) modular acoustical control technology throughout. The facility is owned by a partnership comprised of Chris Fogel, who has earned acclaim for his engineering work with artists including Aerosmith and Alannis Morissette, and noted film score composer Ed Shearmur, whose credits include feature films *The Count of Monte Cristo*, *Reign of Fire* and both *Charlie's Angels* theatrical releases.

The ASC Isowall technology was used in between all of the double-panel drywalls that define the facility's three control rooms and central recording space, and in the case of the wall between the main control room and the live recording space, two sheets of Isowall were used to assure complete isolation between the spaces. "The adaptability and the ease of use of the Isowall is key to why it's such a wonderful product," observes Ed Shearmur, who also has the Isowall installed in the writing studio he has at his home. "We needed a good, basic acoustical treatment system, and Isowall was it, and the fact that a general contractor could easily install it with no special tools or expertise made it that much more perfect."

As a result, says Shearmur, Hyperion Sound's acoustics offer virtually complete isolation between rooms and studios, allowing his and Fogel's projects to work simultaneously. In fact, the first project at Hyperion has already commenced: Fogel's 5.1 remix of the first Alannis Morissette album. "At a very cost-effective price and without any hassle, we were able to get a world-class degree of acoustical isolation at this studio," says Shearmur. "That goes a long way towards making it a better creative place, and that will give us better creative results."

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