



DAVE MORRISON

By Andrew King

“I’ve had a number of careers over the years,” begins Dave Morrison, President and Founder of IsoAcoustics Inc., before delving into his professional history. Having just recently hit the market with the ISO-L8R speaker stands, already amassing acclaim across the industry, he and the IsoAcoustics team are prepared for a busy but productive 2012.

Growing up in and around Toronto and currently residing in the city’s suburb of Markham, Morrison began his career in audio at the CBC in Toronto. The first 10 years of his 20-year stint were spent working through a contractor for the Engineering Headquarters Building Design and Construction group, building and renovating radio and television studios, master controls, post suites, and other support facilities in most of the broadcaster’s 23 technical facilities around the city. In the late ‘80s, he was hired on in a senior role to work on the design team for the CBC’s Broadcasting Centre project.

When the building was commissioned, it was the world’s largest multimedia centre, meaning great care was taken to retain the acoustic properties of the many technical spaces. After a short stint managing the electrical section in operations, Morrison transferred to a management role in the CBC’s data centre, overseeing IT projects and business systems.

He left the CBC and formed his own firm, D Morrison Consulting, managing the implementation of business systems for multi-national corporations across North America and overseas into the UK, Italy, the Czech Republic, and Asia. During this time he was simultaneously working on the development of a speaker stand that would become the ISO-L8R, eventually contracting Spark Innovations to work with him on the design and patent filings. “I was aware of the National Research Council in Ottawa from my years at the CBC, and went there to carry out testing and better understand how the design was working,” he recounts. It must’ve been working well, because once the design had come into fruition, Morrison had offers from two major American studio monitor manufacturers to produce it themselves under license, but Morrison opted to form IsoAcoustics and take on the challenge of production and distribution himself.

Music has long been a hobby for Morrison, who was elated when he first began working in radio and television. “My living room and dining room have been turned into a studio and test lab over the years,” he shares, “and I’m often working into the early hours of the morning.” Other passions include playing the guitar and recording music, as well as a fondness for Formula 1 racing – “especially the technology side,” he adds. He owns a 1,700cc motorcycle that he’s aching to get back on the road come the better weather and some sports cars that he likes to take out on the track when he’s able. “I used to race formula cars at Mosport and Shannonville,” he adds, “so I still have a bit of the racing bug.”

As for the speaker stands in particular, Morrison’s interest in the field was sparked in the ‘80s when he brought home his first



set of high-end speakers. “Recognizing the influence of the PIF principles (placement, isolation, and focus) lead to this pursuit of an adjustable speaker stand system,” he says. “As the isolation was further developed (on the product), we learned how to tune it to maintain truer sound.” He says he’s always seen speaker systems as “living entities” that require proper installation and upkeep to breathe and provide the most accurate sound reproduction possible.

“I love the passion in this industry and the natural interaction between the technical and creative aspects,” Morrison says about the audio community at large. “I also really enjoy seeing the reaction people have when they hear what a profound difference our stands make when they hear them for the first time. Whether we’re in a professional studio, at a trade show, or in the pro audio section of a music store, the reactions are generally the same.” Of course, that relates to his biggest ongoing professional challenge: getting people to recognize the acoustic merits IsoAcoustics has to offer.

Throughout the coming year, though, Morrison and IsoAcoustics will be facing that challenge head-on, looking to establish more connections at the upcoming Musikmesse in Frankfurt, where the company is planning to meet with distributors and major manufacturers about European and Asian distribution, and The PAL Show in Toronto. The company is also working to have its ISO-L8R200 available come the summer. “We’ll then be following up with the development of other products based on the same patented design concept,” he says.

Should these future products boast even a fraction of the potential already shown by the company’s flagship model, it’s likely Morrison and IsoAcoustics will become familiar fixtures of Canada’s pro audio industry in the near future.

Andrew King is the Editor of Professional Sound.