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December 2013



TO BE LOVED AROUND THE WORLD—On Michael Buble's fifth headlining tour, "To Be Loved," Solotech is providing a full LEO line array loudspeaker system from Meyer Sound. The tour takes the Canadian artist to Europe, North America, and Australia through summer 2014. A full tour profile will be featured in an upcoming issue of PSN.

Independent Films, Blockbuster Sound

BY STEVE HARVEY

SPECIALREPORT

While digital technologies have democratized the production process, not all content creators fully grasp the role of audio, driving post production professionals to become educators and, all too often, miracle workers. The impact of inexpensive

and easy-to-use digital tools on low-budget film and television productions in particular has been something of a double-edged sword.

"I think sound is a blind spot for most filmmakers," observes Woody Woodhall, president. *(continued on page 20)*

Saving The Past

Facilities that are a definitive part of professional audio history are being saved from destruction and decay by new initiatives, including a leadership role for Beats Audio.



The Gift That Keeps On Gigging

BY KELLEIGH WELCH

Back by popular demand, *Pro Sound News* once again

brings you its "Gift Guide for the Live Sound Engineer." Each year, we search everywhere to create the perfect list of gift ideas for live sound

engineers, digging up items that are small enough to carry on the road without taking up too much space, while also being a practical option for all live audio pros—from the small regional gigs to the large stadium tours.

Sometimes, the most practical gift you can give an engineer is any number of small, portable devices that can make his or her job easier. This can be anything from a new pair of headphones, to a recorder, to even the simplest mic cables or carrying

cases. For others, portable speakers, cool books or goofy fun stuff will make their holiday

• **TASCAM DR-07MKII Portable Recorder:** With adjustable cardioid microphones, this recorder records to microSD or microSDHC media, recording in MP3 or WAV file formats at up to 96 kHz/24-bit resolution. *tascam.com*

• **Beyerdynamic DT 770 Pro Headphones:** This set of closed dynamic headphones. *(continued on page 52)*

And The Finalists Are

The 56th annual Grammy Award nominees have been announced—PSN has the full list of engineering, production, mastering and remixer nominations.



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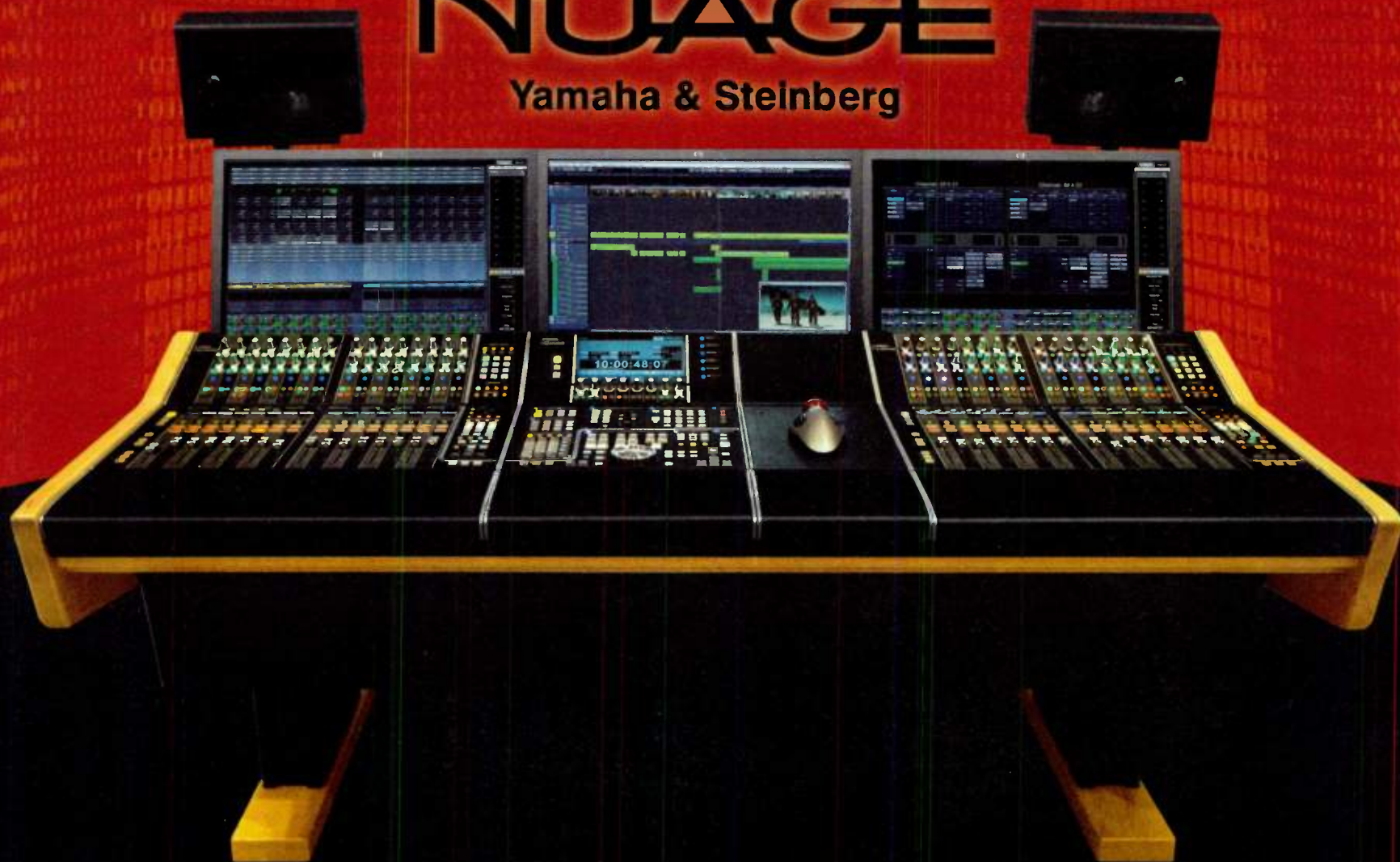
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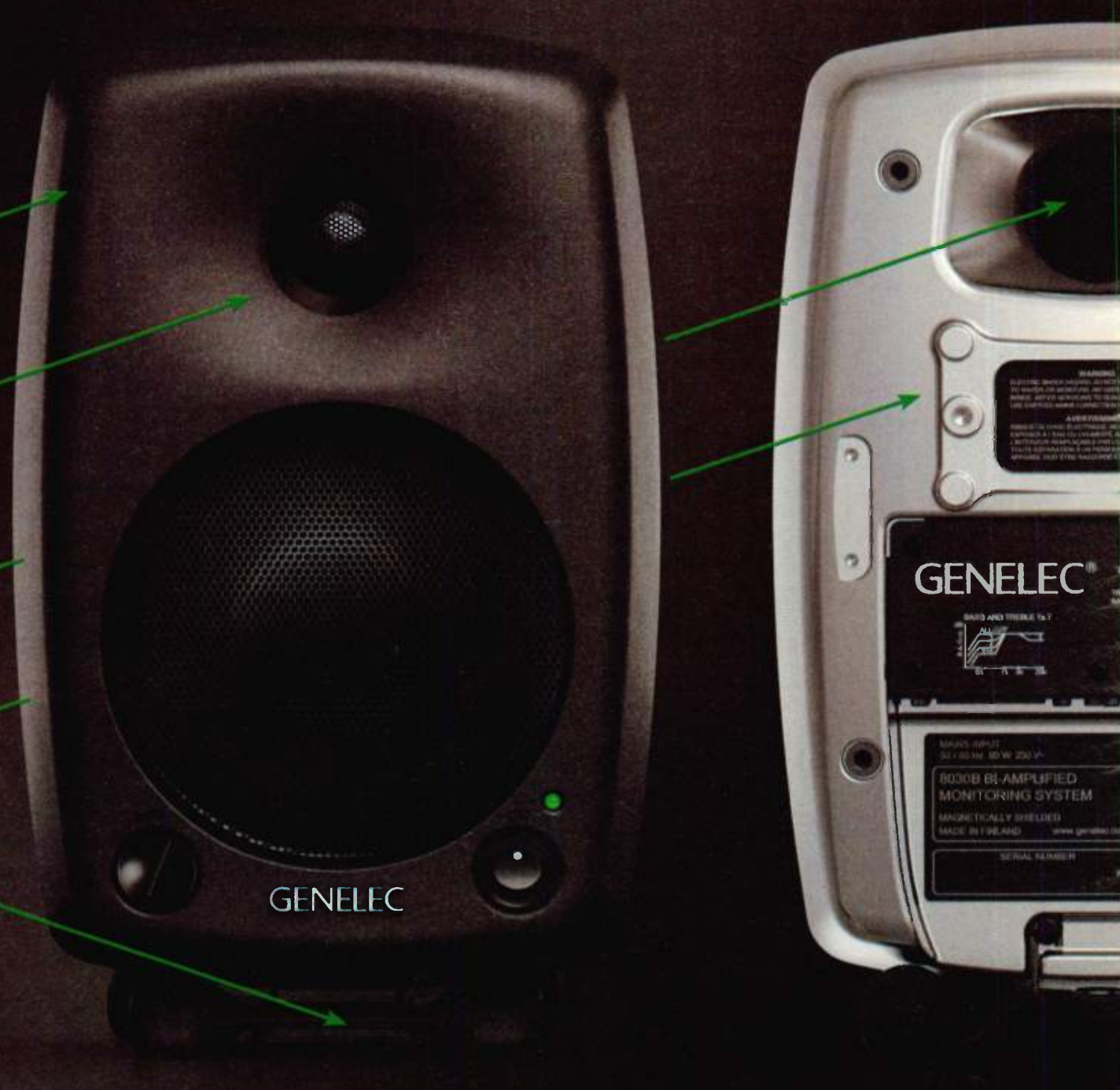
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Beats To Back Muscle Shoals Studios

BY CLIVE YOUNG

MUSCLE SHOALS, AL—Aiming to save two legendary Alabama music sites, Muscle Shoals Sound Studio and FAME Recording Studio, consumer headphone manufacturer Beats Electronics has partnered with the Muscle Shoals Music Foundation for a new project, Sustain The Sound, which will restore and update the recording facilities.

As part of the project, the studios will offer free training in the facilities for musicians, producers and engineers who apply and best meet the program's criteria. A portion of Beats' 2013 holiday sales proceeds will help fund the project.

In June, the Muscle Shoals Music Foundation acquired the 3614 Jackson Highway building, which housed the Muscle Shoals Sound Studio from 1969 to 1979. During that period, the facility recorded The Rolling Stones; Paul Simon; The Staple Singers; Bob Seger; Bob Dylan; Lynyrd Skynyrd; Wilson Pickett; Rod Stewart and many others. Recently added to the national Register of Historic Places, the facility was sold by owner Noah Webster for an undisclosed amount to the Foundation,



DAVID NETWORKS

Muscle Shoals Sound is one of two recording facilities that will benefit from Sustain The Sound, a partnership with Beats Electronics.

led by Rodney Hall. After Muscle Shoals Sound Studio moved to 1000 Alabama Avenue in Sheffield in 1979, the original building housed an AV company and later an appliance store. Now it will be returned to its original purpose.

"Magic is a word that's too often misused in the record industry. Muscle Shoals is different; it's one of the rare places where it really exists," said Beats co-founder Jimmy Iovine in a statement. "Anytime you can capture such a distinct and authentic sound over and over again, that's something worth protecting."

The "Muscle Shoals Sound" was initially created at FAME Studios under producer Rick Hall (Rodney's father), who recorded songs like Wilson Pickett's "Land of 1,000 Dances," "Funky Broadway" and "Mustang

Sally;" Aretha Franklin's hit, "I Never Loved A Man/Do Right Man;" and Etta James' "Tell Mama," and "I'd Rather Go Blind." More recently, artists such as Alicia Keys and Band of Horses recorded at the space.

The FAME house band left in the 1960s to found Muscle Shoals Sound Studio, producing The Rolling Stones' "Brown Sugar," Paul Simon's "Kodachrome," Bob Seger's "Old Time Rock and Roll," and other hits.

Sustain The Sound
sustainthesound.com

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related news

United Sound Systems Avoids Demolition

DETROIT, MI—In early December, United Sound Systems, the recording studio off I-94 in Detroit famous for hosting some of Motown's greatest artists, including Aretha Franklin, Berry Gordie Jr., George Clinton and Miles Davis, announced it won't face demolition after all.

In July 2013, *Pro Sound News* reported that a proposed expansion of the nearby highway included tearing down the historic studio, despite the studio's contributions to the Detroit music scene. Now studio owner Danielle Scott has announced in a statement that the studio will not be demolished, and that an open house would be held in mid-December 14.

"The lights are coming back in Detroit's music world and when they do, the world will see a little-known group at United Sound Systems made up of a team that was too afraid to fail," Scott said in the statement.

Scott and organizations dedicated to preserving the history of Detroit will continue efforts to resurrect United Sound Systems Studio, aiming to help it make a comeback.

—Kelleigh Welch

briefs

Digital Audio Labs Nabs Dante

PORTLAND, OR—Digital Audio Labs (digitalaudio.com) has licensed Dante networking solutions from Audinate. The first Digital Audio Labs product to integrate Dante will be the Livemix personal monitoring system, slated to launch January 14, 2014.

Thunder Audio Strikes Nashville

NASHVILLE, TN—Michigan-based Thunder Audio (thunderaudio.com), live sound vendor for Metallica, Alice Cooper, Steely Dan and numerous festivals, has opened a new office/fully equipped private rehearsal space in Nashville at 6705 Centennial Boulevard, Nashville, TN, 48150

Inter-M Marks 30 Years

SEOUL, KOREA—Korean audio manufacturer Inter-M (inter-m.net/en) recently celebrated its 30th anniversary with a ceremony held at the company's factory and office in Yangju-si City.



ESA Readies Event Safety Guide

SCOTTSDALE, AZ—The Event Safety Alliance, a non-profit organization dedicated to promoting and supporting safety during event production, has previewed the live event industry's first comprehensive reference guide of established best practices at the LDI 2013 Conference and Tradeshow in Las Vegas from November 21 to 24, 2013.

"The official release of the Event Safety Guide is an historic milestone in the standardization of safety practices within our industry," said Jim Digby, Executive Director of the Event Safety Alliance. "With the first edition of the guide complete, we now move our focus to efforts helping professionals apply its contents in the planning and safe execution of their events. Among the many developing resources on the horizon by the ESA—safety leadership training for event professionals."

Developed in response to a se-

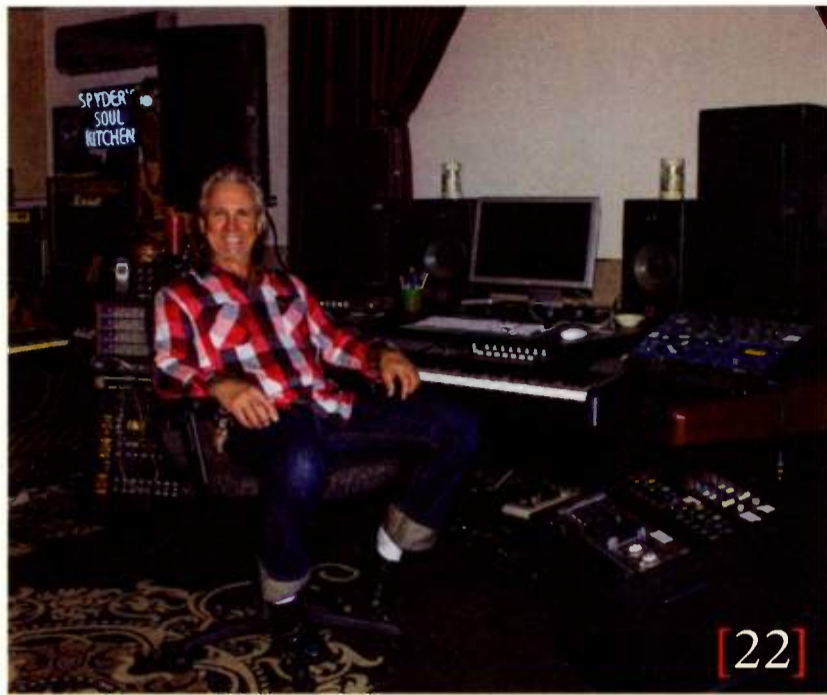
ries of accidents within the live event industry, the Event Safety Guide is a collection of best practices culled from the experience and insight of top professionals within the event industry, as well as relevant life safety standards currently applicable by groups such as OSHA, NFPA, ICC and PLASA. Prior to the Event Safety guide, no such comprehensive collection of guidance existed that industry professionals could refer to covering many of the unique hazards the industry faces. Modeled after the U.K.'s "Purple Guide," the Event Safety Guide is intended to serve as a one-stop reference to help users ask the right questions while planning for and managing events. It addresses emergency planning, weather preparedness and personal protective equipment, as well as technical issues such as temporary staging, rigging and special effects. The guide has been intentionally designed for

field use, written in straightforward language with contents organized topically to aid in quick access to information.

"From the very beginning, our goal has been to have the Event Safety Alliance become the industry's pre-eminent safety advocacy trade association," continued Digby. "By making the guide available at a cost below most publications of this type, we believe we can continue to grow the ESA while making sure this critical information is user friendly and gets into as many hands as possible."

Printed editions of the guide will be available for purchase soon on the Event Safety Alliance website. Additionally, eBook versions of the Event Safety Guide will be available for download at several online retailers. Both formats of the guide will be sold for \$49.95

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[22]



[44]

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SOUNDRECORDING

Outfitting Spyder's Kitchen 22
While best-known for his guitar work with spouse Pat Benatar, Neil "Spyder" Giraldo has a long history as an ace producer/engineer—and home studio builder.

Studio Showcase: Addiction Studios . 24
Just minutes from Nashville's Music Row sits this private recording and production facility co-owned and created by guitar-slinger/engineer/producer David Kalmusky and Journey keyboardist/songwriter Jonathan Cain.

SOUNDPOST/BROADCAST

Cleaning Up *Dangerous Catch* 33
After nine seasons and 140-plus episodes, Bob Bronow has collected two Emmy Awards and three CAS Awards for his work on the reality TV series about a crab fishing fleet in the icy Bering Sea.

Ontario Gets Atmos 33
Jukasa Studios has no Atmos fear; it welcomed the new Dolby surround technology with open arms, building the first Canadian Atmos mix theatre to help bring U.S. post production jobs up north.

SOUNDTECHNOLOGY

Sound Innovations: JBL 3 Series powered studio loudspeakers 35
JBL's Peter Chaiken outlines the development of the new 3 Series, conceived with the goal of delivering a new level of performance and accuracy to the market at price points lower than those of any existing JBL studio monitors.

Field Reports: Product Profiles . . 35, 36
Audient iD22 AD/DA Interface & Monitoring System; AEA RPK500 500 Series Pre/EQ; Electro-Voice ZLX-12P Two-Way Powered Loudspeaker

SOUNDPRODUCTS

Studio Products 40
SR Products 41

SOUNDREINFORCEMENT

Fitz & The Tantrums
Shake Things Up 42
Critical faves of the new pop scene, Fitz and friends recently played New York City's famed Roseland Ballroom, where the aim was to not get too loud and to stay positive.

Live Sound Showcase: Fun. In The Sun—And Rain 44
Fun., the 2013 Grammy winners for Song of the Year and Best New Artist, brought its special brand of joyful tuneage to the masses throughout the summer—no matter what obstacles got in the way.

DEPARTMENTS

Sound Business	5
Classifieds	55
Sound People	54
Advertiser Index	57
Company Index	57

CHARTS

Tracks	28
Centerstage	48
Soundcheck	50

SPECIAL REPORT

Independent Film Sound 1, 20
While new tools are democratizing independent film visuals, captured sound quality is requiring an education process for filmmakers. *PSN* talks to indie film sound post production specialists for insight.

COLUMNS/REVIEWS

softwaretech 26	Craig Anderton wants to know who's minding the storage.
viewfromthetop 56	Marty Harrison of Music Express, LLC tells how his OEM has been TCB and is now starting its own brand, Triad-Orbit.
music,etc. 58	Jaques Sonyeieux talks with Blessthefall about its new album, <i>Hollow Bodies</i> .



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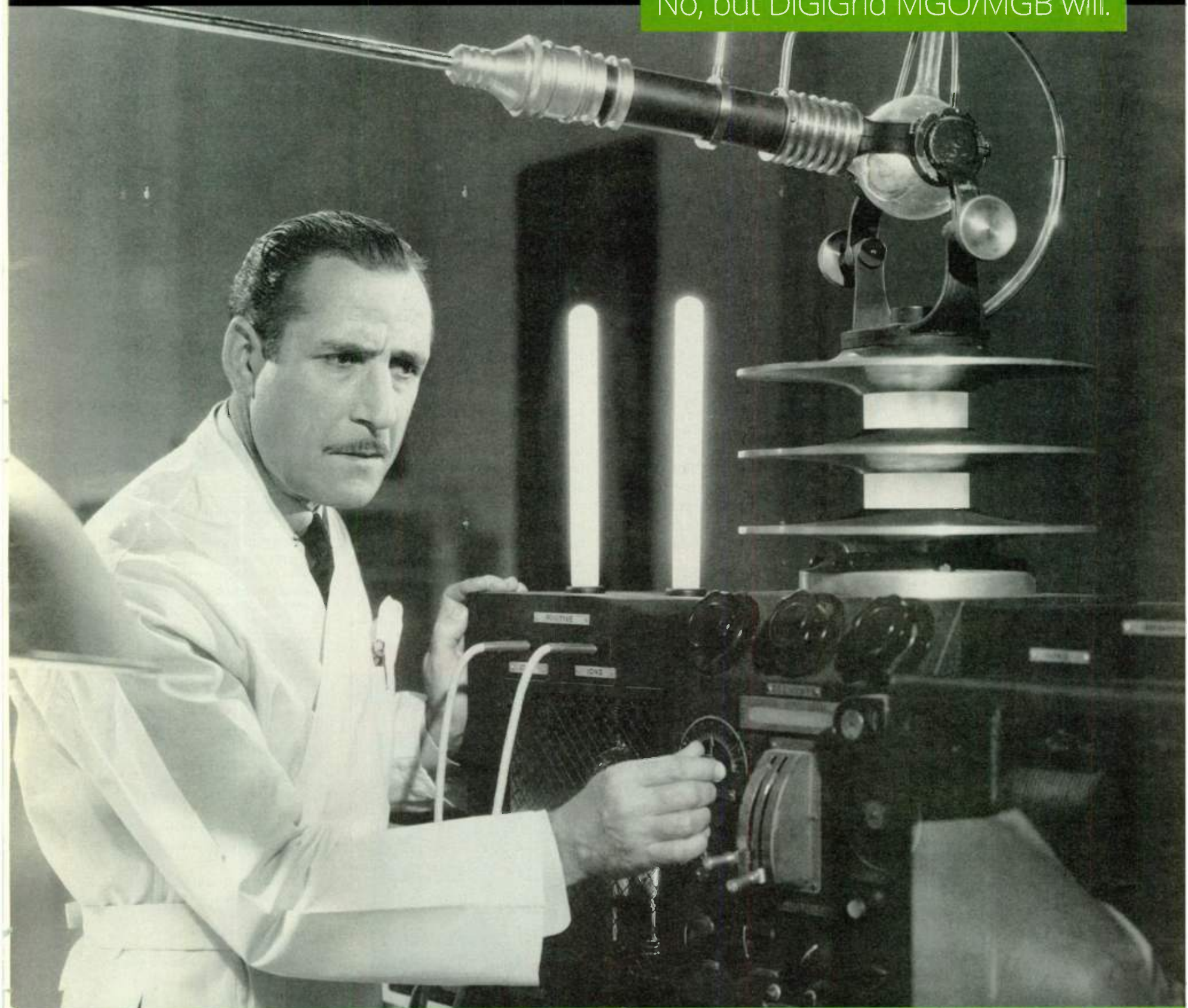
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Tis The Season To Get Busy

We've weathered another year together, intrepid reader. It seems for the past couple of years, we've been reporting optimism, at least cautious optimism, as we look forward to the next year. And here we are again. The economy is improving, but too slowly, and stability seems tenuous. Business is up for many, but there's little confidence in the gains—its certainly still rare to find a confidence level that's driving major expansion and investment. But let's not dwell in gloominess; it's the holidays, and we're supposed to be embracing a holiday spirit.

Our little industry is still chugging along, and we find joy in working in our quirky niche of the greater economy. That joy is based on the two fundamental elements of music and people. The love of music is what brought most of us here in the first place. Then we discovered a community of kindred souls to share the adventure. Maintaining, building upon and being fed by those relationships are as much ongoing motivations as the music; the music still provides the common denominator in the equation.

Music is an essential ingredient in the festivities of the holiday season, and special events are everywhere to be seen. That means that for many audio professionals, it's also their

busiest time of the year.

Christmas tree lighting extravaganzas, local holiday concert events, acts that tour specifically at the holidays and more can make for a busy season for live sound companies. That these are frequently one-off events makes for a lot of set up and tear down, but as with retailers, the profits of the season are what makes or

Music is an essential ingredient in the festivities of the holiday season

breaks a year for event production professionals.

That can apply to venues as well. For instance, in my neighborhood, the Grand Ole Opry moves from the larger Opry House back to its Ryman Auditorium roots for a few months each fall. I've been told that the reasoning is financial—the Opry House then gets booked for seasonal concerts, corporate events and a four-week run of the Radio City Holiday Spectacular with the Rockettes.

For house of worship profession-

als (and volunteers), the holiday season is filled with taxing tasks. Rehearsals and performances of musical productions help make a busy time of year even busier. Such events, and drama or stage events, go well beyond the norm, stretching available resources (and often requiring regrettable sonic compromises) and the technical capabilities of a HOW's technical staff.

The pattern rolls over into broadcast as well, with parades and other live events to cover, a bit more extravaganza than typical for sporting events, and seasonal specials to work into the normal flow of activities—we have to entertain all those folks with extra time off, don't we? It's so much easier for the recording studio guys, isn't it? They have their peak holiday activity in the summer (I have helped set up a decorated tree in a studio in July, to help the artists get in the holiday spirit).

In the spirit of the season, the staff of *Pro Sound News* and all of NewBay Media thanks you for your readership, wishes you and yours the happiest of holiday seasons and a healthy and prosperous 2014. May your sound be clear, may you always have ample headroom, may your path be undistorted, may your lines run straight, and your connections never fail you. Cheers <clink>!

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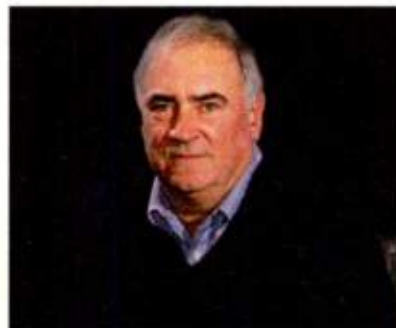
Gene Clair Dies at 73

LITITZ, PA—Walter Eugene Clair (widely known as Gene), co-founder of the live sound reinforcement company Clair Brothers, died December 3, 2013 at the age of 73 due to an illness.

Founded in 1966, Clair has become arguably the largest live audio provider in the world, supporting

tours for artists including U2, Bon Jovi, Paul McCartney, Carrie Underwood, Florence + the Machine, Jack White, Katy Perry and others.

Gene was born May 6, 1940; while working as electricians for Franklin & Marshall College in the 1960s, he and his brother, Roy Clair, provided the sound for musi-



Gene Clair passed away December 3 at the age of 73.

cal group Frankie Valli and The Four Seasons, and following the show, the band was so impressed with the audio quality that it invited Gene and Roy to tour with the act. This launched the start of Clair Brothers, and throughout his career, Gene served as a live audio engineer for a roster of artists that included Elton John, The Rolling Stones, the Moody Blues, Michael Jackson and Peter Wolf.

After selling his end of the business to his son Troy in 1995, Gene divided his time between Lititz and his mountain home in Sinnemahoning, PA. He was also a member of the Pennsylvania Forestry Association's Board of Directors, and spent every Penn State home game entertaining friends and family with tailgating extravaganzas.



THERE'S MORE ▲ See Elton John dedicate "Your Song" at Madison Square Garden in memoriam of Gene Clair at prosoundnetwork.com/dec2013.

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ISP Hits The Gym

LAS VEGAS, NV—Decibel CrossFit, a 4,800-square-foot space in Las Vegas, lives up to its name, thanks to an ISP Technologies pro audio sound system.

"I've always had good audio systems personally, so I know the huge difference quality equipment can make," said owner Terrell Newberry, "I love working out and listening to music, so I wanted Decibel CrossFit to sound good and bring the dBs. The sound really makes the environment come alive and provide energy for workouts." The resulting ISP Technologies system includes High Definition Monitors (HDM) 210s and the XMAX 212 subwoofer.

Newberry said, "Music makes the workout with our 3,200-watt ISP Technologies Pro Audio sound system. Thanks to Tom Hautka at Sounddoc.net who, not only sold me on ISP, but sold me the system."

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...if you wanna have it you can follow me.”
– Chris Lord-Alge

Legendary, five time GRAMMY® Award winning producer/engineer, Chris Lord-Alge, recently adopted Focusrite's RedNet as the cornerstone of his new workflow. Chris' star-studded resume is a veritable who's who of pop icons, including Aerosmith, Green Day, Muse, and Tina Turner to name only a few. For over two decades Chris depended on 48-track tape to interface with his console and array of mostly vintage outboard gear. Confronted with the reality that he will soon need to transition away from tape, Chris tested other D/A convertors and was only willing to "make the change" after hearing RedNet.

“I've trusted Focusrite for my bus limiter,” he says, “and when I heard RedNet against what I think sounds really good I was just really happy. Bottom line, if the sound wasn't there this would not be a discussion. Period.”

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FCC Petitioned On Spectrum Auction

WASHINGTON D.C.—Sennheiser, Shure, Audio Technica, Lectrosonics, and CP Communications are among those filing comments with the Federal Communications Commission (FCC) demanding changes regarding the upcoming spectrum auction scheduled for 2014.

The companies agree that the government auction will jeopardize use of wireless microphones and monitors in the 600 MHz range, and support the argument that the winners of the spectrum auction should compensate owners of wireless microphone equipment that will be rendered obsolete as a direct result of the planned spectrum repacking. Currently, the FCC has not announced any plans to compensate wireless microphone owners, who in some cases, may have to make investments in new equipment for the second time in re-

cent years.

“Wireless microphones are an essential ingredient of content creation in the United States,” commented Joe Ciaudelli, spectrum affairs, Sennheiser Electronic Corp. “Currently, the United States is the number-one content creator in the world when it comes to broadcasting, film production and live events. The A/V professionals that produce this content, which is enjoyed by both domestic and international consumers, depend on the 600 MHz frequency spectrum each day. Now they are being told that they must vacate this UHF space, and with no contingency or recourse to recover their equipment investments. This is grossly unfair, especially considering that this will be the second time this has occurred within a few years. This time, mics and monitors won’t be able to

simply be relocated into lower portions of the UHF, because it is already packed with replacement mics for ones rendered obsolete by the 700 MHz reallocation. TV stations currently operating in 600 MHz will also be relocated to lower channels, exacerbating the congestion.

“Not only does the pending spectrum repacking threaten to diminish U.S. leadership in content creation, it creates an unnecessary hardship to many thousands of audio professionals by forcing them to reinvest in compliant equipment,” he continued. “While adverse effects of the spectrum repacking will inevitably occur, simple fairness says that the auction winners who will derive revenue from the auctioned spectrum should provide compensation.”

“We encourage others to write to the FCC as well,” states Ciaudelli.

PRG’s Bittersweet NYC Tree Lighting

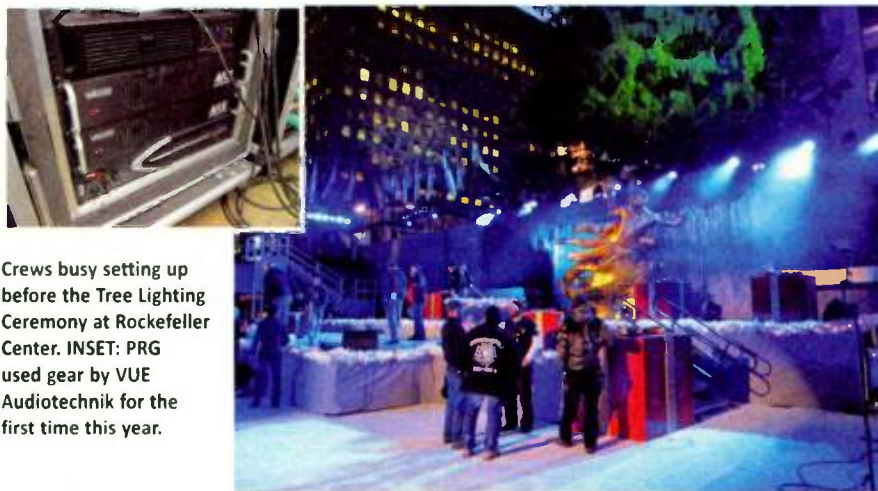
BY KELLEIGH WELCH

NEW YORK, NY—In New York City, the Christmas season doesn’t officially start until the tree at Rockefeller Plaza is lit—an event that happened December 1st during the televised annual Rockefeller Center Tree Lighting Ceremony. As always, Armonk, NY-based Production Resource Group (PRG) handled the event’s audio, but sadly, this year’s edition found the audio team remembering Jim Lovell of Cold Spring, NY, an audio crewmember who died only days earlier in a train derailment north of the city. NBC dedicated the broadcast to Lovell.

Of course, the show must go on, and it did, with a strong list of performers for the event, including Mary J. Blige, Goo Goo Dolls, Jewel and Mariah Carey. PRG has handled the event for more than two decades.

Beneath the 76-foot Norway spruce that was shipped to New York City back in early November sits the famous Rockefeller Center skating rink, which in turn held one stage, along with a VIP area. A second, smaller stage was located on the east side of the skating rink to alternate performances during the broadcast special. For speakers on those areas, PRG used a VUE Audiotechnik al-4 line array system.

For the public audience, the set



Crews busy setting up before the Tree Lighting Ceremony at Rockefeller Center. INSET: PRG used gear by VUE Audiotechnik for the first time this year.

up for the event covered a four block area, spanning from 48th Street to 51st Street between 5th and 6th Avenues in the center of Manhattan. To help distribute the sound down the streets, PRG set up al-4 and L-Acoustics V-Dosc line array systems on stands that cranked up above the crowds during the performance. “It’s a lot of area to cover, and we couldn’t do something like this without a quality speaker,” said Bob Rendon, vice president, Audio, at PRG

Three Yamaha PM5D consoles controlled the stages, with two for monitors and a third for FOH, manned by engineer Joe Turiczek. All of the wireless systems and mics, including a bedazzled Shure UR2 mic for Mariah Carey, were provided by Clair Global’s wireless division.

On Sunday, December 1, Lovell,

58, was traveling into New York City on the Metro-North Hudson train line when the train derailed. Lovell was one of four passengers who died that day.

Lovell, a freelance audio engineer with PRG, had worked on the tree lighting ceremony for 18 years, Rendon said, and had been traveling into the city that morning to help set up for Wednesday’s event. He described Lovell as a kind, dedicated worker, who always showed up early ready to work, rain or shine.

Members of Lovell’s community have started an online fundraiser to help support Lovell’s family. To donate, visit <http://www.gofundme.com/5jmdbg>. At press time, the fundraiser, intended to raise \$15,000, has already passed the \$110,000 mark.

PRG
www.prg.com

Todd-Soundelux Set Through 2023

HOLLYWOOD, CA—Todd-Soundelux has announced that it has extended lease terms by 10 years for two of the company’s locations, including its Todd-AO facility in Hollywood and its Pacific Ocean Post (POP) facility in Santa Monica.

“These locations are strategically important for both the Todd-Soundelux family, as well as for the creative communities we serve,” said David F. Alfonso, owner of Todd-Soundelux.

The company also announced it would be making a significant investment in physical and technical upgrades at both facilities.

“We are committed to envisioning and realizing the next iteration of a fully integrated and deeply guest-focused post production sound company,” continued Alfonso. “Todd-Soundelux has helped set the bar for excellence for more than 60 years in bringing content to life through sound, and we are prepared and committed to carry that tradition forward.

“It is very gratifying for me to work as part of a company willing to make bold, long-term investments in our business, our people and our facilities,” said Kevin O’Connell, who serves as the company’s chief creative officer as well as one of its re-recording mixers. “The company’s new owner represents a different kind of industry leader, one who is completely committed to supporting the company’s community of artists, and making smart investments for the future. As a keen observer of the state of post production, I am incredibly encouraged by what is currently happening within the Todd-Soundelux organization.”

The Hollywood location consists of five mixing stages, two ADR stages, transfer facilities, and a number of production offices and editorial rooms. POP consists of 11 mixing stages, seven voice over booths and an ADR/Foley stage.

Todd-Soundelux
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WRH

Supporting Schegenfest

VINICA, SLOVENIA—Schengenfest, one of Slovenia's largest festivals, hosted performances by UK rockers Skunk Anansie, Belgium's Triggerfinger, and German reggae artists Gentleman and the Evolution this year. Performances spanned three stages, with audio provided by one of the country's concert sound providers, Turjak-based Akustika Pirman.

The Main Stage was outfitted with 16 Renkus-Heinz VLX3 cabinets and 24 DRS18-2B subwoofers per side. Five PN102 cabinets provided front fill, with six PN102LA boxes per side deployed from the FOH roof to cover the area shaded by it. Analog and digital were represented at FOH, with DiGiCo SD8 and Soundcraft MH-3 48 consoles. Xilica XP-4080 processors handled system processing, with Lab.gruppen amplification. Stage monitors were also Renkus-Heinz, including



Concert sound company Akustika Pirman provided Renkus-Heinz PAs for every stage at Schengenfest in Slovenia.

12 PNX151 wedges, side fills with DRS18-2B subs, and a PNX121 and DRS18 rig for drum fill.

The Electro Stage was an ongoing DJ party, pumped up with left and right arrays of 12 STXLA/9 cabinets, with bass covered by 16 DRS18-2B subs. Monitors for the DJ included an IC Live SUB IC215 and two PN102LA cabinets per side, along with six more PNX121 boxes for additional monitoring. A DiGiCo SD11 console handled FOH mix, with XTA processing and Lab.gruppen amps.

Over at the smaller, more intimate riverfront Beach Stage, a single TRX151T and DRS18 sub per side

handled PA duties, with PNX121 boxes for monitoring.

"I knew we needed a truly powerful setup for this event, as we were expecting a huge crowd," said system engineer Ales Dravinec. "We wanted to create a system that would deliver excellent throw across the entire frequency range, and we came up with a system that gave us not just great coverage, but headroom to spare. Setup was straightforward and effortless as well."

Renkus-Heinz
renkus-heinz.com

Adamson Goes Down Under

MELBOURNE, AUSTRALIA—Located in a suburb of Melbourne, Australia, the Hawthorne Town Hall has acted as a library, museum and gallery space since 1994, and is now undergoing a redevelopment into the Hawthorne Art Centre. As part of this redevelopment, a new Adamson Metrix-I line array system with Metrix Sub-I dual 15-inch subwoofers was installed to the venue's main hall and chandelier room.

The final system designs were created and optimized by Simon Tait of CMI, who also commissioned and tuned the systems.

Hanson and Associates, the consultant on the project, set criteria for the new system that includes a minimum STI (Speech Transfer Index) of 0.6 coupled with a +/-3 dB variance between 80 Hz and 15 kHz across the entire listening area. Installation of delay zones was not feasible for aesthetic reasons, therefore the entire throw in the room (approximately 100 feet) had to be accomplished using only the front arrays.

Tait specified main arrays each comprised of eight Metrix-I enclosures flown left and right, with Metrix Sub-I subwoofers also provided for applications requiring enhanced low end. The only additional loudspeakers in the system are attached to the face of the stage

to bolster coverage to the front seating rows. Rutledge AV installed the system under Project Manager Daniel Woodward.

The chandelier room is a much smaller space that accommodates up to 200, depending upon how the room is used. Two left-right arrays, comprised of 4 Metrix-I enclosures, were installed above the small balcony in the room. The new systems



A new Adamson Metrix-I line array system with Metrix Sub-I dual 15-inch subwoofers was installed at Town Hall in Hawthorne, Australia.

are powered by MC2-T1500 amplifiers in bridged mode for the subs, MC2-T3500 for mids and MC2-T1500 for HF. Speaker management is performed by a group of four XTA-DC1048 processors.

Adamson Systems
adamsonsystems.com

Turbosound HQ to Relocate

MANCHESTER, UK—Loudspeaker manufacturer Turbosound will relocate its headquarters to Manchester, UK, when the lease ends at its current headquarters location in Sussex, UK. As a result, the company's manufacturing will move to premises owned by MUSIC Group in Kidderminster, which serves as Midas and Klark Teknik's UK manufacturing facility and Music Group's European Care Centre.

Turbosound's research and development activities will relocate to MUSIC Group's research facility in Manchester, which houses more than 60 engineers responsible for Midas and Klark Teknik research and development. Existing staff have been offered the opportunity to relocate to the new premises.

"I am very excited about the future of our Professional Division and Turbosound is an integral part of our vision," commented Nigel

Beaumont, senior vice president, Professional Division. "Our long-term strategy includes the opening of a new acoustic and digital research facility in Manchester which will allow the integration of Midas and Klark Teknik's world-class digital technology expertise with Turbosound's award-winning speaker technology. Music Group also recently acquired multi-patented and cutting-edge technology for steerable line arrays that allows the control of up to eight beams simultaneously, which combined with our in-house expertise will give us a major lead against our competitors."

Beaumont said the company also plans to release its largest range of new Turbosound products at the 2014 Winter NAMM show (January 23 to 26, Anaheim, CA).
Turbosound
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Grammy Production Nominations Named

BY STEVE HARVEY

NEW YORK, NY— The Recording Academy announced its nominations for the 56th Annual Grammy Awards in a special one-hour CBS broadcast on Friday, December 6.

Mastering engineer Bob Ludwig is among the frontrunners with five nominations. Jay Z leads the nominations with nine. Kendrick Lamar, Macklemore & Ryan Lewis, Justin Timberlake and Pharrell Williams each received seven nominations. Drake is also up for five awards. The 56th Annual Grammy Awards will be held January 26, 2014, at Staples Center in Los Angeles. It will be broadcast live in high-definition TV and 5.1 surround sound on CBS from 8–11:30 p.m. (ET/PT).

The engineering, production, mastering and remixer nominations include:

RECORD OF THE YEAR

- “Get Lucky” - Daft Punk & Pharrell Williams
Thomas Bangalter & Guy-Manuel De Homem-Christo, producers; Peter Franco, Mick Guzauski, Florian Lagatta & Daniel Lerner, engineers/mixers; Bob Ludwig, mastering engineer
- “Radioactive” - Imagine Dragons
Alex Da Kid, producer; Manny Marroquin & Josh Mosser, engineers/mixers; Joe LaPorta, mastering engineer
- “Royals” - Lorde
Joel Little, producer; Joel Little, engineer/mixer; Stuart Hawkes, mastering engineer
- “Locked Out Of Heaven” - Bruno Mars
Jeff Bhasker, Emile Haynie, Mark Ronson & The Smeezingtons, producers; Alalal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin & Mark Ronson, engineers/mixers; David Kutch, mastering engineer
- “Blurred Lines” - Robin Thicke Featuring T.I. & Pharrell
Pharrell, producer; Andrew Coleman & Tony Maserati, engineers/mixers; Chris Gehringer, mastering engineer

ALBUM OF THE YEAR

- *The Blessed Unrest* - Sara Bareilles
Sara Bareilles, Mark Endert & John O’Mahony, producers; Jeremy Darby, Mark Endert & John O’Mahony, engineers/mixers; Greg Calbi, mastering engineer
- *Random Access Memories* - Daft Punk
Julian Casablancas, DJ Falcon,



Todd Edwards, Chilly Gonzales, Giorgio Moroder, Panda Bear, Nile Rodgers, Paul Williams & Pharrell Williams, featured artists; Thomas Bangalter, Julian Casablancas, Guy-Manuel De Homem-Christo, DJ Falcon & Todd Edwards, producers; Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le Braz & Daniel Lerner, engineers/mixers; Bob Ludwig, mastering engineer

- *Good Kid, M.A.A.D City* - Kendrick Lamar
Mary J. Blige, Dr. Dre, Drake, Jay Rock, Jay Z, MC Eiht & Anna Wise, featured artists; DJ Dahi, Hit-Boy, Skhyye Hutch, Just Blaze, Like, Terrace Martin, Dawaun Parker, Pharrell, Rahki, Scoop DeVille, Sounwave, Jack Splash, Tabu, Tha Bizness & T-Minus, producers; Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio ‘Veto’ Iragorri, Mike Larson, Jared Scott, Jack Splash & Andrew Wright, engineers/mixers; Mike Bozzi & Brian ‘Big Bass’ Gardner, mastering engineers
- *The Heist* - Macklemore & Ryan Lewis
Ab-Soul, Ben Bridwell, Ray Dalton, Eighty4 Fly, Hollis, Mary Lambert, Buffalo Madonna, Evan Roman, Schoolboy Q, Allen Stone, The Teaching & Wanz, featured artists; Ryan Lewis, producer; Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy & Pete Stewart, engineers/mixers; Brian Gardner, mastering engineer
- *Red* - Taylor Swift
Gary Lightbody & Ed Sheeran, featured artists; Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker & Dan Wilson, producers; Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Taylor Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin,

Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark “Spike” Stent & Andy Thompson, engineers/mixers; Tom Coyne & Hank Williams, mastering engineers

BEST ENGINEERED ALBUM, NON-CLASSICAL

- *Annie Up* (Pistol Annies)
Chuck Ainlay, engineer; Bob Ludwig, mastering engineer
- *The Blue Room* (Madeleine Peyroux)
Helik Hadar & Leslie Ann Jones, engineers; Bernie Grundman, mastering engineer
- *The Devil Put Dinosaurs Here* (Alice in Chains)
Paul Figueroa & Randy Staub, engineers; Ted Jensen, mastering engineer
- *...Like Clockwork* (Queens of the Stone Age)
Joe Barresi & Mark Rankin, engineers; Gavin Lurssen, mastering engineer
- *The Moorings* (Andrew Duhon)
Trina Shoemaker, engineer; Eric Conn, mastering engineer Label: Andrew Duhon
- *Random Access Memories* (Daft Punk)
Peter Franco, Mick Guzauski, Florian Lagatta & Daniel Lerner, engineers; Bob Ludwig, mastering engineer

BEST REMIXED RECORDING, NON-CLASSICAL

- “Days Turn Into Nights” (Andy Caldwell Remix)—Andy Caldwell, remixer (Delerium Featuring Michael Logen)
- “If I Lose Myself” (Alesso Vs. OneRepublic)—Alesso, remixer (OneRepublic)
- “Locked Out Of Heaven” (Sultan + Ned Shepard Remix)—Ned Shepard & Sultan, remixers (Bruno Mars)
- “One Love/People Get Ready” (Photek Remix)—Rupert Parkes, remixer (Bob Marley and the Wailers)

- “Summertime Sadness” (Cedric Gervais Remix)—Cedric Gervais, remixer (Lana Del Rey)

BEST SURROUND SOUND ALBUM

- *Live Kisses* (Paul McCartney)—Al Schmitt, surround mix engineer; Tommy LiPuma, surround producer
- *Sailing the Seas of Cheese* (Deluxe Edition) (Primus)—Les Claypool & Jason Mills, surround mix engineers; Stephen Marcussen, surround mastering engineer; Les Claypool & Jeff Fura, surround producers
- *Signature Sound Opus One* (Various Artists: Media Hyperium 3)—Leslie Ann Jones, surround mix engineer; Michael Romanowski, surround mastering engineer; Herbert Waltl, surround producer
- *Sixteen Sunsets* (Jane Ira Bloom)—Jim Anderson, surround mix engineer; Darcy Proper, surround mastering engineer; Jim Anderson & Jane Ira Bloom, surround producers
- *Sprung Rhythm* (Richard Scerbo & Inscape)—Daniel Shores, surround mix engineer; Daniel Shores, surround mastering engineer; Dan Merceruio, surround producer

BEST ENGINEERED ALBUM, CLASSICAL

- *Hymn to the Virgin* (Tone Bianca Sparre Dahl & Schola Cantorum)—Morten Lindberg, engineer
 - *La Voie Triomphale* (Ole Kristian Ruud & Staff Band of the Norwegian Armed Forces)—Morten Lindberg, engineer
 - *Roomful of Teeth* (Brad Wells & Roomful of Teeth)—Mark Donahue & Jesse Lewis, engineers
 - *Vinci: Artaserse* (Diego Fasolis, Philippe Jaroussky, Max Emanuel Cencic, Daniel Behle, Franco Fagioli, Valer Barna-Sabados, Yuri Mynenko & Concerto Köln)—Hans-Martin Renz, Wolfgang Rixius & Ulrich Ruscher, engineers
 - *Winter Morning Walks* (Dawn Upshaw, Maria Schneider, Australian Chamber Orchestra & St. Paul Chamber Orchestra)—David Frost, Brian Losch & Tim Martyn, engineers; Tim Martyn, mastering engineer
- In the **PRODUCER OF THE YEAR, NON-CLASSICAL** category, the nominees include Rob Cavallo, Dr. Luke, Ariel Rechtshaid, Jeff Tweedy and Pharrell Williams.

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Film Review

Recently, we blogged a review of *The Greatest Ears In Town: The Arif Mardin Story*, a new documentary about the legendary producer/arranger. Here's an excerpt:

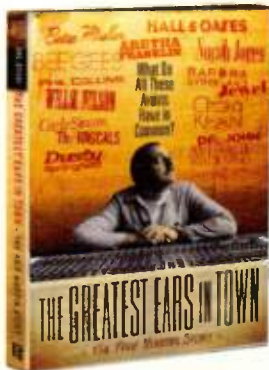
The film often feels like a master class on how to become a world-renowned producer, as the likes of George Martin, Ahmet Ertegun, Hugh Padgham, Quincy Jones, Phil Ramone and others weigh in with a variety of viewpoints and stories.

Martin, who like Mardin came to pop production from a background in classical music, modestly states, "We weren't the prime movers; the prime movers were the guys who write the song and perform it. So here we have a beautiful, fantastic portrait and all we're really doing is hanging a very good frame on it and making it look a lot better because of that."

Backing up that self-effacing view, Mardin announces, "I have no ego," to which Ramone adds, "And yet he has to have the strongest ego in the room so that the artist doesn't lose faith." Jones offers, "When you're dealing with Billy Eckstein, Ray Charles and Frank Sinatra, man, you better know what you're talking about, 'cause they will eat your skin off!"

But talking about what producers do is one thing; seeing a master at work is another, and the documentary affords that opportunity numerous times. Mardin had an innate ability to put artists at ease and draw the best out of them, and that gift is displayed throughout the flick, particularly when he alternately coddles and joshes a grumpy Dr. John through a difficult vocal.

Read the rest at prosoundnetwork.com/dec2013



BLOGGINGS

QUEEN'S STUDIO OPENS TO THE PUBLIC

The Montreux Jazz Festival has long been a key tourist attraction for the small Swiss city on the shores of Lake Geneva, but now it's not the only musical one. Queen – The Studio Experience has opened within Mountain Studios, the recording facility that was owned by the classic rock act from 1979 to 1993. During that time, the band best-known for songs like "Bohemian Rhapsody," "We Will Rock You/We Are The Champions" and "One Vision," recorded seven albums inside the Tom Hidley-designed space, and now visitors can tour it, seeing where some of their favorite music was created.



AN INTRODUCTION

New PSN blogger Eyal Levi is a heavyweight when it comes to producing and engineering modern metal, having worked on 50-plus albums in the last decade with some of the most respected names in the genre. He can't be pigeonholed as "a metal guy" though, as you'll see here in his first post, where he explains why he's coming to our pages, what to expect and how you can get involved.



Read these and other blog posts at prosoundnetwork.com/dec2013



sweet tweet links

Pro Sound News shares dozens of interesting audio links every month via @prosoundnews on Twitter; here's a sampling. Get the links at prosoundnetwork.com/dec2013.

- ▶ A truly inspirational story to start the week about concert crews making a difference around the world.
- ▶ In @Nytimes: In Urban War for Peace and Quiet, Soundproofers Are Busier Than Ever.
- ▶ Police search for shooter in Chamblee, GA recording studio murder.
- ▶ The soap opera surrounding saving the former Record Plant continues....

video vault



Blackbird Fly-By

Long a Nashville mainstay, Blackbird Studios has hosted more country and rock acts than you can shake a stick at. Recently, owner John McBride took cable music network Fuse behind-the-scenes for a funky studio tour, explaining how a reverb chamber works, showing off the prized API and Neve consoles on site and literally throwing a wildly rare, prototype stereo Telefunken 251 (pictured) to an unsuspecting interviewer. Catch the clip at prosoundnetwork.com/dec2013.

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Indie Film Sound

(continued from page 1)

dent of Allied Post Audio and head of the Los Angeles Post Production Group. "There's a real lack of understanding that a microphone is not a microphone—meaning, they're not all the same. I do a lot of reality television, and I've had producers call to tell me that they were going to do all of their pickups on an iPhone, and they wondered what my thought was. I had to be polite!"

"With the advent of digital photography, where you don't need to deal with film anymore, anyone with an iPhone and a laptop can make a movie," comments Gary Coppola, a Los Angeles-based independent audio post specialist. "A lot of young, up-and-coming filmmakers are very conversant with computer technology. But they don't really know necessarily what it takes to mix a movie."

And it isn't just the first-timers, apparently. "There are people that have been in the business for 30 years who still don't understand what it is that sound people do," says Coppola.

"I do feel a common mistake is not hiring experienced people for production sound, or not hiring any production sound people at all," says Lawrence Everson, a multi-discipline digital production artist who is increasingly focused on audio post for indie films, working out of his facility in downtown L.A. "Once they make that mistake, they realize by the time they get to post the importance of

sound, or how much it's going to cost to fix everything. And sometimes how much more it's going to cost to fix everything than it would have been to hire people earlier in the process."

"If you say 'we're just going to ADR all of these scenes later,' that's fine, you can make that choice," says Woodhall. "However, the consequence of that might be two actors, 10 lines, 10 takes a line. You have 200 takes; now you have to sort through those takes, decide on the reading, the lip sync, the ambient quality. And if it's a SAG low-budget movie, you're also paying your actors to come in. It becomes a gigantic thing that you could have done properly in 10 minutes."

The downward pressure on budgets—and indie films typically have less cash than reality TV, says Coppola—has made it increasingly difficult for sound artists to survive in the business. "No one wants to spend money on sound," Coppola reports. "Partly because they don't understand what goes into it, and they think that anyone with GarageBand can do it. They don't understand the level of skill that it takes to really do a good job. Also, I think their expectations are not quite as high as they once were; they're willing to accept less."

Like many in the business, which has seen a film mix team go from three, to two, to one man, Coppola has increasingly become a jack-of-all-trades. "On a lot of these indie films, not only am I mixing the movie but I'm also supervising and editing them."

The ubiquity of Avid's Pro Tools in the filmmaking process has been

an enabler, it seems. "Basically, you're sitting in front of an editing machine, so you learn how to edit," said Coppola. "It's a lot easier to just move an out-of-sync ADR line in two seconds instead of calling in an ADR editor and waiting for an hour. Half my job now is editorial."

But for all its importance, technology tends to take a back seat in creative discussions, in Everson's experience: "While the costs of filmmaking are coming down and lines are blurring as directors are wearing multiple hats and being technically proficient in a lot of different areas earlier in their careers, none of that is as important as the combination of being able to give good creative direction and knowing how to communicate across departments and workflows. Being able to talk tech as a director doesn't mean anything if you can't convey what the story is about in a scene," he says. "How to tell a story with audio is always at the heart of everything we do as sound editors and mixers."

Everson, like his compatriots in low-budget projects, is happy to educate newbies. "The main piece of advice I tend to dispense to beginner filmmakers is that the earlier people are brought on board in a project, the more the lines of communication can be opened between departments in order to establish good workflows that work for everybody and the budget."

Technological developments may actually be leading to a general improvement in audio quality, Woodhall believes. In the past, digital sound

and picture were recorded to one tape, then transferred into the computer. Now, he says, "People are using a Zoom [recorder] and their Canon 5D [camera] to shoot. Just due to the fact that we're going back to dual system sound, some of the projects are sounding way better than projects that were coming to me from digital video, because they're now forced to use a separate sound person."

Still, mixers may be expected to work miracles. "I did a documentary where I put out what I thought was a reasonable bid," Coppola recalls. "The filmmaker didn't want to pay even that much. He found someone to do it for half as much money. The film was going to Tribeca [Film Festival]; the week before, he calls me in a panic—it sounds like crap. He asks if I can fix it. I had a day and a half to remix it."

Increasingly, says Coppola, indie filmmakers expect more, but want to pay less. "And because we love what we do, we try to please them and help them achieve their goals. More often than not, we're able to, because we just work harder and work faster. The technology and our skill set allows us to do that. I mix movies in three days that never would have been done in less than two weeks—and I'm doing them by myself."

Everson, too, loves his job: "I do find it such a uniquely collaborative art form. I can't think of anything else like it, with such a huge number of different people, all with various skill sets, having to work together to tell a story."

Music Group City Set To Open Mid-2014

ZHONGSHAN, CHINA—A year ago, Music Group broke ground on its aptly named Music Group City, a new campus that will house the design, building and distribution facilities for its Midas, Klark Teknik, Turbosound and Behringer brands.

Undertaken in September of 2012 with a gala cornerstone ceremony, the main building will be an enormous, 3 million square-foot structure supported by 2,500 support beams, with a total combined length of more than 40 miles (65 km). When complete, the US\$ 70 million, 70-acre complex will include a dedicated factory space housing more than 100 automated manufacturing lines, fully automated transducer production lines, injection molding and hydro-forming facilities, plus a total "clean-air" wood products and painting pavil-



An artist's rendering of Music Group City, scheduled for completion in mid-2014.

ion. On site will also be a single-story, fully automated warehouse directly connected to an online B2B Partner Portal that will allow real-time ordering and distribution.

In total, the facility will house 10,000 employees, with an estimated 5,000 living on site. The campus will also offer on-premise childcare, medical services and recreation to all those living on the campus.

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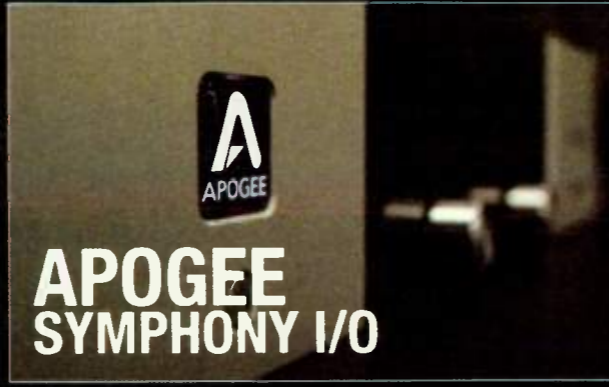
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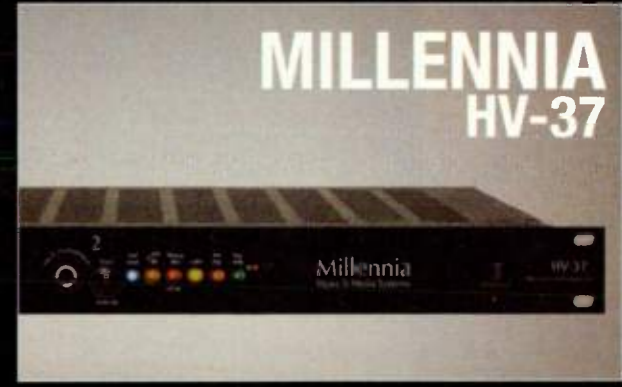
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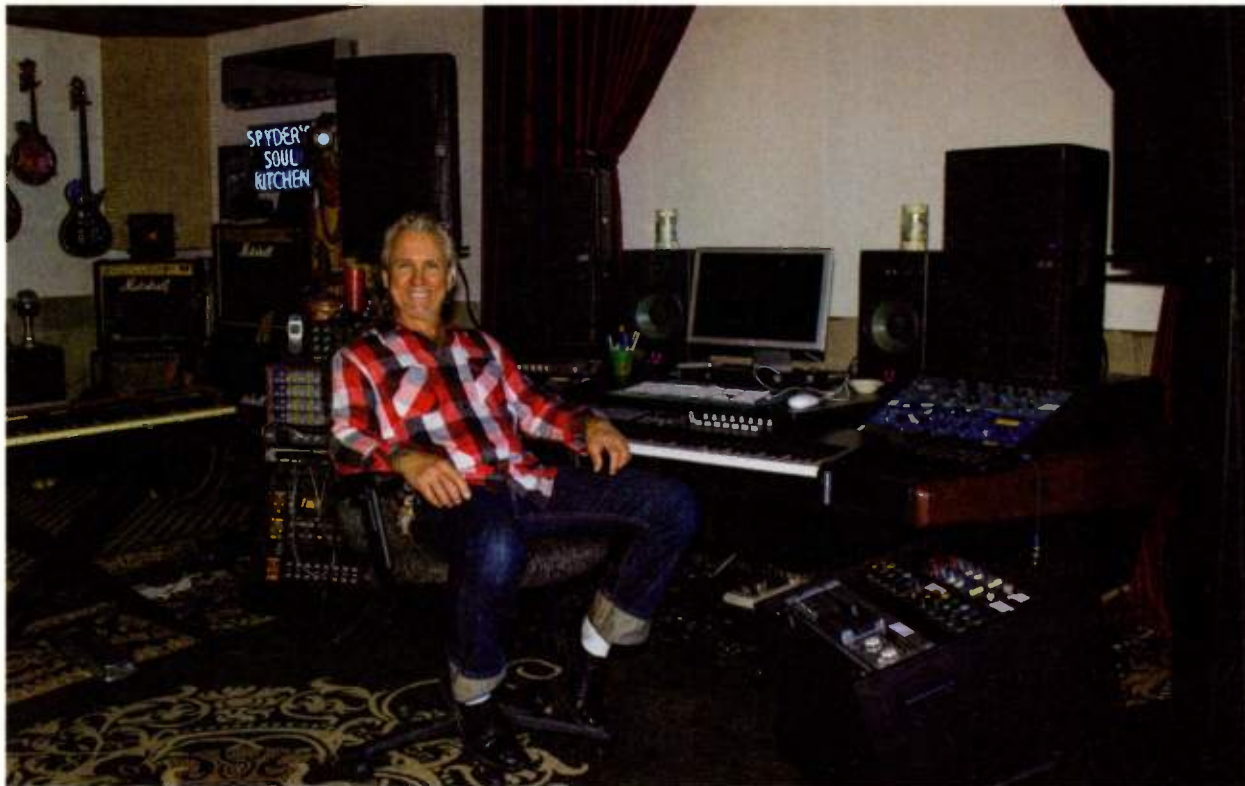
Outfitting Spyder's Kitchen

BY STEVE HARVEY

MALIBU, CA—Neil “Spyder” Giraldo, the first guitarist to appear on MTV, the man who played all of the guitars (and the bass) on Rick Springfield’s 1991 chart-topper, “Jessie’s Girl,” and who has played guitar on every record by his wife, Pat Benatar, does not regard himself as a virtuoso guitar player. “I consider myself more an arranger and a producer; I use tools to create music and songs,” he says.

As his career first took off and the money started rolling in, instead of buying guitars, Giraldo began collecting studio equipment. “In the early days, I was buying Pultecs and Fairchilds and EMT 250s. I was buying studio gear, because I felt like the studio was my home. I felt really comfortable in it, and I wanted to have really good analog gear,” he recalls.

Although considered a guitar virtuoso by many, Giraldo’s first professional recording gig was on piano—on which he is equally adept—with Rick Derringer. As he has noted in past interviews, there was room for only one guitarist in Derringer’s band, so Giraldo moved on, subse-



Neil “Spyder” Giraldo’s latest home studio employs a plethora of analog hardware around Avid’s Pro Tools and composing keyboards on an Argosy Console Dual 15 Workstation.

quently running into producer Mike Chapman, who put him together with a singer he had just signed to Chrysalis Records, Pat Benatar.

Benatar’s 1979 debut album went platinum and produced several Top 30 singles, including one written by Giraldo. They have since worked together—with Giraldo typically taking on the roles of producer, arranger, songwriter and multi-instrumentalist—on a dozen albums, many of which have been certified gold or

platinum, spawning over a dozen Top 40 singles, while also earning Benatar four Grammys. They married in 1982.

It was a single from Benatar’s third album that earned Giraldo the distinction of being the first guitarist seen on MTV. “You Better Run” was the second song played on the new channel, right after the Buggles video, “Video Killed the Radio Star,” which does not feature a guitarist.

With the gear he has amassed over the years, Giraldo has built and out-

fitted a studio at every home the couple has bought over the past 33 years. “Every time we buy a house, we’re in there for five years. I go there, look at it and build another studio. The new one’s kind of cool because it’s a barn,” he reports.

Located on the 11-acre grounds of the couple’s latest home in the mountains north of Malibu, the barn features a 25-ft. x 25-ft. recording area with an upper story that Giraldo uses

(continued on page 30)

Universal Mastering’s Massive Makeover

BY STEVE HARVEY

UNIVERSAL CITY, CA—Universal Mastering Studios (UMS) has made a change to its production and mastering workflows with the adoption of the SADiE Series 6 platform in the facility’s two main mastering rooms, four production suites and one dual-purpose room. UMS, located in the Cahuenga Pass between Hollywood and the San Fernando Valley, has also acquired Prism Sound’s multichannel modular ADA-8XR converter for the three rooms that handle mastering, plus Prism Sound Lyra 2 audio interfaces for the four dedicated production rooms.

The changeover is a break from tradition at UMS, which had been on its previous platform since the facility’s previous incarnation. “Back in the day, 23 years ago, we were MCA Recording Studios,” explains



At Universal Mastering Studios, (l-r) Pete Doell, senior mastering/mixing engineer, Warren Sokol, engineer, and Nick Dofflemyer, senior director of studio operations, show off one of two SADiE Series 6 systems recently added at the facility together with Prism Sound converters and interfaces.

Nick Dofflemyer, senior director of studio operations at UMS, which is part of Universal Music Logistics – Digital Ops, a division of Universal Music Group (UMG).

Managers at MCA were early adopters of the nascent Apple IIC hardware and the previous DAW software. But when that developer changed ownership, the focus moved away from its mastering product and support deteriorated. Although the UMS engineering team is having to get accustomed to the PC platform after two-and-a-half decades on Macs, says Dofflemyer, happily that meshes nicely with UMG’s transition away from a dedicated IT department to third-party support from Hewlett-Packard.

Of course, everyone has also had to quickly familiarize himself with the new SADiE software. But since the initial SADiE demo was set up

(continued on page 32)



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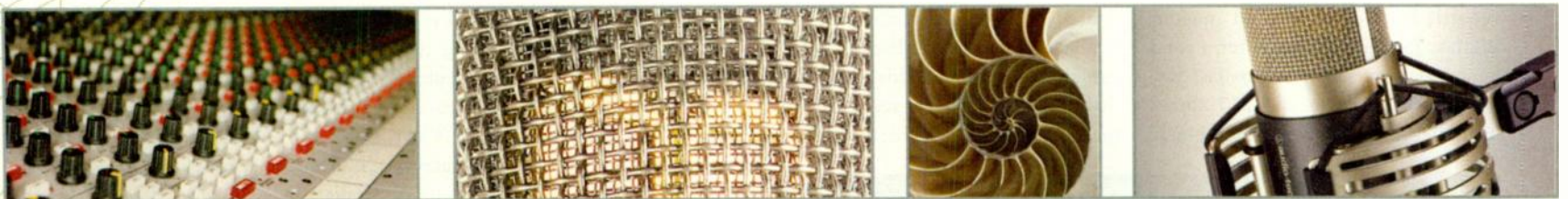
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Noise¹ 5 dB SPL

Impedance 50 ohms

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Realizing A Dream: Addiction Sound

BY FRANK WELLS

While music happens in abundance on Nashville's Music Row, a creative conclave has also thrived for decades 10 minutes south of the Row in Berry Hill. Within a few residential blocks are top-notch commercial recording facilities (House Of Blues, Blackbird Studios), retail sales (Pepper's Pro Shop, Vintage King Nashville, GC Pro), world-renowned talent (Glenn Meadows and John Mayfield at Mayfield Mastering) and a number of quasi-private facilities owned by producers, engineers and artists alike (Bob Ezrin, Randy Scruggs, Mitch Dane and Vance Powell)—and that's but a sampling.

Into the latter category falls Addiction Sound, a two-room, private recording and production facility co-owned and developed by guitar-slinger/engineer/producer David Kalmusky and Jonathan Cain, best-known as the keyboard player and lead songwriter for the band Journey. The studio was built from the ground up, specified by Cain and Kalmusky, working closely with acoustic designer Chris Huston. Cain's wife, Elizabeth, developed the interior décor, and the aesthetic result is visually stunning while being warm and inviting (including amenities like a chef's kitchen, patio, writing room and lounges). The sonic and technical environment is the stuff dreams are made of—fulfilling the vision of Cain and Kalmusky.

Having met when Kalmusky produced a project for Cain's daughter Madison (who, with Miles Schon, opened for Journey in Japan this year), Kalmusky went on to help record, and fully mix and master, the last Journey album. After a solid career as a musician (in his last two years of touring, he did 217 shows around the world as a guitar player



Control Room A at Addiction Sound, with the main studio beyond.

for The Wilkinsons, who he also produced and recorded), Kalmusky had weaned himself off the road and set up shop in a small Berry Hill room. Cain, still performing some 200 dates a year, had relocated his base to Nashville. "It's not that we're the busiest guys in the world," says Kalmusky. "It's just that we both owned studios. I had a little mix room and Jon had a big cutting room, so we actually put our stuff together and decided to be in the building together."

The studio is designed and intended foremost for Cain and Kalmusky's projects. "In this economy and this day and age, we didn't build a studio to have a commercial source of making income necessarily, because that's a little ridiculous," explains Kalmusky. "This is mostly a private studio; it's not really a commercial studio, so we actually have

it set up as a production space. We leave the [drum] kit miked up—a couple of kits miked up—the piano miked up. [In] my room, I've got guitar cabinets and heads, and I've retired my guitar cartage...it's sort of like a creative space where we can just unmute something and hit tape."

The two core studio spaces are A, the tracking room, and B, Kalmusky's personal playground. It's a hybrid facility, blending ample outboard gear, vintage consoles, Avid Pro Tools and SSL Nucleus console/controllers. Both rooms feature refurbished Trident TSM consoles. Kalmusky reveals, "On vocals, I shoot out a lot of stuff...We'll do it blind and we'll listen and I'll sit with an artist that likes doing that kind of thing, that's very meticulous about listening to different microphones and pres—and these TSM pres, for vocals, for me, for whatever reason, seem to win a lot." Studio A also features an MCI JH 24 analog deck, easily routed to be used stand-alone, on the way to Pro Tools or bypassed entirely. Analog outboard includes Empirical Labs Distressors and an EL7 Fatso; additional dynamics processing from Neve,

SSL, Universal Audio, Tube Tech, Joe Meek and dbx; EQs from Neve, BAE, API, Pultec and Purple; and mic pres from Grace Designs, Neve, BAE and Manley Labs.

The main tracking space in A was designed specifically with the owners' drum sound preferences in mind. "Jon and I both wanted a room that we could just pull the room mics up in without having to shelf [EQ] everything, and the cymbals just don't take over," Kalmusky explains. "We've worked with Chris really hard to achieve that, where there's a really good balance in this room. It's a little interesting to talk in the room because you can hear all the reflections and diffusion. I love recording drums in here."

There are four iso booths for Studio A as well, including one designated for Cain's Fazioli grand piano. In the back of the control room is a vocal booth, where Kalmusky says the artist gets "the best seat in the house. They get line of sight to the producer/engineer. They see the whole session go down, but nobody's looking at them."

The control room designs eschew the use of main monitors. In A,

(continued on page 57)



David Kalmusky in front of the vintage Trident TSM in Addiction Sound Studio B.

STUDIO: ADDICTION SOUND OWNERS: JONATHAN CAIN/DAVID KALMUSKY LOCATION: BERRY HILL, TN

There's more ▶ Follow the construction of Addiction Sound through dialog and photos, including real-time development of the live chamber, via prosoundnetwork.com/dec2013.

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Rich Tozzoli's new iMac interfaced with his UAD Apollo.

In his Continuing Adventures in Software, Rich Tozzoli nabs a new secondary rig for production chores and more.

There's nothing like the feeling when the UPS guy knocks on your door with a big box of goodness. This time, I treated myself to a brand-new 27-inch, 3.2GHz quad-core iMac. Not long ago, we might have delegated an iMac to doing some word processing, graphics and internet use. Now, however, these inexpensive, powerful tools can easily run some serious sessions.

Ordering through MacMall, I got the 27-inch, 3.2 GHz quad core Intel i5 Haswell machine for \$1759.99. They had a good deal on Apple Care for \$129.99. To me, buying Apple Care is such a no-brainer, because they fix any problem you may have quickly and efficiently. And as we know in production land, time is money. It doesn't hurt that I have four Apple stores within a 15-minute drive of me, and the folks at the Genius bar have gotten me through many problem situations over the years. That is invaluable peace of mind to have.

This machine includes 8 GB of 1600 MHz DDR3 SDRAM (can be configured up to 32 GB), a 1 TB Serial ATA 7200-rpm drive, four USB 3 ports, two Thunderbolt ports, NVIDIA GeForce GT 755M graphics, stereo speakers, Headphone/optical digital audio output (minijack), Gigabit Ethernet, SDXC card slot, 802.11ac Wi-Fi networking and Bluetooth 4.0, all running on OSX 10.8.4 (as of this writing). Also included are an Apple Wireless Keyboard and a Magic Mouse. And the beauty of it is that it's all in one sleek enclosure.

The new iMac is intended to run what I call my "B-Rig." In my main studio, I have a Mac Pro with

32 GB of RAM running Pro Tools HDX with a UAD Octo card. That's where all my heavy lifting happens, from TV composing/production to full 5.1 mixing. But I like to have a second, easy rig that's more versatile. Not only do I outfit it for the usual word processing, video work, Skype, photos, music and so on, but it's a full composition and mixing system in a separate room. Plus, it's a backup in case something goes down with the HDX system.

This new iMac is hooked up to my Universal Audio Apollo via Thunderbolt. Currently, the hard drive for audio is a small FW800 drive with the Thunderbolt adapter, hooked up to the second Thunderbolt slot of the iMac. Speakers are a simple Focal XS 2.1 system, but I do a lot of headphone work with my Sony MDR-7520 and Beyer DT770 Pros (plugging directly into the Apollo). This rig runs Pro Tools 10 and 11, Reason 7 and Logic. As for keyboards, I have a wide assortment of USB-powered keyboards, from Akai LPK25 up to the M-Audio Axiom Air 49. So I hook up whatever keyboard I need for the job at hand, and then take it down when finished. Doing this helps me mentally keep my work streamlined—separating music from general tasks in a blink.

Included in the shipping box are the computer, power cable, mouse and keyboard. That's it. There are no other wires to attach: no monitor cables or keyboard cables—nothing but sheer simplicity. Within five minutes, I was powered up, registered with my iTunes account, logged into my WiFi and fully set up. Now all I had to do was install a few programs, update some plug-ins, and off I went.

Aside from the efficiency, this computer is a work of art. The slim

(continued on page 27)



Who's Minding the Storage?

The most valuable part of any computer is its data—and the amount of data being generated by the modern studio continues to increase. This is because (with rare exceptions) old data doesn't go away; it just gets backed up or archived, thus creating an ever-growing data pool. Second, file sizes continue to increase. The transition from 16-bit to 24-bit recording increased data storage needs by 50 percent. Jumping from 44.1 kHz to 96 kHz more than doubles file size, and if you're into video, the 640 x 480 pixel-based files of yesteryear have given way to high-definition files that gobble up gigabytes.

It's no wonder services like Carbonite are attractive to con-

sumers who want to back up their photo collections, but what are the best storage options for pro audio? The answer involves a lot of variables and tradeoffs. For example, there are different needs for archival storage (where it may be years or decades before you need to re-visit the data), storing a file so an associate can download it, or maintaining a backup of current projects as they develop.

Internet speed lagging behind countries like Romania and Bulgaria, if you want massive amounts of data to live in the cloud, then you should probably move to Hong Kong or Japan.

Security is also an issue. Although it probably doesn't matter if someone hacks your tambourine track, if your data is out there, someone can access it if they want it badly enough.

Hard drives: When you want to backup lots of data fast, a hard drive through a fast interface (e.g., eSATA 600 at 6GBits/second or USB 3.0 at 5GBits/second) remains both cost-effective and speedy—although it's not perfect. Hard drives used for archiving

Your data is an investment, and like any investment, you want a diversified portfolio: Flash for short-term storage, possibly optical or tape for archival storage, and the cloud and hard drives for backup.

The cloud: Cloud storage fits one of the prime requirements for effective backup: It's almost always offsite—and with an apparent trend toward increasingly violent weather, keeping all your data in the same physical location is risky. However, cloud storage is not without risks; an electromagnetic pulse or Carrington Flare-level solar event could take out portions of our power grid. Then again, if that happened we'd have far worse issues than how to recover our data.

On the downside, it costs money to rent time on servers, and takes time to upload and download data. With the USA's average in-

need to be spun up periodically, and there's no guarantee that in 10 years you'll be able to find a port that can speak to your hard drive.

Magnetic tape (Linear Tape-Open format): Even today, magnetic tape—which boasts low cost and long shelf life—is viable for archiving, and its theoretical limits have yet to be reached, so we may see additional development. Unfortunately, a highly limiting factor is that tape is all about sequential, not random, access; you can't jump instantly to the data you want. Archival life is around 15-30 years, with full read-writes of around 250 times per tape.

Flash drives and SD cards: These are slow to write but fast to read, and are convenient for archiving. Although their shelf life is a matter of dispute, 10 years seems safe (although I've had several flash drives fail in only a few years). Currently I save documents to dedicated flash drives first, then copy over to a hard drive for backup. Another reliability consideration is mechani-

(continued on page 27)

Tozzoli

(continued from page 26)

design is basically all screen, as the connections are all on the back. Speaking of the screen, having 27 inches of pristine clarity when doing DAW work is a delight. We're not getting any younger, and the extra real estate is wonderful on the eyes for tweaking and overall session flow. And wow, can this thing get bright.

In my TV composing world, I work weekly with two drummers who both have their studios outfitted with iMacs and Apollos. Adding

in an arsenal of good mics and pre-amps (hooked up both optically and analog), there's not been an instance where the computer stopped us. They also use their iMacs for multiple purposes, turning them into a 'studio' only when needed.

Though it's sad that many people use them for their music monitoring, you can actually work off of the built-in stereo speakers. The speakers get pretty loud, and by switching Pro Tools over to Setup>Playback Engine>Pro Tools Aggregate I/O, I can playback my sessions directly through the iMac. I did take the time to listen back to a lot of familiar material through them, to learn their

weak spots. A great tool for that is the Brainworx bx_digital V2 EQ. By grabbing the various frequencies, the EQ automatically goes into solo isolate mode. I use a very tight Q and sweep the LF EQ so that I can hear what the speakers are actually reproducing across the spectrum. Obviously, anything down below 100HZ on the iMac starts to go away, but I developed a good understanding of how to make them work for me.

Will my new iMac replace my Mac Pro tower running HDX? No, not yet. But I see around the corner, and it's coming. If you're thinking of treating yourself to a holiday present and upgrading your hardware, it's time.

Anderton

(continued from page 26)

cal—the number of total insertions/removals with a USB port, which is typically spec'd at under 2,000 times.

Blu-Ray and DVD: Blu-Ray discs are hardier than DVDs and have long shelf lives if stored properly (cool temperatures and low humidity), but are more expensive. For any optical media, the quality of the

media itself matters. I have several recordable CDs that are now entering their second decade and have no problem pulling data from them.

Overall, your data is an investment, and like any investment, you want a diversified portfolio: Flash for short-term storage, possibly optical or tape for archival storage, and the cloud and hard drives for backup. Furthermore as media reaches the end of its useful life, you'll want to be proactive and "refresh" the storage to new media. That's a drag, but

the good news is that with storage media continuing to get denser, faster and less expensive, the task becomes less onerous over time. For example, I copied about 30 CD-Rs to a single Blu-Ray disc. It takes up less space, and backing up the Blu-Ray was easy.

Just remember: No matter what medium you use...back up your data!

Craig Anderton has written dozens of books on music technology, as well as lectured on technology and the arts in 38 states, 10 countries, and in three languages.

Dynaudio Bows Monitor Choice Paper

SKANDERBORG, DENMARK—Dynaudio Professional is releasing a paper titled "Choosing By Ear" by author Paul Mac, which addresses the importance of choosing the right monitors based on pro audio considerations.

"Monitors must be the most overhyped and least understood part of the audio chain," says Fred Speckeen, Global Business Manager, Dynaudio Professional. "Paul Mac brings together his own extensive experience and the seminal AES20 standard to this paper, providing a practical approach to selecting monitors via critical listening."

The paper is available as a free download at Dynaudio's website, along with audio files for stereo and multichannel system configuration.

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ARTIST: JONATHAN BUTLER
ALBUM: MERRY CHRISTMAS TO YOU
LABEL: ARTISTRY MUSIC
PERSONNEL:
Engineered by: Paul Klingberg
Studios: Ranjo Studios (Encino, CA)
Mastered by: Steve Hall (Future Disc)
EQUIPMENT NOTES: PreSonus mixer; Apple Logic; Avid Pro Tools; Apogee interface; Genelec studio monitors



ARTIST: KRAAK & SMAAK
ALBUM: CHROME WAVES
LABEL: JALEPENO RECORDS
PERSONNEL:
Produced by: Kraak & Smaak
Engineered by: Oscar de Jong
Studios: K&S Studios (Leiden, Netherlands)
Mastered by: Sander Van Der Heijden (Saint of Sound Studios, Eost, Entetherlands)
EQUIPMENT NOTES: Steinberg Cubase 6; Apollo Quad interface; Universal Audio plug-ins; Neumann U87 mic; Dynaudio BM15A, Yamaha NS-10m studio monitors



ARTIST: BEN DRAIMAN
ALBUM: 21 SECONDS
LABEL: INDEPENDENT
PERSONNEL:
Produced by: Kfir Gov, Daniel Strosberg
Engineered by: Daniel Strosber

Studios: Keoss Studios, Tel Aviv, Israel
Mastered by: Maor Appelbaum (Los Angeles, CA)
EQUIPMENT NOTES: API, Neve, Chandler Limited consoles; Barefoot Sound Micromain 27 studio monitors



ARTIST: BATTLEME
ALBUM: FUTURE RUNS
LABEL: EL CAMINO RECORDS
PERSONNEL:
Produced by: Doug Boehm
Engineered by: Doug Boehm
Assistant Engineer: Kendra Lynn
Studios: Jackpot Studios (Portland, OR), Hobby Shop (Los Angeles, CA)
Mastered by: Pete Lyman
EQUIPMENT NOTES: Quad 8 console; Studer tape machine; Avid Pro Tools; Chandler, Neve, Hamptone, Universal Audio outboard gear; ADAM S3-A, Yamaha NS-10M studio monitors



ARTIST: ACTIVATOR
ALBUM: ACTIVATOR
LABEL: SELF-RELEASED
PERSONNEL:
Produced by: Matt Snedecor and Activator
Engineered by: Matt Snedecor
Studios: Hella Shweet Studios (Ringwood, NJ); Night Owl Studios (New York, NY)
Mastered by: Alan Douches (WWSM, New Windsor, NY)
EQUIPMENT NOTES: Amek Big 44, Yamaha 01v consoles; Avid Pro Tools HD10; Aphex 107 Mic Pres, dbx 160a compressor; Avantone Mix Cubes, Yamaha NS-10, KRK Rockit RP5 studio monitors



ARTIST: ZEBRAHEAD
ALBUM: CALL YOUR FRIENDS
LABEL: MFZB RECORDS
PERSONNEL:
Produced by: Cameron Webb, Zebrahead
Engineered by: Cameron Webb
Assistant Engineer: Sergio Chavez
Studios: Maple Studio (Santa Ana, CA)
Mastered by: Brian Gardner (Bernie Grundman, Hollywood, CA)
EQUIPMENT NOTES: API console; Signal Corps tube compressor; Emperical Labs Distressor; Shure SM7B, 414 mics; Yamaha NS-10 studio monitors



ARTIST: AGES AND AGES
ALBUM: DIVISIONARY
LABEL:
PERSONNEL:
Produced by: Tony Lash
Engineered by: Tony Lash, Rob Oberdorfer
Studios: Jackpot Studios (Portland, OR)
Mastered by: Alan Douches
EQUIPMENT NOTES: Rupert Neve Designs 5088 console; Avid Pro Tools; Empirical Labs Distressor; API, Summit mic preamps; Telefunken U47, Neumann KM83, Beyerdynamic MC 930 microphones



ARTIST: BLACKLIST UNION
ALBUM: TIL DEATH DO US PART
LABEL: BLU RECORDS
PERSONNEL:
Produced by: Chris Johnson
Engineered by: Anthony Vali, Ian Blanche, Chris Johnson
Studios: Skip Saylor Studio (Los Angeles, CA); Ivy

Lane Music (Los Angeles, CA); Village Recorder (Los Angeles, CA)
EQUIPMENT NOTES: SSL J Series console; Avid Pro Tools 9 HD4 Accel; Augspurger, Yamaha, Quedsted studio monitors



ARTIST: CASKET GIRLS
ALBUM: TRUE LOVE KILLS
LABEL: GRAVEFACE RECORDS & CURIOSITIES
PERSONNEL:
Produced by: Ryan Graveface, Andy LeMaster
Engineered by: Ryan Graveface, Andy LeMaster
Studios: The Mary Cogswell Preservation Society (Savannah, GA); Chase Park (Athens, GA)
Mastered by: Collin Jordan (Boiler Room)
EQUIPMENT NOTES: Avid Pro Tools



ARTIST: CRUSHED STARS
ALBUM: FAREWELL
LABEL: SIMULACRA RECORDS
PERSONNEL:
Produced by: Todd Gautreau, Stuart Sikes
Engineered by: Stuart Sikes
Assistant Engineer: Todd Gautreau
Studios: Stuart Sike's Home Studio; Todd Gautreau Home Studio; 5th Street Studio (Austin, TX)
Mastered by: Alan Douches (WWSM)
EQUIPMENT NOTES: 1972 Neve Custom 80 Series SBC console; Avid Pro Tools; Rupert Neve Designs 542 Tape Emulator; Universal Audio LA-610 recording channel; Apogee Converters; Retro STA Level, Empirical Labs Fatso, Chandler LTD-2, Hairball Audio 1176 compressors; Waves API EQ; Yamaha NS-10M, Mackie HR-824 studio monitors

notes

Isolatings
Summer's
Vox

LOS ANGELES, CA—Audionamix's (audionamix.com) audio source separation technology, which will be featured in its ADX TRAX professional software due out early next year, provided isolated vocals for several songs on Verve Record's *Love to Love You Donna*, a remix album of Donna Summer's greatest hits, now available in stores and on iTunes.

Bishop Talks
Up Sanken

NEW YORK, NY—Surround recording engineer Michael Bishop detailed his use of Sanken (sankenstudio.com) CO-100K mics on his recording of John Adams' *On the Transmigration of Souls* during his luncheon keynote speech at the recent AES Convention. The original recording received three Grammy Awards in 2005 plus the 2009 Grammy Award for Best Surround Sound Album.

Grundman
Cuts Warnes'
Vinyl

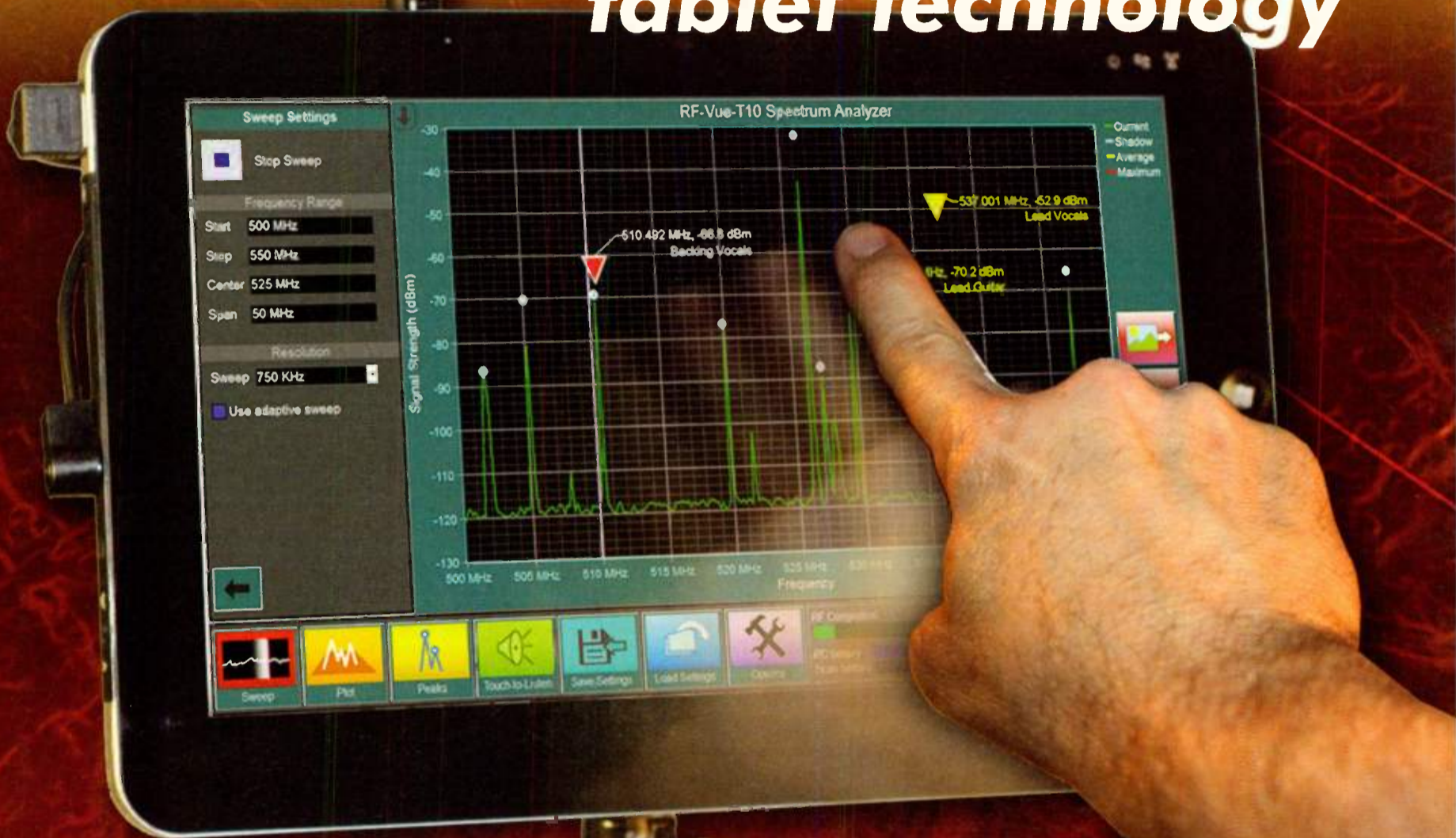
HOLLYWOOD, CA—Bernie Grundman Mastering (bgmastering.com) has remastered Jennifer Warnes' *Famous Blue Raincoat* album, which covers songs from Leonard Cohen's career spanning 1969 through 1984, for vinyl release by Impex Records. Grundman worked with the original analog masters that he used to create the original vinyl release in 1987.

Studio
Trilogy on
the Radio

SAN FRANCISCO, CA—San Francisco's Studio Trilogy (studiotrilogy.com) hosted a live performance by Latin guitar duo Rodrigo y Gabriela that was broadcast via ISDN on LA's KCRW "Morning Becomes Eclectic" radio show. Three new songs were previewed ahead of the duo's appearance at the Hollywood Bowl.

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A-T AES AMA Sessions Streaming Online

STOW, OH—Audio-Technica’s “Ask Me Anything” (AMA) sessions, held during the 135th AES Convention in New York City, are now available to watch online. Sessions took place on Friday, October 18, and Saturday, October 19, at A-T’s exhibition booth on the convention floor.

The sessions include discussions with Joel Singer, Grammy Award-winning engineer/mixer, co-founder and chief engineer of Music Mix Mobile; Jackie Green, VP R&D/Engineering at Audio-Technica; Frank Filipetti, Grammy Award-winning music producer, engineer and mixer; Richie Castellano, musician and YouTube sensation; Richard Chycki, mix-

er, engineer and producer; Carl Tatz, TEC Award-nominated recording studio designer; Frank Wells, then-current President of AES; and Jimmy Douglass, Grammy Award-winning recording engineer/record producer.

“Ask Me Anything” questions were submitted by individuals present at AES booth 2723, online at www.livestream.com, and by Twitter #ATliveAES – and then fed to the presenters through a moderator during the 30-minute Q&A sessions.

“We were extremely happy with the AMA sessions in the A-T booth at the AES show this year,” said Gary Boss, Audio-Technica marketing director. “Not only was this a unique opportu-



Frank Filipetti, Grammy Award-winning music producer, engineer and mixer, participates in Audio-Technica’s “Ask Me Anything” series at the 135th AES Convention.

nity for attendees at the show and those at home to ask insightful questions, but the content will be archived for a whole new audience to benefit from all of our presenters’ wisdom and insights.”

THERE’S MORE ▶ To view the sessions, visit audio-technica.com/aes2013.

Giraldo

(continued from page 22)

for writing (he’s also working on a couple of books) and administration. Previously using an old wooden table for his gear, he recently purchased an Argosy Console Dual 15 Workstation to support his composing keyboard—an Akai MPK88—and some of his outboard collection, including Pultec, Tube-Tech and UREI units. “I still have a Neve sidecar,” he adds. “I have all this old, vintage gear. It

gets a little difficult when you don’t have it where it should be.” A new Argosy roll-around rack houses a GML EQ and some Neve modules. Barry Rudolph, a producer, engineer and industry journalist, recommended the Argosy studio furniture, he says.

Giraldo, who records to Avid’s Pro Tools, is working toward the finished product from the very first track. “If you’re recording something I hope you picked the right key, because more times than not that’s going to be your master. Stay away from all that Pro Tools editing and just live with the moment you’re trying to capture. Any

time I’ve tried to recreate [a demo] it’s never been successful, so when you can, make sure it’s clean enough.”

The monitor set-up is in flux at the moment, he reports. “I’ve tried so many different things. I just need something fresh and new. Volume is important, so I’m trying to get a good 12-inch with some nice top end, something that I can crank really loud. Maybe to be true is not as important as just pure volume for performance. I don’t have any problems with neighbors, so I can blast it!”

The latest project to go through the studio is a Christmas album that includes songs co-written with Scott Kempner of the Dictators and the Del-Lords, a band Giraldo produced

the fact that people still want to hear the songs. I’m proud of what I did in the past, but I look forward. I looked forward back then; I was never in that moment of time. I always want to be somewhere else,” says Giraldo, who still regularly tours with Benatar, playing more than 100 shows every year.

He is constantly writing: “It’s the curse, it’s the blessing—it never stops. I wear myself out sometimes. I’ll be doing something else—building a chair, fixing my shed—and I’m in there a while and, uh oh, here it goes! I’m back in the studio and the wife’s going, ‘What are you doing? I thought you were outside!’”

He has also started on what will be Benatar’s first album of new mate-

“Every time we buy a house, we’re in there for five years. I go there, look at it and build another studio. The new one’s kind of cool because it’s a barn.”

Neil Giraldo

in the 1980s. “We got along so well, we became brothers,” he says.

But the album will not be full of the usual Yuletide spirit: “It’s more about what happens in people’s lives towards the end of the year, where things are going to end, and things are going to start new, a fresh new year. There’s going to be a dark side to it, there’s going to be a humorous side to it. I’ve been wanting to do that for a while.”

Like the proverbial shark that has to keep moving forward to survive, Giraldo rarely looks back when he launches into a new project. “I love

rial since 2003. “It’ll be pretty adventurous, taking a lot of risks. Patricia said, ‘Spyder, go into the studio and do whatever you want; be fearless like you used to be.’ I can do that.”

Argosy Console, Inc.
argosyconsole.com

Pat Benatar and Neil Giraldo
benatargiraldo.com

THERE’S MORE ▶ Catch some classic clips of Giraldo’s guitarslinging at prosoundnetwork.com/dec2013.

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UMS

(continued from page 22)

at the urging of engineer Warren Sokol, who was working on the platform long before starting at UMS, the facility does have an expert and trainer on staff.

“Graham Boswell and Frank Oglethorpe were very personally involved in giving us hands-on support and a demonstration of what Prism and SADiE could do for us,” adds Dofflemeyer, “and they sent another gentleman over to us from England to give us training.”

Dofflemeyer is confident that, unlike the previous system, service support will not be an issue. “They told us, ‘Look, the BBC has 700 of these systems.’ That sells itself. A company like that, that’s been around forever, is not going to invest in a system that is unreliable, or doesn’t have a reputable maintenance service available to them.”

There is one problem with having Sokol train the engineers, however: UMS is traditionally incredibly busy leading into the holiday season.

“I’m pulling him off of production to train another engineer, so when we’re doing training, it takes two people out of the loop,” he comments. The production engineers have received their training, he adds, and because things typically get quieter after Thanksgiving, “We’re hopeful that by the end of this year, we’ll have the mastering engineers up to speed.”

“They told us, ‘Look, the BBC has 700 of these systems.’ That sells itself.”
Nick Dofflemeyer

Adding to the holiday rush was UMG’s acquisition of Capitol/EMI earlier this year. “When we acquired Capitol/EMI and their subsidiaries, man, my production volume went up about 35 to 40 percent. Everybody’s putting in overtime and we’re grateful for it—the holidays are right around the corner—but it is challenging.”

Although UMS is part of the largest record label in the world, and also oversees the vault, most of its busi-

ness comes from elsewhere. “I would say that 80 to 85 percent is actually third-party,” he reports.

“You’d be surprised how many albums come in here weekly. We probably put out, in what I describe as ‘production alley,’ 30 pieces a day. That’s five rooms cranking at about six, seven projects a day.”

On the mastering side, Dofflemeyer reports, UMS senior mas-

business away from them,” says Dofflemeyer, who previously worked at Capitol, as did Doell. If a client needs vinyl cut—a service UMS does not offer—Dofflemeyer sends them to Ron McMaster at Capitol.

The Prism Sound and SADiE gear is not the only recent equipment to be installed at UMS. In addition to a new Manley Massive Passive EQ in Studio B and a Crane Song Avocett monitor controller in Studio C, “Sony just delivered their DSD system to us,” he says.

“There are companies that will license catalog material from us, for which our vault owns the original flat analog master tapes that we can then transfer into the DSD system, and deliver electronically or on a DVD. There seems to be a market for very high resolution audio masters—there are three or four players in that arena now.”

Prism Sound
prismsound.com

SADiE
sadie.com

Universal Mastering Studios
umldigitalops.com

se·lec·tion [sə'lekSHən]

noun

1. the action or fact of carefully choosing someone or something as being the best or most suitable
2. a number of carefully chosen things
3. what you get with Vintage King



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briefs

Sunny Shines on Sound Devices

LOS ANGELES, CA—TV sound mixer George Flores, CAS, currently working on FX sitcom *It's Always Sunny in Philadelphia*, has added Sound Devices' (sounddevices.com) new 664 Field Production Mixer to his sound cart, where it joins a CL-6 Input Expander and a 744T recorder.

Token Creek Takes First Callisto

WAUNAKEE, WI—Wisconsin-based OB company Token Creek Mobile Television is the first customer for Calrec's (calrec.com) Callisto, installing a console configured with 44 faders, 64 x 64 mic/line, 72 AES and four MADI I/O in a new truck covering sports, corporate and entertainment events.

Deluxe NY Expands

NEW YORK, NY—Deluxe New York (bydeluxe.com) has expanded its feature film post production offerings in the city with the launch of a new sound mixing stage with dual Avid ICON desks, a 19-ft. x 11-ft. screen with both film and digital projection, and capable of audio playback in every format.

WFMZ-TV Deploys Clear-Com

ALLENTOWN, PA—Independently-owned WFMZ-TV in Allentown, PA, has implemented a full-scale Clear-Com (clearcom.com) Eclipse digital matrix intercom system and Concert Software Solution over an IP connection, enabling collaboration with the station's remote reporting bureau several miles away.

MPSE to Honor Cameron

STUDIO CITY, CA—The Motion Picture Sound Editors (mpse.org) will honor James Cameron with the MPSE Filmmaker Award this year at the 61st MPSE Golden Reel Awards ceremony on February 15, 2014, at the Westin Bonaventure Hotel and Suites, Los Angeles.

Cleaning Up *Dangerous Catch*

BY STEVE HARVEY

BURBANK, CA—It's almost 10 years since sound designer and mixer Bob Bronow was asked by television producer Thom Beers to work on "the crab show." Nine seasons and 140-plus episodes later, Bronow has collected two Primetime Emmy Awards and three CAS Awards for his work on *Deadliest Catch*, a reality TV series from Original Productions that follows the fortunes of the Alaskan king and snow crab fishing fleet in the icy Bering Sea.

Bronow had come on-board with Original Productions (which became a subsidiary of FremantleMedia in 2009) a couple of years earlier to mix *Monster Garage*, the company's first big hit, helping the facility build out an audio post room in the process. The audio department has since expanded to four rooms, now operating as Max Post, as the program roster has expanded to also include shows such as *Ax Men*, *1000 Ways to Die* and *The Colony*—all of which pass through Bronow's mix room.

Space limitations on the typical

crab boat mean that there is no room for a sound mixer. Plus, says Bronow, "It's too dangerous, if you consider an icy deck pitching up and down in 30-foot seas and someone trying to hold a boom pole."

Consequently, he must rely on the camera shotgun mics plus the lavs worn by the crew. It wasn't until season four that Bronow got producers to change the stock Sony camera mics for Sennheiser MKH 416 shotguns. Now, he says, "If you're pointing it at someone's face, you're going to get something that's a lot more usable."

Even so, dialogue is still his principal challenge: "These guys are telling the story; if you can't hear it, you might as well just go home."

Bronow's go-to dialogue clean-up tool is iZotope's RX software, which he's used since version 1. "I downloaded the demo and within two hours, I had my own credit card out. I didn't go to management; I didn't care if nobody else wanted to buy it—I needed it! Now, all the bays are equipped with it."

Although audio post turnaround is fast—usually two to three days per episode—

(continued on page 34)

Ontario Gets Atmos

BY STEVE HARVEY

CALEDONIA, ONTARIO, CANADA—Jukasa Studios, a resort recording facility located on the Six Nations of the Grand River reserve in the province of Ontario, will shortly be opening the first Dolby Atmos room in Canada. The new film mix theater was designed by Martin Pilchner of Toronto-based Pilchner-Schoustal International Inc.

"We'll also be the first people in Canada with the new Avid S6," reports Alex Di Carlo, audio post engineer at Jukasa Media Group. "We'll have two 32-channel S6s, the M40 model, fully loaded, so we'll have 64 channels in total. We're going to be running five Pro Tools machines, as well. We'll have a master HDX2 rig that will be linked to four other HDX rigs, all on duo six-core [12 core] Mac Pros." The DAWs will all be running Master Control and Satellite Link. JL Cooper and TiMax hardware will support panning control.

Situated on the largest First Nations reserve in Canada, approxi-



COUNTRYMAN IN CAMBODIA—Filmmaker Randy Shattuck employed B6 omnidirectional lavalier microphones from Countryman Associates on his documentary film, *Riverkids: The Found Children of Cambodia*, which is due to air on PBS in 2014. Because the film is narrative-driven, the audio quality of the dialog was of the utmost importance to Shattuck, who chose to record the Countryman B6 lav mics at 24-bits/96 kHz. The film tells the story of three vulnerable children who live in the slums of Phnom Penh, where they are at risk every day from child trafficking.

mately a one-hour drive from Toronto to the north and Buffalo, NY to the east, the Jukasa facility is a multi-million-dollar residential complex built in mid-2009 by Kenneth Hill, a prominent local businessman. Hill is also a founder of one of Canada's most prominent charitable Aboriginal foundations.

The facility's main control room, in the front half of the building, features an SSL 8072 G+ console that previously spent 12 years in Abbey Road's Studio 3, and adjoins a 1,200-sq.-ft. tracking room with flexible acoustics. The studio is well-equipped with outboard gear and has an extensive selection of microphones. Past clients at Jukasa have included Snoop Dogg, Juno-winning Canadian hardcore band Alexisonfire, Deep Purple's Ian Gillan and numerous others.

The original construction was designed and built by Toronto's Rectech Rooms. Rectech's Marco Resendes provided architectural and acoustic design while the company's Chris Tedesco managed the build along with equipment consultation and installation. Jukasa was selected as one of the world's best new facilities by *MIX Magazine* for its "Class of 2010."

The two-story complex includes a pair of two-bedroom apartments on the upper story. "We have a par three chip-and-putt golf course in the back, too," adds Di Carlo. "We're kind of in the countryside, so clients can come here and relax. It's got everything here to make it feel like home."

Jukasa Media Group also offers intensive training on Avid Pro Tools and music production through its School of Recording Arts program.

(continued on page 34)

Harris Heals Through Radio

DENVER, CO—Harris Broadcast has been collaborating with the Ryan Seacrest Foundation and Clear Channel to bring live broadcast entertainment to patients and visitors at the Cincinnati Children's Hospital Medical Center as well in other cities across the U.S.

Together with The Ryan Seacrest Foundation, a non-profit organization "dedicated to inspiring today's youth through entertainment and education-focused initiatives," and Clear Channel Media and Entertainment, Harris has been bringing live broadcast entertainment to hospitals nationwide from a broadcast media center in Cincinnati, named Seacrest Studios. The facility went live November 18 and is dedicated to the healing process of children and their families through the exploration of creative realms in radio, television and new media.

"It was our goal to help build a unique broadcast media center that was memorable while providing an easy learning curve for patients, hospital staff and local radio stations coming on site to produce special broadcasts," said Charlie Vogt, CEO, Harris Broadcast. Patients are able to contribute to the on-air and production process, operating the Harris Broadcast Flexiva NetWave on-air console and World Feed Panel to support live in-studio performances from musical artists and entertainers.

Ryan Seacrest Foundation engineer Brian Clark collaborated with Harris Broadcast and other vendors on overall systems design and integration, producing a professional studio environment that supports live radio and TV broadcasts aired in patient rooms throughout the hospital via a closed-circuit network. As part of the project, Harris Broadcast sup-



Harris Broadcast collaborated with Clear Channel and the Ryan Seacrest Foundation to create a broadcast media center at the Cincinnati Children's Hospital Medical Center.

plied a complete digital studio systems solution, including an on-air console, turnkey wiring and production accessories, while working with Clark and Cincinnati Children's Hospital engineer Michael Rose to create an inviting and lively studio environment with a custom-built, one-host, five-guest studio desk. Patients also contribute to the on-air and produc-

tion process with Clear Channel Media and Entertainment program experts donating time to train patients and hospital staff.

Cincinnati Children's Hospital Medical Center marks the sixth pediatric hospital location for the Ryan Seacrest Foundation.

Harris Broadcast
harrisbroadcast.com

Dangerous Catch

(continued from page 33)

isode—he has recently started doing a dialogue pre-dub. "The dialogue and the dialnorms have become so important. I do one full automation pass, get it leveled and get all the noise reduction done. It's been a really big help, because I've found a lot of things that I wasn't able to find otherwise."

Bronow typically uses the Avid Channel Strip before digging in with iZotope RX 3's new Dialog Denoiser: "It's great for ambient noise or too much high end or hiss. And what is really awesome is it's adaptive, so as the noise changes, it changes."

RX's batch processing abilities help shave precious minutes off the mix. "It would just be way too cumbersome to do this all real-time. And by the end of that day, I usually have between 600 and 1,200 new files."

The offline video edit will typically have closed captions in about a dozen spots: "My goal is, by the time we get to the layback, that they look at at least half of them and say, 'We don't need that text—I can hear that fine.'"

The job may require finding usable audio from a lav mic zipped up inside a fisherman's rain gear, but invariably it involves background-noise removal. "Those huge diesel engines are going all

the time; there's never a time when you don't have a 250 to 700 Hz hum going through everything. RX 3 saves my bacon all the time—between the Spectral Repair and the de-hummer, I'm able to clean a lot of that stuff out. Then, it's getting rid of the wind in the mic, the over-modulation and all of the clipping."

RX also allows Bronow to isolate natural sound elements and save them to a library. "There are times when a rogue wave rolls over the boat, and [the producer/camera people] may not have been on the deck, but all the deck cameras caught it. That's when I dip into my collection of wave hits."

Bronow also uses ambient natural sound to differentiate between the deck and the wheelhouse. "The outside is basically hell on earth. Then you get into the wheelhouse and it's quiet, the captain's wearing a t-shirt, he's got music—so it's very different."

But with RX 3 capable of removing the harmonics of every hum, it's easy to go too far, he says. "You're going to start getting comb filtering. That's where Spectral Repair comes in, because it doesn't just notch things out. This is where the voodoo happens—it looks at the stuff around it and will replace that hum with what it interpolates should be there, were there no hum. And I'll tell you, it works!"

iZotope
izotope.com

Max Post
maxpost.tv

Jukasa

(continued from page 33)

The classroom, formerly in the rear section of the building, has been relocated nearer the front in order to make way for the new mix theater. "The only thing we really had to build onto the building was a separate reception area," he says.

In addition to the necessary Dolby Atmos Cinema Processor CP850, the new mix theater is also outfitted with a Dolby Screen Server DSS220 with Integrated Media Block (IMB), which support 2D and 3D playback at 2K and 4K resolution. A Doremi DCP2000 Digital Cinema playback server is also available. The servers feed content to a Christie Digital 3D active stereoscopic 4K DLP projection system.

Audio playback is handled via a Meyer Sound EXP cinema sound system that includes three Acheron model 80 screen (LCR) channel speakers, each with an accompanying X-800C subwoofer providing low-frequency extension (Atmos supports bass management). There are two more X-800Cs up front to handle LFE, and a pair at the back of the theater to extend the rear surrounds. A total of 36 HMS-10 speakers are arrayed across the ceiling and on the side and rear walls. The system is processed and controlled by a Meyer Sound Galileo speaker management system.

If the new Atmos room attracts enough business, says Di Carlo,

"There's a lot of potential for becoming a really cool and exciting post environment. Down the line, it would be nice to have the offices converted into edit suites. Also, the classroom is a fairly big size—it's got 22-foot ceilings—so if we are getting enough business that we're having scheduling conflicts, we could eventually turn our classroom into a smaller pre-dub theater for film or TV mixing."

In accordance with Canada's Indian Act, business conducted on a First Nation reserve is fully tax exempt. "There are actually no taxes; that's a bonus for people who come here," he confirms.

Di Carlo, who has a background that includes audio post work on several films and numerous TV ads, observes, "A lot of films are filmed in Canada, and a lot of stuff is post-produced in Canada, but I know a lot of features end up going back to California" for audio post. The new Atmos room, which combines the best of available technology, will hopefully attract some of that business, he says. "We want to show that Canada has something to offer for the international film industry, not just our own film industry."

Avid
avid.com

Dolby Laboratories
dolby.com

Meyer Sound
meyersound.com

Jukasa Media Group
jukasamediagroup.com

innovations: the manufacturer's view

Aiming For Accuracy

JBL 3 SERIES POWERED STUDIO MONITOR LOUDSPEAKERS

BY PETER CHAIKIN

In August, JBL Professional introduced its 3 Series powered studio monitors, with the goal of delivering a new level of performance and accuracy to the market at price points lower than those of any existing JBL studio monitors.

THE DEVELOPMENT PROCESS

At JBL, development is always in process. Since JBL serves virtually all market segments and applications with speakers, when new solutions in the transducer, acoustics and electronics domain come onto the scene in one JBL segment, they may be attractive for additional applications. It wasn't until a number of elements

came into alignment that we had everything needed to start development and set the delivery date for a new line of most affordable studio monitors.

The 3 Series line is targeted to fill the needs of a very broad segment of the market that includes music recording hobbyists, professional video-post and broadcast facilities in need of an affordable reference monitor. From JBL's perspective, "affordable" can't mean "inaccurate." There is a great sense of responsibility that comes with designing a reference monitor. Music producers, post-production customers and broadcasters rely on our speakers to produce program material that sounds good outside the control room. When someone uses any of our monitors, we're



The JBL 3 Series line consists of the LSR305 and LSR308 internally bi-amplified studio monitors with 5-inch and 8-inch low frequency drivers respectively, and 1-inch dome high-frequency drivers.

"packing their parachute" for them. Our philosophy is, and the result of good acoustic design should be, whether you use our top-of-the-line speaker or our low-cost model, you'll

get the same mix. Of course at the higher price points, the monitor delivers greater resolution, higher output and lower distortion, but the bal-

(continued on page 38)

Audient iD22 AD/DA Interface & Monitoring System

BY STROTHER BULLINS, EDITOR, PRO AUDIO REVIEW

The iD22 is a Mac OS-compatible, USB-based audio interface and monitoring system featuring a two-input, six-output, 24-bit/96 kHz capable AD/DA with ADAT optical I/O and a number of



Audient iD22 AD/DA Interface & Monitoring System

attractive features. Those include two superb Audient discrete, Class A preamplifiers with +48 VDC phantom power, -10 dB pad, polarity flip, HPF (-3 dB @ 100 Hz) and two balanced quarter-inch TRS inserts (perfect for those of us with favorite analog outboard). The iD22 (\$995) is housed in thick aluminum—robustly built.

The intuitive Monitor/Mixer application is ideal for building monitor mixes with dual stereo cue mixes (round-trip monitoring, in to out, is 6.33 mS at 44.1 kHz sampling with a 32 sample buffer). Included are assignable talkback, three assignable and customizable function buttons, dim and alternative output controls, and a large, solid-feeling monitor level knob in the middle of an incredibly well-conceived, ergonomically com-

fortable design.

The iD22 is small enough (roughly 7" by 9") to reside discreetly on your desktop. It features retro-influenced HiFi-style knobs, switches and backlit buttons, with a design scheme and overall aesthetics very complimentary to Apple's Mac Book Pro. According to Audient, Windows OS compatibility for the iD22 is on the horizon and iOS compatibility will follow.

The iD22 will serve most self-recordists' interface needs most of the time. This is certainly true for those that build productions one input, or stereo pair, per take. For me—a regular recordist of multiple-input analog sources (drum kit,

multiple room-miked acoustic instrument configurations, etc.)—the iD22 alone wasn't always enough. Wisely, Audient has included ADAT optical I/O, which allows users to expand to a total of 10 analog inputs with full access to iD22's system software routing and mixing capabilities (96 kHz operability will limit outboard analog inputs to a total of six). Audient recommends its (excellent) ASP008 8-channel, variable impedance microphone preamplifier for expansion, though I used a Focusrite Scarlett 18i20 connected via ADAT to the iD22.

I was thrilled to find the two balanced insert points, one per input channel, on the iD22—a unique feature for a small I/O such as this. Like many, I compress while tracking and already own a few analog processors I prefer to use.

The built-in Audient preamps sound superb and crystal clear with high headroom. The GUI is so intuitive that I hardly glanced at the iD22's PDF manual, referencing it only when I had routing questions. The software install was glitch-free too. I've used a variety of USB-based multi-featured I/Os, and the iD22 is currently my favorite. For those wanting a unique edge in this on-the-go, ITB-mixing world, grab an iD22 I/O and hit the ground running.

Audient
audient.com

AEA RPQ500 500 Series Pre/EQ

BY RUSS LONG FOR *PRO AUDIO REVIEW*

To ensure that engineers have a high-quality mic pre option specifically designed for (but thankfully not limited to) use with ribbon microphones, Audio Engineering Associates (AEA) first released The Ribbon Mic Pre, followed by the AEA RPQ, and then most recently, the RPQ500, a 500-Series version of the

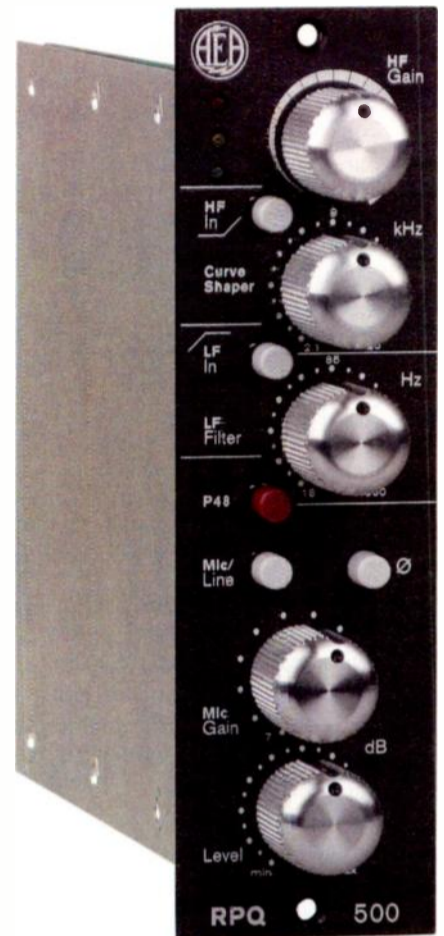
amplifier gain from +7 dB to +56 dB, while the Output Gain control provides an additional +19 dB gain. With the +6 dB of gain provided by the FET output circuit, at maximum amplification, the RPQ500 provides +81 dB of clean gain. The RPQ500's mic input is balanced with a 10 k ohm impedance that prevents the pre from loading down a ribbon mic and changing its sound. A line input allows the EQ section to be used during mixdown or for recording with

Sony C-800G, and acoustic guitar with a Neumann KM-86i.

I began using ribbon microphones to capture lead vocals back in the early '90s. By the time I recorded the vocal on the classic "Kiss Me" by Sixpence None The Richer (recorded with a Coles 4038 via Hardy M-1 mic pre, GML 8200 EQ and Tube-Tech CL-1B compressor), I had figured out a vocal EQ approach with the GML that I felt perfectly complimented the tonal qualities of a ribbon microphone: a 2 dB to 4 dB low-shelf dip at a corner frequency around 300 Hz and a 2-5 dB high-shelf boost around 5 kHz.

The RPQ500's LF shelf and CurveShaper EQ perfectly emulate this GML setting and the clean-yet-punchy tone of the mic pre is in the exact vein of the Hardy M1.

I've run the ribbon gamut with the RPQ500, using it to record vocals with an AEA A440 and a Coles 4038, mandolin with a Royer SF-1A, acoustic guitar with a Royer R-101, flute with a Beyers M160, electric guitar with a Royer R-121 and sax with a AEA-R92; su-



AEA RPQ500 500 Series Pre/EQ

perb results were had in every instance.

Audio Engineering Associates (AEA)
ribbonmics.com

While coupling the device with a ribbon mic is its forte, it is also works well with a wide variety of sound sources and microphones.

RPQ. The RPQ 500 is a single-channel, 500 Series mic pre (\$649) that includes a sweepable Low Frequency Filter circuit and the smooth, natural and simple yet highly powerful Curve Shaper high-band shelving EQ.

The robust RPQ500 uses a three-stage signal level/clip LED for coarse level indication. The 12-step Input Gain rotary switch varies the pre-

another preamp.

I've been using the PRQ500 consistently for over a year. While coupling the device with a ribbon mic is its forte, it is also works well with a wide variety of sound sources and microphones.

I've successfully used it to record kick drum with an AKG D112, snare drum with a Heil PR20, vocals with a

Electro-Voice ZLX-12P Two-Way Powered Loudspeaker

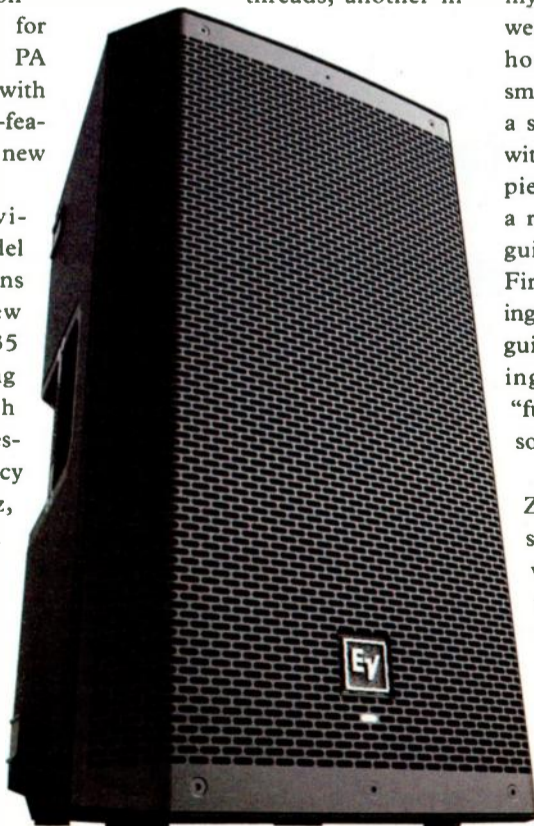
BY STROTHER BULLINS, EDITOR, *PRO AUDIO REVIEW*

With a thousand watts via Class D amplification—the current standard for pro-grade full-range portable PA enclosures—EV hits the market with an impressively built and well-featured 12-inch model in the new ZLX-12P.

Having reviewed a previous 1000 W/Class D ZLX model from Electro-Voice, expectations were already high for the new ZLX-12P, an approximately 35 lbs., powered two-way featuring a 12-inch woofer and 1.5-inch high-frequency titanium compression driver, with a rated frequency response of 65 Hz to 18 kHz, delivering 126 dB maximum SPL. In application, I found this ZLX to be the best yet—with super-simple DSP built-in, accessible from a rear panel push/rotary knob and LCD display, while comprehensive I/O and build quality closely resemble strengths within EV's pro touring gear. Best of all, the

ZLX-12P is available now at \$399 street, each.

Finally, the obligatory pole-mount came with strip-resistant brass threads, another in-



Electro-Voice ZLX-12P Two-Way
Powered Loudspeaker

dication that EV truly understands gigging with portable PAs; too often, I see corners cut here.

I swapped the ZLX-12P pair into my normal gig rig for a couple of weekend club dates, handling main house duties while paired with a smallish 600 W powered subwoofer—a standard I've found works ideally with this particular venue and four-piece rock band. The PA handled a relatively low input setup: vocals, guitars, kick and snare/hi-hat mic. First impressions came quick; during soundcheck for the first date, the guitarist—unprompted while standing out front—commented how "full" and "open" the ZLX-12P pair sounded. I agreed.

A week later, I employed a single ZLX-12P on a very simple singer/songwriter coffeehouse gig, where vocalists used only the EV's built-in mixer with a mic (the great feedback-resistant Electro-Voice PL80a supercardioid, my favorite affordable handheld dynamic) and a DI input. Placed horizon-

tal, the ZLX-12P impressively served as both foldback monitor and a main with a full, small room-filling sound. One performer sang to prerecorded material, thanks to the EV's Aux In feature (and the performer's iPhone).

The guitarist—unprompted while standing out front—commented how "full" and "open" the ZLX-12P pair sounded. I agreed.

In this application, the ZLX-12P's feature set allowed it to be the only "live gear" on the stage—clean, impressive and efficient.

Electro-Voice further bolsters its reputation in the portable PA market with the ZLX-12P. For the money, it's hard to beat.

Electro-Voice
electro-voice.com

Thank You...

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Stereo 'Swiss Army' passive DI handles huge transients! Works great on PCs, iPods DJ mixers and keyboards.



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The original Reamp™ lets you play a recorded track back through amps or effects until they sound just right.



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Piezo optimized DI for acoustic & orchestral instruments produces wide frequency response for more natural tone.



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High performance 24bit/96kHz converters with transformer isolated outputs and built-in headphone amp.



StageBug SB-5 Stereo DI

Super compact passive direct box. Built-in cable with storage cleat for easy interface with laptops.



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|-------------------|----------------------|-----------------|-------------------|----------------------|-------------------|---------------------|
| AC/DC | Chicago | Eric Johnson | Jewel | Letterman Show | Paul Simon | Soundgarden |
| Adele | Chick Corea | Erykah Badu | Jimmy Buffett | Lenny Kravitz | Peter Gabriel | Spice Girls |
| Adrian Belew | Chayanne | Evanescence | Joe Jackson | Leo Kottke | Pink Floyd | Steely Dan |
| Aerosmith | Chris Cornell | Extreme | Joe Nichols | Leonard Cohen | Placebo | Steve Earle |
| Alice Cooper | The Chieftains | Faith Hill | Joe Satriani | Linkin Park | The Police | Steve Lukather |
| Alicia Keys | Chuck Leavell | The Flecktones | Joe Walsh | Los Lobos | Porcupine Tree | Steve Miller |
| Alison Krauss | Chuck Rainey | Fleetwood Mac | Joey DeFrancesco | Lou Reed | Prince | Steve Morse |
| Alter Bridge | Cyndi Lauper | Flogging Molly | John Frusciante | Lucinda Williams | The Prodigy | Steve Stevens |
| America | Cirque Du Soleil | Foo Fighters | John Hiatt | Macy Gray | Queensrÿche | Steve Vai |
| American Idol | Clint Black | Foreigner | John Jorgensen | Manhattan Transfer | Radiohead | Steve Winwood |
| Anberlin | Coldplay | Frank Gambale | John Mayer | Manowar | Randy Bachman | The Stills |
| Ani DiFranco | Colin James | Franz Ferdinand | John Patitucci | Marcus Miller | Randy Travis | Sting |
| Animal Collective | The Corrs | Garbage | John Petrucci | Mariah Carey | Rascal Flatts | Stone Temple Pilots |
| Annihilator | Creed | Gavin DeGraw | John Rzeznik | Marillion | Ravi Shankar | Styx |
| Antoine Dufour | Crosby, Stills, Nash | Genesis | Johnny A | Marilyn Manson | Razorlight | Sum 41 |
| Audioslave | Crowded House | Gino Vanelli | Johnny Hallyday | Mark Egan | R H Chili Peppers | System of a Down |
| Avenged Sevenfold | Damien Rice | Godsmack | Joni Mitchell | Mark Knopfler | Rick Wakeman | Taylor Swift |
| Avril Lavigne | Dandy Warhols | Gomez | Josh Groban | Mark Tremonti | Rickie Lee Jones | Ted Nugent |
| Backstreet Boys | Daniel Lanois | Goo Goo Dolls | Josh Turner | Maroon 5 | Ricky Skaggs | Three Doors Down |
| The Band | Daryl Stuermer | Good Charlotte | Journey | Marty Stuart | Rihanna | Timbaland |
| Barbra Streisand | Dave LaRue | Gov't Mule | Juanes | Matchbox 20 | Ringo Starr | Tom Waits |
| Bare Naked Ladies | Dave Matthews | Grand Ole Opry | Justin Bieber | Meatloaf | Robert Randolph | Tommy Emmanuel |
| Barry Manilow | Davy Knowles | Great Big Sea | Justin Timberlake | Megadeth | Rod Stewart | Tommy Lee |
| Beach Boys | The Decemberists | Gregg Allman | Kaiser Chiefs | Melissa Etheridge | Roger Waters | Tony Levin |
| Beastie Boys | Def Leppard | The Guess Who | Kanye West | Metallica | Rolling Stones | Toots & The Maytals |
| Beck | Derek Trucks | Guns & Roses | Kasabian | Michael Bubl  | Rush | Tragically Hip |
| Bela Fleck | Destiny's Child | Gwen Stefani | kd Lang | M tley Cr e | Ryan Adams | Travis Tritt |
| Ben Harper | Devin Townsend | Hall & Oates | Keb' Mo' | Mot rhead | Sam Roberts | U2 |
| Bette Midler | Diana Krall | Herbie Hancock | Keith Urban | Mumford & Sons | Sammy Hagar | Usher |
| Billy Idol | Dimmu Borgir | Him | Kellie Pickler | Muse | Santana | Van Halen |
| Billy Joel | Disney | Hoobastank | Kenny Chesney | My Morning | Sarah McLachlan | Vanessa Williams |
| Billy Ray Cyrus | Dixie Chicks | Hot Hot Heat | Kenny Loggins | Jacket | Seal | Victor Wooten |
| Billy Sheehan | Dolly Parton | House of Blues | Kerry King | Nathan East | Sevendust | Vince Gill |
| Bjork | Donna Summer | Hunter Hayes | The Killers | The National | Shakira | Weezer |
| The Black Crowes | Donny Osmond | INXS | Kings of Leon | Neil Young | Shania Twain | White Stripes |
| Black Eyed Peas | Doobie Brothers | Iron Maiden | Kirk Hammett | Nelly Furtado | Sheryl Crow | The Who |
| The Black Keys | The Doves | James Taylor | Kitaro | The Neville Brothers | Shinedown | Will Lee |
| Blue Man Group | Dream Theater | Jamie Cullum | Klaxons | Nickelback | Sigur R s | Will I Am |
| Bob Dylan | Duke Robillard | Jamiroquai | Korn | Nine Inch Nails | Skunk Anansie | Wyclef Jean |
| Bon Jovi | Duran Duran | Janet Jackson | KT Tunstall | Oak Ridge Boys | Slayer | Xavier Rudd |
| Bonnie Raitt | Dwight Yoakam | Jars of Clay | Lady Antebellum | The Offspring | Slipknot | Yellowjackets |
| Bootsy Collins | The Eagles | Jay Leno Show | Lady Gaga | One Direction | Snow Patrol | Zac Brown |
| Boston Pops | Econoline Crush | Jeff Beck | Lamb of God | Pat Metheny | Sonic Youth | |
| Brad Paisley | Edgar Winter | Jennifer Lopez | LeAnn Rimes | Paul McCartney | | |
| Bruce Hornsby | Elton John | Jerry Douglas | Lee Ann Womack | | | |
| Bruce Springsteen | Eminem | Jet | | | | |
| Bruno Marz | Emmylou Harris | Jethro Tull | | | | |
| Bryan Adams | Enrique Iglesias | | | | | |
| Buddy Guy | Eric Clapton | | | | | |
| Butch Walker | | | | | | |
| Cannibal Corpse | | | | | | |
| Carly Rae Jepson | | | | | | |
| Casting Crowns | | | | | | |
| CeCe Winans | | | | | | |
| Celine Dion | | | | | | |
| Cheap Trick | | | | | | |

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Innovations: JBL

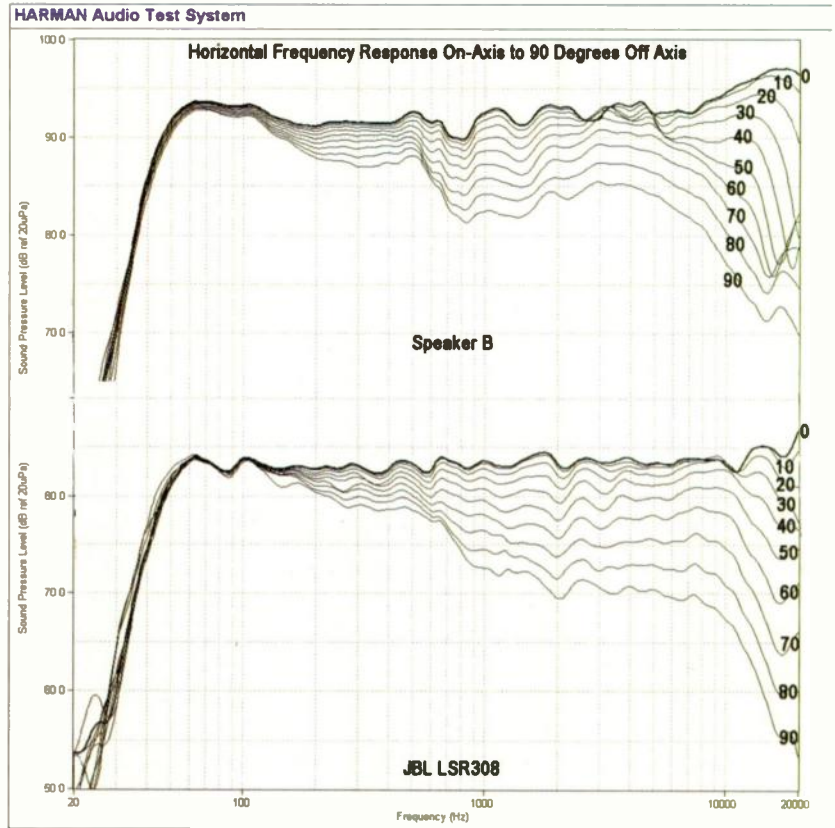
(continued from page 35)

ances of the mix are the same. A mix created on one model sounds “right” on all the others regardless of price. While developing a flagship reference monitor with jaw-dropping performance pushes the limits of physics and the engineering staff, producing an affordable monitor worthy of professional projects is also tremendously challenging.

DESIGN OBJECTIVES

The entry-level price segment of the studio monitor market is dense with powered models of varying quality from many manufacturers. We wanted to make a real difference at this price point and we wanted the benefits to be clearly audible. Factoring in manufacturing costs, overhead and margin, the budget for the woofer, tweeter, electronics and

enclosure is very tight. Just getting in the game requires a careful balancing act: Don’t slight the budget for the transducers, yet make sure your amps have enough output to achieve reasonable volumes. Fortunately at JBL, our core expertise is in transducer technology and we were able to develop transducers with really good performance at reasonable cost to meet 3 Series cost targets. Using a new class D amplifier solution eliminated the need for a large heat sink, resulting in some cost reduction. While these parts (coupled with a carefully designed crossover) got us in the game, we found the greatest opportunity for audible improvement in the area of directivity and imaging. It is not just the on-axis frequency response, but off-axis component that contributes to a monitor’s accuracy and ultimately the speaker’s imaging. In this domain, a winning solution hinges on great engineering and acoustic expertise rather than parts cost alone.



This graph shows measurements of one LSR308 Studio Monitor and an identically-priced “speaker B” made at 10 degree increments from a point directly on-axis to a point 90 degrees off axis. The on-axis response of speaker B is not neutral and the off-axis frequency response deteriorates progressively with each measurement. In comparison, JBL describes the LSR308 response as “free of dramatic peaks and dips.”

ENABLING TECHNOLOGIES

In January of 2013, we introduced the M2 Master Reference Monitor, a large flagship studio monitor showcasing JBL’s next-generation transducers. The system represents a lot of R&D, recognized with seven patents and two pending. The M2 project was our “space program” out of which new technologies and disciplines emerged that could be leveraged in future projects. The 3 Series models share M2’s patent-pending waveguide technology. The distinctive Image Control Waveguide is responsible for the excellent imaging and accuracy customers are responding to in the market.

JBL has long employed waveguide technology to achieve greater accuracy in the room. A properly designed waveguide surrounding the high-frequency transducer controls acoustic energy to (1) match its directivity to that of the woofer at the crossover point, and (2) ensure high-frequency energy is neutral off-axis as well as on-axis. A properly designed waveguide is the product of a complex mathematical formula. Rapid prototyping equipment at JBL allows us to evaluate many iterations of a waveguide design, allowing our engineers to perfect the design and not settle for “good enough.” The Image Control Waveguide used in the 3 Series is a very sophisticated piece of engineering. The curvature of the waveguide allows the directivity of the sound in the vertical, horizontal and oblique planes to be uniform. JBL engineer Charles Sprinkle de-

signed the M2 and 3 Series waveguides based on the size and position of the drivers in each monitor and their crossover frequencies. The result is a seamless transition between high and low-frequency drivers and uniform directivity throughout the bandwidth. Small ridges in the throat of the waveguide serve to diffuse very high frequencies. Sound exiting the high-frequency driver clings to the waveguide, hits these ridges, and spreads so subtle high-frequency detail and micro-dynamics are heard at the listening position. An immediately evident benefit of the waveguide is the audible depth and strong phantom center heard in the stereo panorama, caused by optimized summing of energy produced by a stereo pair of speakers. The Image Control Waveguide demonstrates (as confirmed by customers) that when the speaker is telling the same story in every direction, magic happens.

The JBL 3 Series line consists of the LSR305 and LSR308 internally bi-amplified studio monitors with 5-inch and 8-inch low frequency drivers respectively, and 1-inch dome high-frequency drivers. While high-quality parts got us in the game, the positive response to the 3 Series line demonstrates success is contingent the attention we paid to directivity.

Peter Chaikin serves JBL Professional as Senior Manager, Recording and Broadcast Marketing.

JBL Professional
jblpro.com

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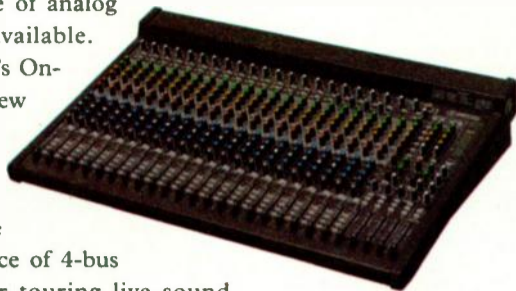


Mackie VLZ4 Mixer Line

The new Mackie VLZ4 line of analog compact mixers are now available. Each mixer includes Mackie's Onyx preamps, and the eight new mixers replace the previous VLZ3 generation.

The VLZ4 line includes models ranging from the desktop 402VLZ4 to a choice of 4-bus effects mixers intended for touring live sound work. The new generation of mixers include Mackie's Onyx mic preamplifiers. Other key technologies include custom op-amps and negative summing bus architecture, as well as a solid-steel wraparound chassis and grime-resistant sealed rotary pots.

The top-end 24-channel Mackie 2404VLZ4 24 Channel 4 Bus Mixer (shown) features 20 Mackie Onyx mic preamps and dual 32-bit RMFX+ effects processors each with 24 effects including tap delay. Compression on dedicated channels and subgroups allows for simple dynamic control.



Radial Engineering 500 Series PreComp

Radial Engineering has released its 500 Series Pre-Comp, a single-wide module, designed to fit the 500 series rack format. The design features a pre-amp equipped with Radial's Accustate gain control that simultaneously sets the output and sensitivity to maximize signal-to-noise at all levels. A full-feature compressor follows with adjustable threshold, compression ratio and make-up gain control that automatically transitions from soft-knee to hard-knee as compression increases. A slow-fast switch lets users set the PreComp for either percussion instruments or smoother tracks such as vocals.

Once connected to a 500 series power rack, I/O connections automatically route to the XLRs for balanced operation. Other features include 180-degree polarity reverse for phase matching two microphones, a high pass filter to eliminate unwanted resonance, 48V phantom power for condenser mics and an IN/OUT switch that lets users compare the original uncompressed signal with the processed result.



Universal Audio Maag EQ4 Plug-In

Universal Audio has added the Maag EQ4 plug-in to its Power Plug-Ins platform. Designed by Cliff Maag, the EQ4 is based on his NTI EQ3 from the '80's, and features Maag's Air Band control, a major component to Madonna's *Ray of Light* and Celine Dion's *Taking Chances*.

Plug-in features for the EQ4 include: added presence to vocals, acoustic guitars, and overheads; elevated treble frequencies, reportedly without harshness or hiss; five-position Air Band control; and adjustable overall EQ level with an added Trim control. Developed for the UAD Powered Plug-Ins platform by Brainworx, the plug-in requires a UAD-2 DSP Accelerator Card or Apollo Interface.

Available for purchase via UA's Online Store, the Maag EQ4 plug-in is part of the new UAD Software v7.4, which also includes the Fairchild Tube Limiter Plug-In Collection.



Sound Devices 633 10-Track Recorder

Sound Devices has introduced the new 633 six-input mixer with integrated 10-track recorder, designed specifically for field production.

The 633 includes Sound Devices' proprietary PowerSafe technology and a four-way power supply. The 633 offers 10-track 24-bit, 48 kHz uncompressed polyphonic or monophonic broadcast WAV file recording (96 kHz for eight tracks, 192 kHz for six tracks) or timecode-stamped MP3 recording to CompactFlash and/or SD cards. All six inputs plus Left/Right and Aux 1/2, can be recorded to individual tracks. Similar to Sound Devices' 12-input 664 Production Mixer, the 633 offers dual card slots that record to either one or both cards simultaneously, with the added ability to assign different tracks to each memory card.



firstlook

Ear Trumpet Labs Myrtle Microphone

Ear Trumpet Labs has released the Myrtle, a medium-large diaphragm (26 mm) condenser microphone designed with a cardioid pickup pattern primarily for live vocal use.

The design features a copper-and-steel head basket with brass grill work, spring-suspended in a six-inch diameter stainless-steel ring with a chrome pivoting joint. The head basket incorporates a silk pop filter as well as Sorbothane shock and vibration damping to minimize handling noise. The copper-and-brass body fits standard microphone clips.

The transformerless FET circuit, with balanced output and EMI protection, reportedly features a moderate bass rolloff to compensate for proximity effect. Components include metal film resistors, polypropylene and polystyrene capacitors, and individually tested, hand-matched and biased transistors and JFETs. The Myrtle has a sensitivity of 12 mv/Pa with an output impedance of 150 ohms.



Calrec Bluefin2 Software Update

Calrec Audio has released a new suite of software features and enhancements for its Bluefin2 range of consoles, the Apollo and Artemis platforms. A new feature is designed to protect Hydra2 sources and destinations when they are being addressed by multiple users across a network, so that users can't make accidental changes that may affect the other users also receiving that same source.

The Mic Open Systems feature is used to control external devices relative to the on-air status of a signal source. Mic Open Systems can cut or dim the feed to a loudspeaker to avoid feedback or control relays for switching purposes. The latest software also includes loudness meters to monitor and regulate average loudness levels over the duration of a program.

Iosono Anymix Pro AAX

Iosono has unveiled Anymix Pro AAX. The surround mixing plug-in is now supporting Avid's new AAX Native Format, intended to provide a smooth workflow with new time-saving features for Avid Pro Tools 11 users. Anymix Pro AAX now also features support for Avid control surfaces via EUCON (System 5 series), Avid C|24 and ICON. The update also includes new automatable parameters and shortcuts.

The plug-in can be used to convert any input setup from mono to 8.1 to any output format from stereo to 8.1. In addition, the included surround panning mode offers deep control of channel positioning within the surround field.

Anymix Pro AAX 64-bit for Mac and Windows is now available; the update will be free for all existing Anymix Pro customers already using the VST/RTAS version.

GIK Acoustics FlexRange Technology

GIK Acoustics has debuted FlexRange Technology for bass trapping and low end absorption. FlexRange Technology encompasses a proprietary bass trap design while offering customers options to control the frequency range that's absorbed. Without a membrane, bass traps are broadband. With a membrane, bass traps absorb even lower frequencies while the membrane has less effect absorbing upper frequencies.

The Full Range option is broadband in nature, maximizing low end and upper frequencies, and is intended for tackling early reflection points or when upper frequencies need 100 percent absorption. The second option has a built-in frequency range limiter, which includes a membrane system which is said to improve lower frequency absorption while retaining 75 percent more high end.



There's more information on all the products featured at prosoundnetwork.com/dec2013.

dbx DriveRack PA2

dbx has introduced its DriveRack PA2



Loudspeaker Management System, a management system intended for musicians who carry their own PA. The DriveRack includes a new Wizard to aid set-up, new AutoEQ and Advanced Feedback Suppression (AFS), all of which can be controlled using Ethernet control via an Android, iOS, Mac, or Windows device.

The Wizard utility aims to make setup simpler, and users have access to configuration menus on a mobile device, with displays that give indications of parameters being adjusted. The DriveRack PA2 can also be operated via its front-panel controls and display.

The PA2 offers system-tuning and sonic optimization capabilities, including AutoEQ, dbx compression, graphic and 8-band parametric EQ, dbx's Sub-harmonic Synthesis for enhanced low-frequency response, and more.

Community Pro DP8 Pendant

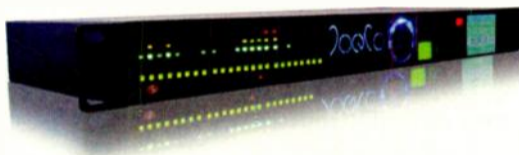
Community Professional Loudspeakers has issued the DP8 Pendant, adding the speaker to its Distributed Design Series. Available in paintable white or black, the DP8 features Distributed Design Series' "Uniform Voicing" design, providing acoustic performance from all same-size pendant, ceiling and surface-mount loudspeaker models.

The DP8 shares its transducers and crossover network with the Distributed Design D8 ceiling loudspeaker and DS8 surface-mount loudspeaker. The DP8's shared coaxial transducer features a separate compression driver coupled to Community's proprietary Tru-Phase waveguide and is mounted to an 8-inch woofer with Community's patented Carbon-Ring Cone technology. With its weather-resistant enclosure, grille and components, the DP8 may also be used outdoors in covered locations.



JoeCo BlackBox Software Update

JoeCo has released a new system software update for its BlackBox multi-channel audio recorders and players. The new v3.0.1.0, available for download, supports the



JoeCoRemote hardware and JoeCoRemote iPad app on 24-channel BBR1 and 64-channel BBR64 MADI and Dante systems. JoeCoRemote offers remote control and operation of any BlackBox Recorder or Player via iPad and this latest software update includes improved connectivity via WiFi and reportedly more robust coding for use of the interface and iPad in Wired mode.

New features include improvements to Track Name templates, Sony 9-pin control and Master/Slave playback when using multiple units together for

higher track counts. There are also more options for footswitch control, enabling hands-free placement of Markers and the ability to toggle between Record/Stop and Play/Stop.

Soundcraft ViSi Remote 2.0

Soundcraft has unveiled Version 2.0 of its ViSi Remote iPad app, which allows remote control of Soundcraft Vi, Si Compact, Si Performer and Si Expression mixing consoles wirelessly from an iPad. ViSi Remote 2.0 requires no additional hardware other than a wireless access router connected to the Harman HiQnet Ethernet port of the console.



The new 2.0 version allows Si Compact, Performer and Expression users to adjust channel strip settings per channel, including settings such as Gate, Compressor and EQ along with Pan, LR/Mono routing and phase invert switches. This functionality will be added to Vi consoles in a future update. The software allows users to optimize the house mix from anywhere in the room; adjust monitor levels while standing next to the artist; adjust channel strip settings remote from the console; and more.

Allen & Heath QU-16 V1.2 Update

Allen & Heath has updated the firmware for its Qu-16 rackmount digital mixer, debuting new features such as enhanced DAW control, extra processing on mix outputs, processing Libraries and enhancements to the accompanying QuPad app.



V1.2 introduces dedicated DAW control, enabling the Qu-16's custom fader layer to be populated with up to 16 MIDI strips for direct assignment or 'learning' of faders and Mute, Sel and PAF/L keys in DAW software. Users can also download the free DAW Control app for Mac OS X, which translates the MIDI messages to HUI or Mackie Control protocols. Qu-16 will now be able to have both 4-band parametric EQ and 28-band graphic EQ on all 12 mix outputs, so that engineers are free to use their favorite equalization tools.

RCF HDL 10-A Line Array

RCF has unveiled its new HDL 10-A line array, designed on exactly the same principles as the HDL 20-A, with the same waveguide and Class D 700 W RMS two-way digital amplifier. The general characteristics are exactly the same, in a smaller footprint. While the HDL 20-A is a dual 10" two-way cabinet, the HDL 10-A is a dual 8" two-way.



The amplifier features a solid mechanical aluminum structure designed to stabilize the amplifier during transportation and assist in heat dissipation. The transducers feature RCF's technology of inside/outside voice coils. The HDL 10-A transducers have been purpose-designed and include a pair of 8-inch woofers with 2.5-inch voice coil coupled with a 2.5-inch voice coil compression driver.

Behringer PMP Powered Mixer Series

Behringer's new PMP Series compact powered mixers offer ULM 2.4 GHz "wireless-ready" operation; Klark Teknik digital Multi-FX processors; and FBQ feedback detection. The four unique models provide input configurations ranging from 5-12 channels, offer 500 W Class-D power and are intended for musicians, houses of worship and small to medium-size performance venues.



Common features throughout the line include 500 W, Class-D amplifier technology; IMP mic preamps with switchable +48 VDC phantom power for condenser microphones; a Klark Teknik FX processor with 25 presets, including reverb, chorus, flanger, delay, pitch shifter and various multi-effects; dual 7-band graphic EQ and more.

firstlook

Meyer Sound MJF-210 Monitor

Meyer Sound has introduced a new self-powered stage monitor—the MJF-210—which is the lightest stage monitor in the company product line; the company reports it offers the same sonic performance as the MJF-212A stage monitor.

Featuring a low-profile design, it is less than 14 inches high and weighs 67 pounds. The front of the MJF-210 slopes at 40 degrees from the stage; inside the monitor sits a constant directivity horn (50° H x 70° V). The drivers are powered by a three-channel class D amplifier. For real-time monitoring of loudspeaker parameters, the monitor can be integrated into the Compass RMS remote monitoring system using an optional RMS module.



Fitz & The Tantrums Shake Things Up

BY KELLEIGH WELCH

NEW YORK, NY—Soundchecking hours before taking the stage at the Roseland Ballroom, Michael Fitzpatrick ('Fitz'), lead singer of the indie soul/pop group Fitz and the Tantrums, steps up to his mic, and with his attention focused on the FOH, belts out a long, clear note, rattling the walls of the historic concert hall.

"You're knocking off pieces of the ceiling," laughed Jamie Wellwarth, production manager and FOH engineer for the band, pointing out pieces of debris lazily floating down to the floor.

Hearing those strong vocals blasting through the JBL VerTec system during the initial soundcheck was only a taste of the high-energy concert the band would bring to the stage later that evening. Since the release of the hit single, "MoneyGrabber" in 2010, the band, led by Fitz and Noelle Scaggs, has quickly climbed into mainstream success with energetic dance numbers and exciting live shows—a fact that was proven while the band wrapped up its "Brighter Futures" tour this fall, closing out promotion of its second album, *More Than Just A Dream*.

In late October, Fitz and the Tantrums made a stop in New York City to perform at the historic Roseland Ballroom, a popular, 3,000-seat concert venue on West 52nd Street in midtown Manhattan that has hosted some of music's greatest artists, in-



Fitz & the Tantrums, an indie soul/pop group from Los Angeles, used a number of Shure microphones to capture its high-energy dance numbers every night on its recent tour. (Inset) Engineer Jamie Wellwarth has manned the FOH for Fitz & the Tantrums for the past two years.

cluding The Rolling Stones, Frank Sinatra and Glenn Miller. The venue first opened in 1919, and will close its doors in April, 2014, adding the recent performance by Fitz and the Tantrums to its history.

For Wellwarth, mixing at Roseland was particularly exciting, as he attended many concerts at the venue growing up. "I'm a little biased when it comes to this venue, coming from New York originally," Wellwarth said. "We've played in mainly venues of this size on the tour, but the difference is that this is Roseland."

Wellwarth has worked with the band for the past two years, mixing on an Avid Venue SC48, a console he was happy to have. "We went three days without a soundcheck recently," he said, explaining that the band was traveling back and forth between New York City, Providence, Boston and Hartford as part of the tour and making a few TV appearances along the way. With the Avid Venue SC48, he was able to save his settings from previous shows, plug into the venue's house system and make adjustments

(continued on page 52)

briefs

Thunder Rolls Into Austin

AUSTIN, TX—Thunder Audio (thunderaudio.com) provided a Harman JBL (jblpro.com) VTX line array system with Crown (crownaudio.com) I-Tech HD amplifiers for the Austin City Limits Music Festival for two weekends in October.

Zac Brown Fest Goes MLA

NASHVILLE, TN—The largest Martin Audio (martin-audio.com) MLA system yet was created for the Zac Brown Band's Southern Ground Music & Food Festival, held in Riverfront Park.

Paramore Captured By Voodoo

NEW YORK, NY—FOH engineer Eddie Mapp is using three sE Electronics (seelectronics.com) Voodoo VR1 ribbon mics and two IRF2 instrument reflexion filters on the current Paramore arena tour.

Lincoln Stadium Chooses EV

LINCOLN, NB—The new 15,147-seat Pinnacle Bank Arena in Lincoln, NB sports an Electro-Voice (electrovoice.com) line-array system featuring the compact three-way XLD281 element. Security and access equipment from EV's parent company Bosch was also installed.

Arsenio Audio Team Gets Busy

LOS ANGELES, CA—Back in the late '80s and early '90s, *The Arsenio Hall Show* was the late-night talk show to watch. Now the daily, one-hour, nationally syndicated show has returned, once again hosted by its namesake. While some of the original show's trademarks, like the infamous dog pound, have returned, too, the audio technology that gets used nightly is very much from the 2010s, replete with multiple consoles, shared resources and networked audio.

As the sound system designer and music mixer for the show, Peter Baird and the production mixer, house and monitor engineers chose five Yamaha CL Digital Audio Consoles and six Rio3224-D input/output boxes for the show. Two CL5s and one CL3 are used at front of house, with two CL5s at the monitor mix position.

"When production mixer Ish Garcia asked me to come in as the show's music mixer, we spent some time together strategizing about what an ideal system would look like," said Baird. "We knew the show would be very music-heavy and wanted the system requirements to check four main boxes: 160 inputs available to split between the house band, guest artists, and production; tight integration and future-proofing; stability and reasonable immunity from buzzes, hums, and grounding issues; and incontestably great sound." The system would find separate console operators using shared resources and likely a large Dante network as well.

Baird added that the economics of networked audio are not insignificant. "Traditionally a show like *The Arsenio Hall Show* would have

at least three 56 pair of three-way transformer splitters with all of the associated interconnect copper between them, and in some cases, hundreds and hundreds of feet. Those 504 outputs (3 x 56 x 3) would feed separate consoles, with each output requiring a separate head amp. As mixers, we know that the best-sounding consoles are the ones with the best head amps, and a console with 64 top-drawer head amps costs more money than one with 64 mediocre head amps. But a networked system only needs one really great head amp per channel no matter how many consoles it's connected to; with the CL series



Outside the mix booth on *The Arsenio Hall Show* are (l-r): Greg Kestlake, Peter Baird and James Young.

having only 8 head amps on board, Yamaha was able to spend time and money making the console as ergonomically correct as possible rather than trying to re-engineer head amp design to fit a small footprint. Also, in the case of Dante, local interconnects are on Cat 6 cable, with point-to-point connections on fiber,

(continued on page 52)

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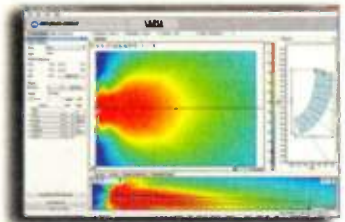
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Fun. In The Sun—And Rain



FOH engineer Gordon Reddy (left) and monitor man Dave Rupsch both used DiGiCo SD8s on every stop of Fun.'s "More Nights" tour.

BY CLIVE YOUNG

In the depths of winter, it may be hard to remember the warm sunrays and rockin' tours of summertime, but they did happen, and not that long ago. Indie poppers Fun. (spelt with a period at the end) traversed the U.S. on a 34-city tour that found the 2013 Grammy winners for Song of the Year and Best New Artist bringing their special brand of joyful tuneage to the masses throughout the summer. In short, they had joy, they had Fun., they had seasons in the sun.

Along for the ride was Montreal/Las Vegas-based audio provider Solotech, which provided all the gear used nightly by FOH engineer Gordon Reddy and monitor man Dave Rupsch. *PSN* caught up with the pair on the second day of a two-night stand played at Hudson River Pier 26 on the side of New York City. By then, Reddy had been on the road for 20-plus months with the group while Rupsch climbed aboard the fast-rising band's wagon on New Year's Eve, 2012. Even all those shows later, the tour was still full of surprises.

"Detroit was good," said Reddy, drily. "Right at the end of the last song, we had a little education for the system vendor: If you have a rack with all the drive processors for the sound system, maybe don't put them on a UPS because statistically, it's more likely to fail than the power company—and it did. We had 15-20 seconds left of the show and then all of a sudden, all the processors were offline and the PA was muted. And that's when Nate [Ruess, lead singer] decided to give the aerial test to a gold-plated Shure 58 wireless. Got thrown up about 25 feet and landed right down on its side; passed with

flying colors though."

That wasn't the only Shure mic on hand, as the band are endorsers. "I've got a peculiar choice on drums," said Reddy. "I love the extended low frequency reach of small diaphragm condensers, so we're using KMS137s all over the kit on snare, rack, floor, because it's got a real thobby, deep tom-tom tuning, and most dynamics seem to drop off a little bit before the floor tom centers out at 40 Hz and the rack tom at 60."

Rupsch concurred, noting, "It's really impressive how the 137s are even on the snare and toms; they translate really well into the in-ears, so you can feel a lot of those low frequencies punch right where you want them to." All but one of the bandmembers wore molded Ultimate Ears ear buds, the exception being guitarist Jack Antonoff, who preferred Shure 215E generics.

Console-wise, DiGiCo SD8s ruled the day—a choice made by the band's previous, pre-fame FOH engineer, who chose digital desks in order to reduce the number of racks and cables carried in the band's then tiny trailer. Reddy, a self-professed "antediluvian guy" (Google it), confessed, "I, with great trepidation, said,

'OK, I'll try and learn another digital desk,' but once I was on it two shows, I loved this thing. It's easy to lay out and for a guy who likes to hang onto the input and mix that way and not use complex skill schemes and control groups and whatnot, it was the closest thing I've touched to being on an old Heritage or an XL4, so I loved it quite readily."

For Rupsch, learning the desk quickly meant he could focus on giving the musicians the in-ear mixes they wanted. "I've always been a fan of bass player mixes," he said. "Our bass player [touring member Nate Harold] has got a great mix—a lot of aggressive drums and it's all rhythm; it's really nice in there. Everyone else has pretty standard mix on stage, and we've definitely developed a level of trust where they afford me that comfort level to craft nice mixes for them. I want to watch a great show, too, and if you get any artist comfortable, it becomes less about them coming on stage and worrying about their sound, and more about going out there and deciding how good of a show they want to put on."

On the Fun. tour, the audience heard those shows nightly through a sizable Meyer Sound Leo system with

hung arrays 14 deep on either side of the stage, bolstered by some two-dozen 1100-LFC low-frequency control elements. Also on hand were eight UPJunior VariO loudspeakers and six UPQ-1P loudspeakers for stage lip and front corner fill, respectively.

"It's a good size kit and it's doing really well—although we learned more about its ability to shed water in the last couple of days than its ability to punch out mechanical waves," said Reddy. "We got an inch of rain in 30 minutes late yesterday afternoon and then got rained on most of the show—over two inches of rain recorded in Manhattan yesterday."

Rupsch amended, "Today's supposed to be even more—but don't worry: It's not until showtime." And he was right. Now ain't that Fun.

Solotech
Solotech.com

Shure
Shure.com

Meyer Sound
Meyersound.com

DiGiCo
Digico.biz

VITALstats

Fun.

Solotech (Montreal/Las Vegas)

FOH Engineer:

Gordon Reddy

Monitor Engineer:

Dave Rupsch

Systems Engineer:

Jonathan Trudeau

FOH Console:

DiGiCo SD8

Monitor Console:

DiGiCo SD8

House Speakers:

Meyer Sound Leo-M, 1100-LFC,
UPJunior VariO, UPQ-1P

Personal Monitors:

Ultimate Ears; Shure 215E

FOH Equipment/Plug-Ins:

Waves SoundGrid plug-ins; Meyer
Sound Galileo Callisto

Monitor Equipment/
Plug-Ins:

Waves SoundGrid plug-ins;

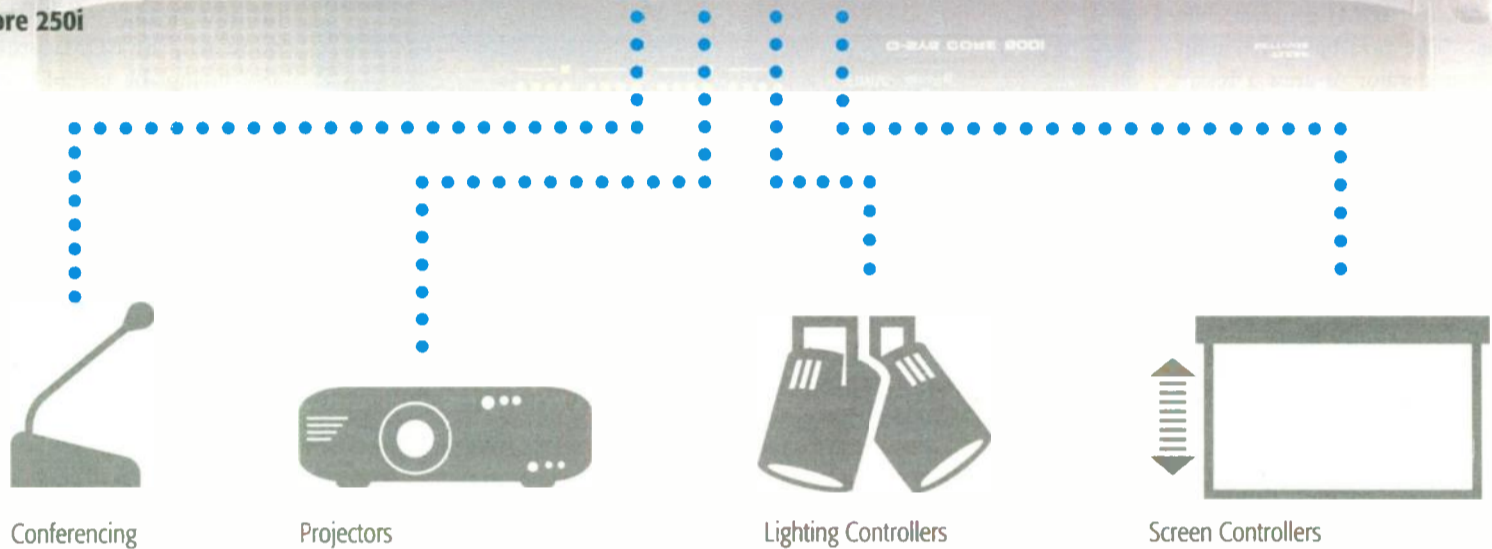
Microphones:

Shure SM58, UHF-R wireless,
KSM137s

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Touring Conference Talks Festivals

BY KELLEIGH WELCH

NEW YORK, NY—Underlining festivals' continued growth and importance in the concert marketplace, Wednesday, November 13 saw the 2013 *Billboard* Touring Conference and Awards hold an informational panel titled "Building the Perfect Beast: The Keys to a Festival That Lasts," which addressed everything from preparing for bad weather, to stage set up, to safety, and to the popularity of the Electronic Dance Music (EDM) genre at these festivals. "The rave has gone mainstream," moderator Andrew Dreskin, Founder & CEO of Ticketfly, said during the event.

The panel consisted some of the top festival producers in the business, including Greg Bostrom, director of the Firefly festival; Ashley Capps, president of AC Entertainment, which produces Bonnaroo; Dave Frey, partner, Lockin' Festival; Charlie Jones, partner, C3 Presents, which produces Lollapalooza and Austin City Limits Music Festival; Adam Lynn, managing partner, Prime Social Group; and Jordan Wolowitz, partner, Founders Entertainment.

Before jumping into the details of what goes into producing a good music festival, Dreskin gave the panelists all the things you need to have the 'full festival experience': a trash bag to protect you from the rain, a Coors Light beer (each panelist had to pay



(l to r) Greg Bostrom, Director, Firefly; Ashley Capps, President, AC Entertainment; Dave Frey, Partner, Lockin' Festival; Charlie Jones, Partner, C3 Presents; Adam Lynn, Managing Partner, Prime Social Group; Jordan Wolowitz, Partner, Founders Entertainment; Moderator Andrew Dreskin, Founder & CEO, Ticketfly

\$10 for the beer), and a blinking light necklace for the EDM stage.

Joking aside, Dreskin mentioned that bad weather is a factor that all festivals will see at some point, and must prepare for. However, preparing for bad weather doesn't just mean handing out ponchos and herding the audience under tents—weather can also affect the stages and the safety of the crew, the musicians and the fans.

In recent years, high wind gusts have caused stages to collapse, forcing the touring industry to take a

closer look at how to assemble stages to make them stronger, and how to set up a strategic plan to make sure everyone is safe.

"We use very reputable staging vendors," said Jones. "What shed the most light on this was at State Fair when that collapsed. [A wind gust caused a stage to collapse at the Indiana State Fair in 2011 during a Sugarland concert, killing seven and injuring 58- Ed.] To some degree, you can't do anything about it. But what you can do is prevent injuries

and deaths, and the promoter is the one making ultimate decision to stop a concert in the case of bad weather."

"I think there's a lot of situations where perhaps there are others doing festivals, trying to get the cheapest services, which is not always the best," said Oswald. "I think the key thing is going forward and working towards this safer environment for everybody. You don't want to kill the band or anyone at the show, and you really have act together with your insurance guy. That's what it comes down to—there's so much at stake."

Preparedness also pertains to the other big challenge these festivals promoters face—with the growing popularity of EDM, producers are also facing the use of the rave drug "Molly," which caused numerous deaths at festivals this past summer. The question Dreskin proposed, was how these promoters can keep their attendees safe.

"A lot of it is educating people," Wolowitz said. "We can provide as much staff and services as possible, but how can you find one little pill on these kids? People are going to unfortunately make their own mistakes."

Lynn said another big factor is keeping attendees hydrated, because one of the biggest health risks with users of the drug is dehydration. "Water used to be a big revenue source, but now you need to provide free water," he said.

Jones said he hires medical staff that are aware of the symptoms of 'Molly,' and has them patrol the crowds to look for symptoms so they can provide these users with the proper medical attention before it gets worse.

"They're not looking to arrest people, just looking for symptoms. If they see symptoms, they will quietly pull aside the person and give them water and the necessary stuff to get better," Jones said.

"We really encourage fans to communicate with us. If people are pushing themselves beyond the limit of safety, you can't do too much. But we can educate people and ask everybody to keep their eyes open if anyone getting themselves into trouble," added Capps.

Dreskin also asked if any of the festival producers have gotten offers to be bought out, but the consensus with the panelists was that they are too dedicated to their festivals to want to put it into the hands of another company.

"We're very passionate on what we do," said Capps. "Speaking for myself, I'm not looking for a way out. I'm interested in possible strategic partners or ideas on how we can improve, but long-term commitment is crucial to success."



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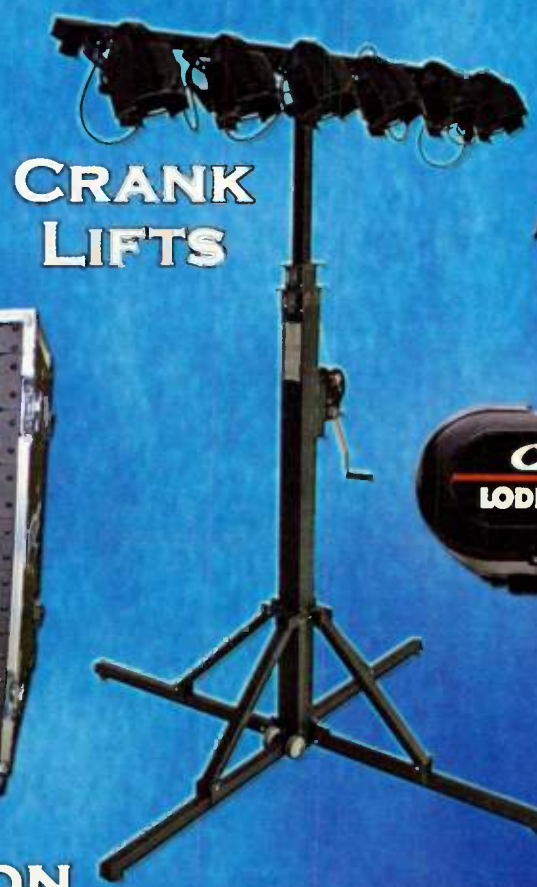
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ACT / STATISTICS	CREW	EQUIPMENT
1 BON JOVI CLAIR	Bill Sheppell (be); Glen Collett (me); Andy Hill (me); Frank Principato (cc/se); Dustin Ponscheck (ae); Thomas Moore (tech); Ken McDowell (rf tech)	HC: DiGiCo SD7; MC: Midas Heritage 3000; Avid Venue Profile; HS: Clair i-5, i-5B, i-3, BT-218; MS: Clair CM-22, SRM, ML-18, 212AM; IEM: Shure PSM 900, PSM 1000; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure 57, 58, 98AMP, Beta52, VP88, KSM 313, KSM 137; Sennheiser 421; AKG 414; Audio-Technica AT4071; Radial J48, JDI, Firefly; WIRELESS MICS: Shure UR2, UR4D
2 JASON ALDEAN SPECTRUM SOUND	Chris Stephens (he); Evan Richner (me); Joseph Lloyd (pm); Jeremy Seawell (se); Ryan Stotts (mtech); Bob Campbell (tech)	HC: Avid Venue; Midas 431 preamps; MC: Avid Venue; Midas 431 preamps; HS: d&b audiotechnik J8, J12, J Sub, B2, Q10; IEM: Shure PSM 1000; Ultimate Ears UE-7, UE-11; HA: d&b audiotechnik D12; HARDWIRED MICS: Audio-Technica AE6100, AE2500, ATM350, ATM450, AT4050, AT4081, AE3000, AT4047/SV; Shure SM57; WIRELESS MICS: Audio-Technica Artist Elite 5000 series wireless with T6100, T1000 transmitters; FOH EQUIPMENT: Lake LM44; ATI DDA 212XLR; Waves Platinum Bundle; Crane Song Phoenix; SPL Transient Designer; Massey De:Esser, vt3; MONITOR EQUIPMENT: Massey L2007, vt3, De:Esser
3 DEPECHE MODE BRITANNIA ROW	Antony King (he); Sarne Thorogood (me); Tom Worley (cc); Gerry Fradley, Richard Trow (se); Terrance Hulkes (ae); Jacob Gray (tech)	HC: Midas XL8; MC: Midas XL8; HS: L-Acoustics V-Dosc, dV-Dosc, subs; MS: d&b audiotechnik M2; IEM: Sennheiser 2000 IEM; HA: L-Acoustics LA48; MA: d&b audiotechnik; HARDWIRED MICS: Shure; AKG; Sennheiser; WIRELESS MICS: Shure Beta 58; FOH EQUIPMENT: Manley; TC Electronic; Chandler; Empirical Labs; Eventide; Massenburg; MONITOR EQUIPMENT: TC Electronic; Rapide
4 MICHAEL BUBLE SOLOTECH	Craig Doubet (he); Matt Napier (me); Louis-Philippe Maziade (cc/se); Chuck Deziel, Philippe Pigeon (ae); Marc-Olivier Magnan (tech)	HC: Avid Venue Profile; MC: DiGiCo SD7; HS: Meyer Sound Leo, Mica, LFC1000, 700-HP, M'elodie, JM-1P, Galileo 616, Calisto; MS: Meyer Sound MJF 212; IEM: Sennheiser 2000 series, G2, P6HW; HARDWIRED MICS: Neumann KMS104m KM 184; Shure KSM32, Beta 52, Beta 58; Sennheiser e 901; Audix i-5; DPA 4021, 4099; Schertler; Radial JDI, J48; WIRELESS MICS: Sennheiser SKM 5200, SKM 2000, SK 5212 with DPA 4099; FOH EQUIPMENT: BSS DPR-901 II; Lexicon 480L; Lexicon PCM92; Meyer Sound SIM-3; MONITOR EQUIPMENT: Aviom A-16R, A-16D PRO, AN-16, A-16II; WinRadio scanner
5 PINK JANDS	Chris Madden (be); Horst Hartmann (me); Ben Byford (cc/m tech); Ulf Oeckel (hs tech); Nick Giameos, Simon Farrell (tech)	HC: Avid Venue D-Show; MC: Yamaha PM1D; HS: L-Acoustics K1, Kara, Kudo; MS: L-Acoustics Kudo, Jands 12AM; IEM: Sennheiser 2000; HA: L-Acoustics LA-8; MA: Lab.gruppen PLM 20000; L-Acoustics LA8; HARDWIRED MICS: Sennheiser MKH, e900; WIRELESS MICS: Sennheiser 2000
6 LUKE BRYAN CLAIR	Pete Healey (be/pm); Ed Janiszewski (me); Kevin "Kap" Kapler (se); Gordon Droitcour, Rachel Aull (ae); Tyson Clark (tech)	HC: Avid Venue Profile; MC: DiGiCo SD7; HS: Clair i-5, i-5B, BT-218; IEM: Shure PSM 1000 IEM; Sensaphonics, Westone, Ultimate Ears ear buds; HA: Clair StakRak; Lab.gruppen PLM; HARDWIRED MICS: Shure 91, 98, 57, SM27, Beta98, Beta52; Radial DI; WIRELESS MICS: Shure; MONITOR EQUIPMENT: Yamaha SPX-1000; Eventide Eclipse; TC Electronic M3000
7 PHISH CLAIR	Garry Brown (he); Mark "Bruno" Bradley (me); Rich Schoenadel (cc/se); Tim Shaner (mse); Kevin Leas, Matt Patterson (tech)	HC: Midas XL4, Pro9; MC: Yamaha PM5D; HS: Clair i-5D, Clair i-5, Clair BT-218, Clair i-3; MS: Clair MD-18, 12AM; HA: Clair StakRak with Lab.gruppen PLM; MA: Clair StakRak with Lab.gruppen PLM; MICS: Royer SF-24, R-121; Telefunken M80; Earthworks DP30/C; Neumann KM 184; Radial J48 DI; Shure; Sennheiser; FOH EQUIPMENT: SPL Transient Designer 4; Crane Song HEDD 192; GML 8200, dbx 160 dual, 162; TubeTech SMC-2B; Bricasti M7; Lexicon PCM 91, 90; Drawmer DS-201, DS-404
8 PEARL JAM RAT SOUND	Greg Nelson (he); Karrie Keyes (me); Tommy LBC, Peter Baigent (m tech); Kevin McKenzie (h tech); Jim Lockyer (cc); Chuck Smith, Mike Gazdziak (pa tech); John Burton (rec e)	HC: DiGiCo SD5; MC: Midas Pro9; HS: L-Acoustics K1, K1-SB, Kudo, V-Dosc, dV-Dosc, Arcs, 108P, SB28; MS: Rat S wedge, Rat Trap side fill, Rat micro sub, Micro wedges, micro sub; IEM: Sennheiser EW 300 G2; Future Sonics; JH Audio; HA: L-Acoustics LA48, LA8; MA: L-Acoustics LA8; HARDWIRED MICS: Audix; Shure; Beyer; Sennheiser; AKG; Avalon; BSS; Hi Tech Audio; Radial J48
9 MUSE SKAN PA HIRE	Marc Carolan (he); Adam Taylor (me); Eddle O'Brien (se); Ben Sliwinski, Marty Harrison, Vinnie Perreux (tech)	HC: Midas XL-4, Pro2 side-car; MC: Midas Pro9 with three DL-431 splitters; HS: d&b audiotechnik J8, J12, V8, V12, J-Sub, J-Infra; IEM: Sennheiser 2000 (ranges A, G, B, C); HA: d&b audiotechnik D12; HARDWIRED MICS: AKG; Beyer; Royer; Shure; Sennheiser; WIRELESS MICS: Sennheiser SKM5200-II with KK105 capsules; FOH EQUIPMENT: Apogee; Bricasti; BSS; dbx; Drawmer; Empirical Labs; Eventide; GML; KuSh; Line 6; Little Labs; Midas; Smart; SPL; TubeTech; XTA, Yamaha; MONITOR EQUIPMENT: Avalon; GML; TC Electronic; Yamaha
10 JUSTIN TIMBERLAKE SOLOTECH	Andy Meyer (he); Dan Horton (me); Colin St-Jacques (cc); Etienne Lapré (se); Francois Hallé (ae); Alexandre Bibeau, Eric Marchand, Matt Holden (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: L-Acoustic K1, Kara, SB28, V-Dosc, SB18, K1-SB, 108XT; IEM: Shure PSM 1000; HA: L-Acoustics LA8; HARDWIRED MICS: Shure SM57; Audio-Technica AE5400, ATM25; Rode; Radial J48, JDI, Firefly; WIRELESS MICS: Shure Axient; Audio-Technica 5000 series, AEW-T6100; FOH EQUIPMENT: Waves; Bricasti M7; MONITOR EQUIPMENT: Bricasti M7; Eventide Eclipse

LEGEND: (he) house engineer. (ahe) ass't house engineer. (be) band's house engineer. (me) monitor engineer. (ame) ass't monitoring engineer. (bme) band's monitor engineer. (se) systems engineer. (ae) ass't engineer. (tech) technician. (cc) crew chief. HC: house console. MC: monitor console. HS: house speakers. PMS: personal monitor systems. MS: monitor speakers. HA: house amplifiers. MA: monitor amplifiers.

Top 10 grossing tours according to *Billboard*. Some tours did not report grosses for all shows; rankings may be affected as a result. Equipment and crew information are provided by the respective sound reinforcement companies.

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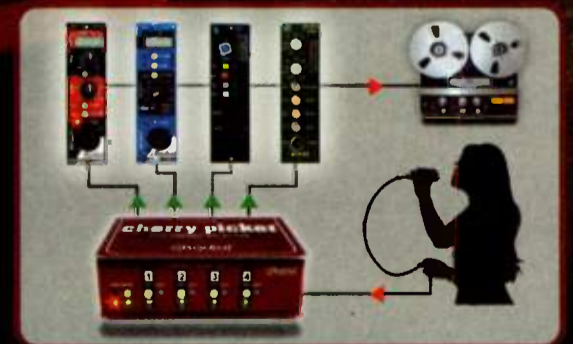
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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
Abbey Road On The River— Beatles Tribute	PRO VIDEO AUDIO PRODUCTIONS, INC Monticello, KY	WATERFRONT PARK Louisville, KY	Travis Gearheart (he, se), Wayne McFall (be), Eric Weber (me, bme), Dwayne King (me), Rick Raynes (ae), Dave Shores (tech), Anthony Burris (tech), Jonathan Blevins (tech), Chad Foster (tech)	HC: Avid Venue SC48; MC: Avid Venue SC48; HS: JBL VerTec VT4888; MS: Shure PSM 900; HA: Crown Macrotech; MA: Crown Macrotech
Arkansas State Fair	SOLID ROCK AUDIO, INC. Conway, AR	ARKANSAS STATE FAIRGROUND Little Rock, AR	Mark Malone (he), JC Petty (me), Lance Gipson (se), Kyle Adcock (tech)	HC: Yamaha M7CL; MC: Yamaha M7CL; HS: Tvi C212X; MS: Sennheiser G3; HA: Crown; MA: Crown
Buzz Beach Ball	LOGIC SYSTEMS ST. Louis, MO	BERKLEY PARK Kansas City, MO	Brian Bird (he), Brian Knox (he), Michael McCuddy (me), James Hendrickson (me), Ziggy Stull (se), Joe Shambro (tech), Megan Kennedy (tech)	HC: Avid Venue Profile; MC: Yamaha PM5D; HS: Nexo GeoT; MS: Logic LS 152, Shure PSM 900; HA: Camco Vortex 6; MA: QSC PL236A
Chonda Pierce	PEAR BROTHER'S SOUND & LIGHTING Carleton, MI	STEWART ROAD CHRISTIAN MINISTRIES CENTER Monroe, MI	Carl Vloch (he), Bill Vloch (me), George Favazza (tech)	HC: Yamaha LS9; MC: Yamaha LS9; HS: Bag End Gem Series; MS: Bag End, Yamaha; HA: QSC; MA: QSC
Electric Hot Tuna	PRAGMATECH SOUND CORP. Bronx, NY	BEACON THEATRE Manhattan, NY	Aaron Spencer (he), Myron Hart (be), Jim Salta (me)	HC: Yamaha PM5D; MC: Yamaha M7CL; HS: JBL VerTec VT4888; MS: Meyer UM-1P
Emmylou Harris and Rodney Crowell	THIRD EAR SOUND COMPANY Hayward, CA	SANTA CRUZ CIVIC AUDITORIUM Santa Cruz, CA	Brian Chamberlin (se), Daniel Schieman (me)	HC: Avid Venue SC48; MC: Yamaha M7CL; HS: JBL VerTec VT4888, VT4886, SRX728S; MS: JBL SRX712M, HA: QSC PL6.0, MA: Crown I-Tech 12000HD
The Four Tops	FREQ CITY SOUND Cincinnati, OH	Cincinnati, OH	Devon (he), John Bowers (be), Andy Ciarniello (me), Mike Volkerding (se), Adam Griffin (tech)	HC: Yamaha PM5D; MC: Yamaha LS9; HS: Freq City Sound Line Array, Yorkville 2100P; MS: Grund Audio GT-1520; HA: QSC PL4; MA: QSC PL4
Freakfest 2013	INTELLASOUND PRODUCTIONS Verona, WI	FREAKFEST Madison, WI	Bryan Schauburg (he), Dan Edwards (he), Al Rominsky (he), Matt Naselli (he), Dec Dwyer (me), Martin Potter (me), Jimmy Valenza (me), Tim Woodworth (se), David Maier (se)	HC: Avid Venue Profile, SC48; MC: Midas Pro2, Yamaha M7CL; HS: Electro-Voice X Line, X Subs; MS: Electro-Voice Xw15A, Shure PSM 900; HA: Electro-Voice TG7, P3000RL
Julieta Venegas-Lation Coalition Festival	DB SOUND OF CHARLOTTE Charlotte, NC	SYMPHONY PARK Charlotte, NC	Matt Barker (he), PG Ramirez (me), Dave Barker (se)	HC: Yamaha PM5D; MC: Yamaha PM5D; HS: VTC EL210, Danley TH115; MS: Shure PSM 900; HA: QSC
Martin Sexton in Concert	SKYLANDS PROFESSIONAL AUDIO Blairstown, NJ	HISTORIC BLAIRSTOWN THEATRE Blairstown, NJ	Mark Clifford (he, se), Marc McCarthy (me, ae)	HC: Allen & Heath iDR-48, iLive-T112; HS: OAP V3000, PX-1090; MS: EAW LA212; HA: QSC Powerlight; MA: QSC PLX3
Mystery Train	SOUNDS SWEET! Reading, PA	SUNSATONAL CAMPGROUNDS Millmont, PA	Chris Bauer (he), David Muddiman (be)	HC: Allen & Heath Mixwizard WZ3; HS: Meyer CQ-1, 650 P; MS: Yamaha CM12V; MA: Crest Audio 7001
Mythbusters "Behind the Myths" Tour	EIGHTH DAY SOUND Highland Heights, OH	MESA ARTS CENTER Mesa, AZ	Al Rettich (he)	HC: Yamaha LS9; HS: d&b audiotechnik V12, J-Sub; MS: d&b audiotechnik E9; HA: d&b audiotechnik D12; MA: d&b audiotechnik D12
North Carolina State Fair	RMB AUDIO Raleigh, NC	DORTON ARENA Raleigh, NC	Robert Weddings (me), Roger Dennis (se), Carl Wetter (tech), Cam Cannady (tech)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Martin Audio MLA Compact, DSX, W8LM, W8LMD; MS: Martin Audio LEI 200, WS218X, WS18X, W8T; HA: Martin Audio, Lab.gruppen; MA: Lab.gruppen
Sinead O'Connor	BOULEVARD PRO Ridgefield Park, NJ	TARRYTOWN MUSIC HALL Tarrytown, NY	Tom O'Shea (he), Dieter Van Dinkel (bhe), Larry Sharkey (me), Risteard (bme), Tom King (se), Darly Moore (se)	HC: Midas Heritage 3000; MC: Yamaha CL5; HS: Meyer M2D, 700-HP, M1D; MS: Shure PSM 1000, L-Acoustics 112P; HA: Meyer; MA: L-Acoustics
Zoe Lewis	DYNASAUR SOUND AND LIGHT Hastings, NE	BACK ALLEY BAKERY Hastings, NE	Doc Ivo (he), Don Robertson (se), Neil Brunkhorst (tech)	HC: Dynamics 824; HS: IVO Fuzzbox; MS: IVO LR-12H; HA: IVO Quadralux

LEGEND: (he) house engineer. (be) band's house engineer. (me) monitor engineer. (bme) band's monitor engineer. (se) systems engineer. (ae) asst. engineer. (tech) technician. HC: house console. MC: monitor console. HS: house speakers. MS: monitor speakers. HA: house amplifiers. MA: monitor amplifiers.

To be included in Soundcheck, fax, mail or email a current, typed list of acts, venues, personnel and equipment each following the above format. E-mail is strongly preferred. E-mail to kwelch@nbmedia.com, fax: (212) 378-0470, or send to: Soundcheck, Pro Sound News, 28 E 28th Street, 12th Floor, New York, NY 10016.

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Ideal for mobile PA applications where complex trussing or roof rigging isn't practical, Yorkville PSA1 cabinets mount quickly and securely on a typical high quality speaker stand. Up to two cabinets per stand can be arrayed when required. When rigging is available, innovative optional external bolt-on flyware allows up to four PSA1 cabinets to be configured easily in a 60°(v) x 110° (h) array for touring system or permanent install.

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From OEM to Triad-Orbit

MARTY HARRISON, MUSIC EXPRESS, LLC

BY KELLEIGH WELCH

For Music Express, LLC's senior vice president, Marty Harrison, his entrance into the world of pro audio was a "typical story." Harrison describes himself and his two partners, Herschel Blankenship and Andy Aldrich, as aspiring rock stars, who spent the 1960s and '70s, learning to operate, maintain and transport their own PA systems while touring. "We three 'guitar guys' from different backgrounds and locales quickly discovered that a great sound system was a key ingredient to our success as performers," Harrison said.

Over the years, Harrison and his band dispersed into other aspects of the industry, gravitating towards positions in music retail. Harrison ran a guitar repair shop and also performed sound system maintenance, while Blankenship merged his California guitar specialty shop with a wholesale electronics supplier. In the early 1990s, Music Express, LLC was formed as a music products original equipment manufacturer (OEM) supplier, with Harrison joining the company in 2001. Blankenship is currently one of the head designers for the company.

"Music Express is a small company and we all wear 'lots of hats,'" Harrison explained. "I'm involved in

ner," Harrison said. "Our OEM customers have come to depend on us to consistently supply them with products that reflect and compliment their quality and design standards, and strengthen their brand."

The company, along with its branded products division, ACCESS Products Group (APG), is headquartered outside of Seattle, WA, with additional offices and distribution centers in Greenville, SC and Guangzhou, China. The company staff is small, with only 20 employees dispersed through the three offices. Blankenship and Ryan Kallas serve as head of design, while Harrison continues to travel to meet with current and potential customers, while also

"From the beginning, Music Express was structured to be a full-service supplier, with the unique ability to offer our customers the quality, features and price point they desired while protecting their brand and IP in a very predatory environment."

Marty Harrison

all aspects of our business, including sales and marketing, product design and customer relations. My entrepreneurial spirit permeates our company; we challenge our associates to learn the 'nuts and bolts' and idiosyncrasies of our business and the industries we serve, take on new responsibilities and grow their position within the company."

Under Music Express, a variety of instrument bags and cases, stands, hardware, cables, and connectors are manufactured and distributed to the company's clients, who put their own name on it. Specifically, the company has developed a series of hybrid cases, which incorporate protective layers and barriers in the soft cases.

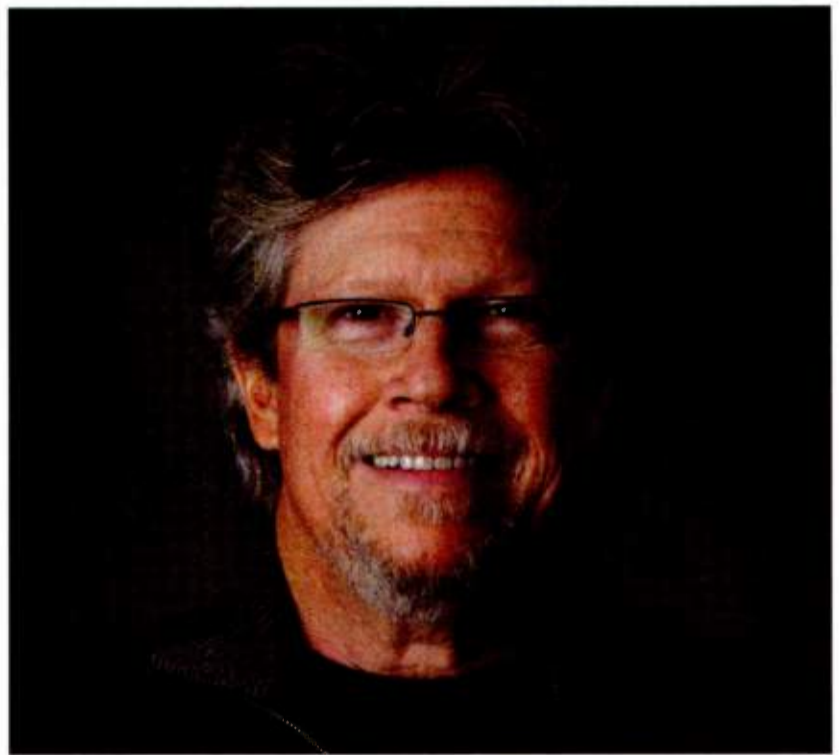
"I'm most proud that Music Express is a valued, dependable part-

ner," Harrison said. "Our OEM customers have come to depend on us to consistently supply them with products that reflect and compliment their quality and design standards, and strengthen their brand."

Harrison felt one of the biggest factors that makes Music Express stand out from other OEM manufacturers is that they don't depend on a third-party Asian trading company to supply products to their customers.

"From the beginning, Music Express was structured to be a full-service supplier, with the unique ability to offer our customers the quality, features and price point they desired while protecting their brand and IP in a very predatory environment," Harrison explained. "At Music Express, our goal is to provide our customers with world-class products and services that are worthy of their brands."

However, Harrison said OEM continues to be a challenging busi-



Marty Harrison, Music Express, LLC.

ness, especially since the downturn in the economy.

"Profit margins and the market in general are shrinking and all aspects of the business, from manufacturing to finance, have become more challenging," he said. "My biggest challenge is doing more with less. Like most companies, Music Express downsized to adapt to the new business climate. We all have more tasks and responsibilities in our workload."

Adapting to a new economy has also caused Music Express to shift its focus towards other aspects of the company to keep up with the demands of the industry.

sible, it hasn't made them smaller or lighter. So what's the point of investing in better microphones without the right hardware to harness that extra performance? We decided to seize the opportunity and change that benchmark," Harrison said.

Music Express is also focused on the advancement of the company in an effort to constantly improve on their products. "Integrity is another attribute that defines who we are," added Harrison. "Music Express stands behind our products, stands beside our people, customers, distributors and dealers, and stands up for their customers—the end users."

When dealing with their competition, Harrison said Music Express strives to be better vs. cheaper. "In general, quality can't be dumbed down much more in our market segment. Most accessory products are already deemed disposable. We can't outspend the marketing budgets of our competitors, so we have to differentiate our brand and products with intelligent, innovative design, superior quality and higher perceived value," Harrison said.

Looking forward, Harrison said Music Express will continue to position Triad-Orbit as a global brand, with distribution efforts in the US, Canada, Europe and Japan so far. "We hosted the global launch of Triad-Orbit at the recent AES Show in New York, and I'm happy to report that it was extremely well-received. We've worked diligently for a long time to hear that one kind of affirmation for any of our products," he said. "Remember, we're those anonymous OEM guys that make accessories!"

ACCESS Products Group
www.carryaccess.com

Triad-Orbit
www.triad-orbit.com

Versatile, Compact, Scalable Array for the Masses

Yorkville Sound's Paraline Series PSA1 active full range loudspeaker system delivers the clarity, scalability and precision of a complex line array system in a compact, user friendly format. Integrated DSP and efficient controls allow 'plug and play' simplicity in a scalable vertical array – no additional external signal processing or on site programming required.

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Rugged injection molded ABS cabinet design, Class-D amplification, and Neodymium woofers minimize overall cabinet weight, ensures system transport and set-up can easily be handled by a single operator. Highly efficient amplifier design means each PSA1 draws less than 3 amps in typical operation allowing up to four cabinets to operate safely on a standard 15 amp service.

PARALINE



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Gift Guide

(continued from page 1)

phones is designed for drummers or for mixing applications, whether in the studio or at the monitor desk at stageside. beyerdynamic.com

• **Behringer CT100 Cable Tester:** A great way to help any live sound engineer is to provide him or her with a device to test cables. Behringer's CT100 offers just that—a phantom-powered, microprocessor-controlled cable tester with all standard connectors. behringer.com

• **JBL Pulse:** For friends who went to every EDM festival last summer (or who mixed a few), here's a wireless, Bluetooth speaker that'll let them relive the experience. Slightly bigger than a soda can, the cylindrical JBL Pulse comes with built-in, pre-programmed LED lights that play with your music. jbl.com

• **FeltAudio Pulse:** Like the idea of a Bluetooth speaker but need something less flashy and more portable? The 2.3-ounce, rechargeable Pulse resembles a *Star Trek* Communicator and kind of acts like one, too: While it'll play your music, it also has a built-in mic, allowing hands-free calling up to 30 feet from a smartphone, and its clever clip/stand attaches it to straps and clothing. FeltAudio also makes a line of Android and iPhone cases that allow the Pulse to snap onto the back of the phones. feltaudio.com

• **Origaudio Rock-It 3.0:** Stick this pod-like device on to any object

and turn it into a speaker. Featured on ABC's *Shark Tank*, the Rock-It turns music from your iPod into vibrations, and once stuck to an object, will play music through it via conduction. It's portable and runs off of rechargeable batteries, so you can bring the music with you wherever you go. Prefer headphones? Try their line inspired by vegetables, called "Beets." origaudio.com

• **Tune In—The Beatles: All These Years, Vol. 1:** A decade in the making, the first edition of Mark Lewisohn's epic biography is now available. The series chronicles everything that surrounds music's most famous band, The Beatles, starting from before the childhoods of John Lennon, Paul McCartney, George Harrison and Ringo Starr. This 946 page book will keep any engineer busy during downtime. thebeatlesbiography.com

• **Box Sets:** A few notable box sets that are out for the holidays include: *Bob Dylan: The Complete Album Collection, Vol. 1*; *The Who's Tommy: Super Deluxe Box Set*; *The Beatles Live at the BBC—The Collection*; and the Amnesty International *The Human Rights Concerts* package, featuring live performances by The Police, U2, Peter Gabriel, Joan Baez and Radiohead.

• **Music Documentaries:** Music documentaries made a huge comeback this year, with the theatrical and DVD releases of Dave Grohl's paean to his Neve console, *Sound City*; a historical overview of the soulful Sixties sound of Alabama with *Muscle Shoals*; and a tribute to the king of adult contemporary, *The Greatest Ears In Town: The Arif Mardin Story* (see

our review on page 18).

• **Gakken Premium DIY Gramophone Kit:** OK, so this isn't exactly something you'd take on tour, but for the engineer who loves to listen to that analog sound, this is a great gift. Developed in Japan, this kit provides you with everything you need to build your own functional gramophone. This device is powered by a wound spring, so no electricity is needed, and it can play or record to vinyl records. thinkgeek.com

• **Mixtape Glasses or Musical Wine Glasses:** Uncommongoods.com is an awesome site to find unique gifts for all interests. For example, this set of six Mixtape glasses are great for any party and are a great addition to any music fan's home. If you want to get a classier gift, there's also the Major Scale Musical Wine Glasses, which are decorated with markings so when you fill the drink up to the line, you can actually play that note by running your finger along the top.

• **Metallica Ugly Christmas Sweater:** The Ugly Christmas Sweater never goes out of style (because it's never been in style), so why not go beyond the basic light-up Christmas tree and buy Metallica's own version of this classic holiday attire? cheezburger.com

• **The 12 Days of Sound:** If you still need ideas after all this—and even if you don't—visit prosoundnework.com/12days to discover The 12 Days of Sound, a special rundown of even more gift-giving ideas for the audio pros in your life.

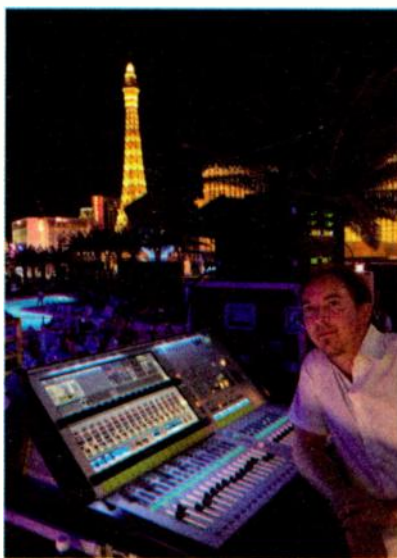
Fitz

(continued from page 42)

on the fly during the show if the band doesn't have time for a soundcheck.

The Avid console also helped Wellwarth deal with his biggest challenge—adjusting to each venue and the provided PA system. "Working at different venues with different PAs is always a challenge. What I really want is to be able to step up to the next level and start carrying our own PA," Wellwarth said. "My main goal is clarity, and really playing the whole frequency range. I even have an analog Avalon 747 in my rack. In the digital world, sometimes the sound is harsh, so I want to try and warm it up with that."

For the tour, Clair provided the majority of the band's gear, including the Avid SC48, a collection of Shure mics, a Soundcraft Vi1 console for monitors, and Shure PSM 900 and PSM 1000 in ear monitors. To



Aaron Glas, monitor engineer for Fitz & the Tantrums used a Harman Soundcraft Vi1, throughout the band's recent tour, including this stop in Las Vegas.

capture Fitz's vocals, Wellwarth used a Telefunken M81, while Scaggs was heard via a Shure KSM9. Edgewood, NY-based RSA Audio Service, long the main audio provider for Rose-land, provided the evening's sizable

JBL VerTec VT4888 line arrays with Crown amplifiers.

Wellwarth recalled that when the band started, it was only using wedges for monitors, but because of the high energy in its performances, the stage was too loud. Once monitor engineer Aaron Glas came onboard, Wellwarth was able to convince the band to switch to in-ears.

For this particular tour, Wellwarth said they faced a number of obstacles off stage, including blowing two tires the morning of their New York City show. Even with the minor setbacks, Wellwarth said the key is to stay positive: "Even in the hardest times, that is the goal for everyone on tour. I'm always reminding myself that I'm doing exactly what I've always wanted to do. But ultimately, the goal is to have the audience enjoy the show."

And it did.

Shure
Shure.com

Avid
Avid.com

Arsenio Hall

(continued from page 42)

a monumental savings over the same capabilities in copper. And to clarify, the head amps in the Rio3224-D input/output box are spectacular—they are clear and detailed, yet with great body, warmth, and musicality."

Monitor Engineer, Greg Keslake noted, "We are using Dante exclusively for FOH, Monitors and Music Production, and I am even using a Dante MY16 Card in my house monitor console for high level returns from production." Keslake said for monitors he's using one CL5 dedicated to the house band and one dedicated to the guest bands: "The house band is using the new Aviom 360s, and I am sending the band each a mixture of direct outs, mixes and matrices. This has given them the comfort of being able to adjust the instruments of their choice very quickly but hasn't limited my ability to supplement their mixes as needed. The Yamaha CL has also made it extremely easy to swap around what channels I send the house band, based on weekly sit-in artists, via Dante patching."

On the guest band console, Keslake has dedicated mixes 1-16 as stereo in-ears, 17-24 as wedges, matrixes 1-7 are effects sends, and matrix 8 is a drum sub mix. "The dedicated mixes have allowed me to have a very good starting point for almost any guest band with very little information. I have found the ability to map my own channels to custom fader banks immensely valuable, specifically on the CL5 guest band console. I am using the C5 and C6 banks to map my daily-used mixes, enabling me to bounce around very quickly between them. I was also extremely impressed with the addition of the Premium Rack in the CL Series."

With an audience of 201, James Young, front of house engineer is using a CL3 for the house band with six stems to the CL5 production console: left, right, sub, two vocal stems, lead and BGV, and a 'guest' stem for when someone sits in with the house band. Guest bands land in a separate CL5 with a similar six-stem setup.

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Pablo Espinosa

Pablo Espinosa was recently named Meyer Sound's chief loudspeaker designer, where he will oversee the company's loudspeaker development strategies, from hardware and user-experience design, to engineering, as well as the long-term conceptual planning for the full loudspeaker lineup. This new role will add to Espinosa's current role as vice president of Research and Development.

Promoted to VP of R&D in 2008, Espinosa has driven strategic technological direction while working closely with John Meyer, Meyer Sound CEO and co-founder. Prior to joining Meyer Sound in 1997, Espinosa spent more than a decade in the field as a FOH, monitor and systems engineer. He was a technical production lead for multiple TV shows for Mexican broadcast company Televisa and also participated in the recording of live albums by Metallica, Carlos Santana and Juan Gabriel. Espinosa has a Master's degree in engineering.



Jessica Kell

Visual audio vendor RTW has named **Jessica Kell** as head of Marketing.

In her new position, Kell will oversee RTW's global marketing communications, including product campaigns and trade show planning. She will work closely with the company's sales team to develop messaging for new campaigns.

A lighting and sound technician, Kell brings her knowledge of event production technology to RTW. Prior to joining RTW, she worked as a freelancer for several design and event-planning agencies in Germany. She has also studied media communications and cultural sciences.

Harris Broadcast has appointed **Steve Reynolds** as chief technology

officer and **Skip Sorenson** as chief financial officer; both will report to Charlie Vogt, CEO of Harris Broadcast.

As CTO, Reynolds will lead product management and research & development activities. He joins Harris Broadcast from Comcast, where he served as senior vice president of consumer premises technology, overseeing technology strategy, roadmap and development.

As CFO, Sorenson will be responsible for financial and IT operations. Prior to Harris Broadcast, he was executive vice president and chief financial officer for CompuCom, an IT solutions provider.



Paul O'Farrell-Stevens

British loudspeaker manufacturer PMC has named **Paul O'Farrell-Stevens** Communications & Artist Relations Manager. His responsibilities will include working

with PMC's key clients and artists, and managing the company's corporate, press and social media communications, working closely with PMC's existing team of in-house and external designers and writers.



Phillip Scobee

Harman's Crown Audio has appointed **Phillip Scobee** to business segment manager, Tour Sound, where he will oversee Crown's tour sound business strategy and direction, including product development, marketing and sales. He will report directly to Marc Kellom, senior director of Engineering and Marketing for Crown.

Before joining Crown, Scobee served as product manager, Concert and Commercial Sound at Electro-Voice. He also previously held the position of director of operations for Morris Leasing, a full-service design/


Frank Frederiksen
Barix

Q: What is your new position, and what does it entail?

A: As COO, my focus will shift to a stronger link between defining products and bringing them to market. I'll continue to oversee product management and work to strengthen the company's focus on complete solutions and better vertical integration. Additionally, I'll work to enhance company operations, with a focus on logistics, manufacturing and fulfillment to better meet customer demand.

Q: How has your background prepared you for your new role?

A: I have experience prior to Barix in product and program management, and how that aligns with company development. I understand the strategic element of defining products and bringing them to market, as well as the physical aspects of it that tie to production planning, ramp up and execution.

Having been here at Barix for 18 months in a VP role, I have had the opportunity to study the products we have today, how are we delivering them, and have met many of our loyal customers. I have been listening intently to our customers, so I can effectively apply what they are requesting from an operational point of view.

Q: What new marketing initiatives are we likely to see from the company?

A: The various industries and verticals we work across, including pro audio and AV, will see Barix making IP simpler. This includes both the products we make and the surrounding IP ecosystems. We want people to use IP without feeling like they must be IP experts. We have made our first significant achievement with our new Simple Paging solution, and we will continue that further down that road.

It's important to note that the features and flexibility that many long-time customers know from Barix will remain. Those who want to dive in and get their hands dirty with software programming, IP routing and other technical aspects can still do that, but the main initiative you will see from Barix in the coming months is to provide our customers with simple plug-and-play options.

Q: What are your short- and long-term goals?

A: The short term is about bringing more flexibility to the production environments, and minimizing lead times without reducing choices. Longer term, it's about bringing these more simple IP products and solution to the various markets we support. It is a new philosophy that will gradually roll out across these different spaces.

Our message for the pro audio market is that Barix will make it easy to set up, configure and reconfigure IP solutions. This is especially useful for pro audio events that move from location to location. We want to provide a solution that our customers can quickly put together without compromising anything. The idea is to move the complexity into the background without hindering functionality, flexibility and quality.

Q: What is the greatest challenge that you face?

A: This mentality of bringing products to customers in another way. Barix is historically a company that caters to IP experts, and we're working to make our solutions far more mainstream. We want Barix to be an ideal choice for businesses that need our solutions even if they are not in IP. We want businesses to focus on their specialties, and allow us to handle the IP side. It is a challenge to change a long-established way of thinking, but the entire team is committed to making IP simple for our customers.

build production company serving the audio, lighting and production markets.

"Phillip brings a diverse professional background and unique perspective, having benefitted from his work as an audio engineer and manufacturer. Throughout his career, he has demonstrated strong leadership and technical knowledge that make him an exceptional choice to lead our tour sound business," commented Kellom.

L-Acoustics has appointed **Dan Orton** to application engineer for the UK and Ireland. He will report to Florent Bernard, head of Application, Touring, and Cedric Montreaor, head



Dan Orton

of Application, Installation.

Based in the UK, Orton is primarily tasked with providing support for both consultants and UK L-Acoustics systems integrators.

Prior to joining L-Acoustics, Orton spent more than 10 years with a UK-based sound reinforcement manufacturer, working his way up to becoming a development engineer, where he learned project management, production engineering and mechanical design.

soundREPS

■ Symetrix DSP recently presented awards to this year's U.S. regional sales representative award winners. The Farm AV of Roseville, CA earned Rep of the Year, while Cardone, Solomon & Associates earned Highest Sales Growth. The recently launched, Texas-based Native Media earned the Symetrix Outstanding Sales Achievement Award.

■ QSC Audio Products, LLC. Has appointed Richard Dean Associates (RDA) as its manufacturer's representative firm for New England and upstate New York.

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From OEM to Triad-Orbit

MARTY HARRISON, MUSIC EXPRESS, LLC

BY KELLEIGH WELCH

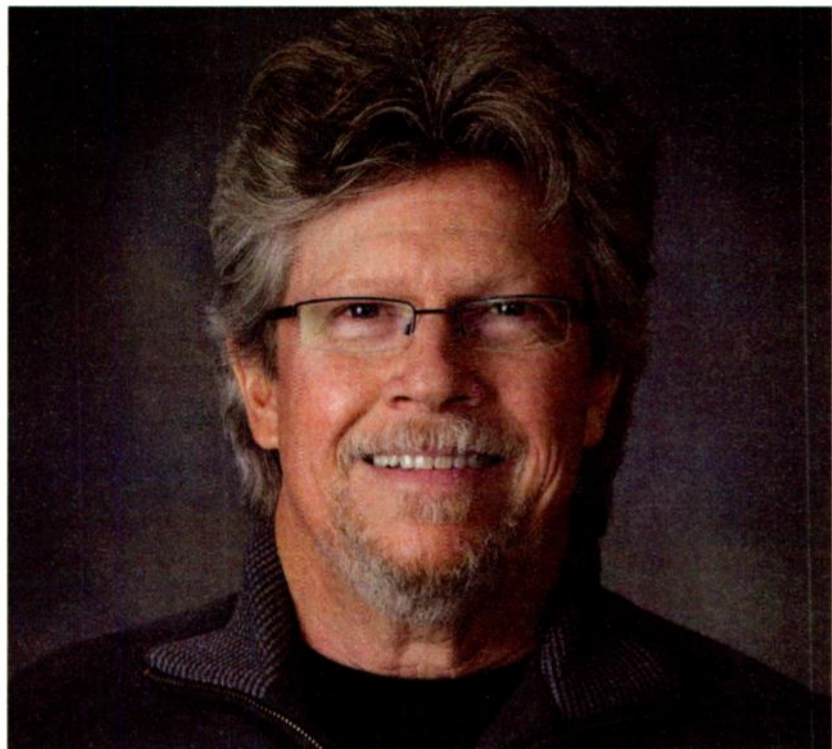
For Music Express, LLC's senior vice president, Marty Harrison, his entrance into the world of pro audio was a "typical story." Harrison describes himself and his two partners, Herschel Blankenship and Andy Aldrich, as aspiring rock stars, who spent the 1960s and '70s, learning to operate, maintain and transport their own PA systems while touring. "We three 'guitar guys' from different backgrounds and locales quickly discovered that a great sound system was a key ingredient to our success as performers," Harrison said.

Over the years, Harrison and his band dispersed into other aspects of the industry, gravitating towards positions in music retail. Harrison ran a guitar repair shop and also performed sound system maintenance, while Blankenship merged his California guitar specialty shop with a wholesale electronics supplier. In the early 1990s, Music Express, LLC was formed as a music products original equipment manufacturer (OEM) supplier, with Harrison joining the company in 2001. Blankenship is currently one of the head designers for the company.

"Music Express is a small company and we all wear 'lots of hats,'" Harrison explained. "I'm involved in

ner," Harrison said. "Our OEM customers have come to depend on us to consistently supply them with products that reflect and compliment their quality and design standards, and strengthen their brand."

The company, along with its branded products division, ACCESS Products Group (APG), is headquartered outside of Seattle, WA, with additional offices and distribution centers in Greenville, SC and Guangzhou, China. The company staff is small, with only 20 employees dispersed through the three offices. Blankenship and Ryan Kallas serve as head of design, while Harrison continues to travel to meet with current and potential customers, while also



Marty Harrison, Music Express, LLC.

ness, especially since the downturn in the economy.

"Profit margins and the market in general are shrinking and all aspects of the business, from manufacturing to finance, have become more challenging," he said. "My biggest challenge is doing more with less. Like most companies, Music Express downsized to adapt to the new business climate. We all have more tasks and responsibilities in our workload."

Adapting to a new economy has also caused Music Express to shift its focus towards other aspects of the company to keep up with the demands of the industry.

sible, it hasn't made them smaller or lighter. So what's the point of investing in better microphones without the right hardware to harness that extra performance? We decided to seize the opportunity and change that benchmark," Harrison said.

Music Express is also focused on the advancement of the company in an effort to constantly improve on their products. "Integrity is another attribute that defines who we are," added Harrison. "Music Express stands behind our products, stands beside our people, customers, distributors and dealers, and stands up for their customers—the end users."

When dealing with their competition, Harrison said Music Express strives to be better vs. cheaper. "In general, quality can't be dumbed down much more in our market segment. Most accessory products are already deemed disposable. We can't outspend the marketing budgets of our competitors, so we have to differentiate our brand and products with intelligent, innovative design, superior quality and higher perceived value," Harrison said.

Looking forward, Harrison said Music Express will continue to position Triad-Orbit as a global brand, with distribution efforts in the US, Canada, Europe and Japan so far. "We hosted the global launch of Triad-Orbit at the recent AES Show in New York, and I'm happy to report that it was extremely well-received. We've worked diligently for a long time to hear that one kind of affirmation for any of our products," he said. "Remember, we're those anonymous OEM guys that make accessories!"

ACCESS Products Group
www.carryaccess.com

Triad-Orbit
www.triad-orbit.com

"From the beginning, Music Express was structured to be a full-service supplier, with the unique ability to offer our customers the quality, features and price point they desired while protecting their brand and IP in a very predatory environment."

Marty Harrison

all aspects of our business, including sales and marketing, product design and customer relations. My entrepreneurial spirit permeates our company; we challenge our associates to learn the 'nuts and bolts' and idiosyncrasies of our business and the industries we serve, take on new responsibilities and grow their position within the company."

Under Music Express, a variety of instrument bags and cases, stands, hardware, cables, and connectors are manufactured and distributed to the company's clients, who put their own name on it. Specifically, the company has developed a series of hybrid cases, which incorporate protective layers and barriers in the soft cases.

"I'm most proud that Music Express is a valued, dependable part-

ner," Harrison said. "Our OEM customers have come to depend on us to consistently supply them with products that reflect and compliment their quality and design standards, and strengthen their brand."

Harrison felt one of the biggest factors that makes Music Express stand out from other OEM manufacturers is that they don't depend on a third-party Asian trading company to supply products to their customers.

"From the beginning, Music Express was structured to be a full-service supplier, with the unique ability to offer our customers the quality, features and price point they desired while protecting their brand and IP in a very predatory environment," Harrison explained. "At Music Express, our goal is to provide our customers with world-class products and services that are worthy of their brands."

However, Harrison said OEM continues to be a challenging busi-

"We've intensified the focus of APG in light of the ever-increasing pressure on our OEM business. Our goal is to build a groundbreaking, game-changing product line and brand that is built on innovative design and professional quality, and that brand/product is Triad-Orbit Advanced Microphone Stand Systems," he said. "In addition to my responsibilities to our OEM customers, I'm spearheading the sales and marketing of Triad-Orbit. We've launched a new brand and product line and I'm charged with telling that story."

Harrison attributed the company's focus on Triad-Orbit's line of mic stands to the affordability of quality recording microphones. "While modern technology has made great microphones more affordable and acces-

Studio Showcase

(continued from page 24)

there's a set of midfield Adam S4XVs with a sub, which Kalmusky says "are plenty powerful enough to blast our room with the 'Big Thing;' [we] really don't imagine needing 'Bigs' in this room after hearing these." A also features Dynaudio Professional BM6A Airs and Yamaha NS10s, while B is outfitted with BM6A MkIIs and NS10s.

The rooms also share access to a live reverb chamber, custom developed with advice from a group of kindred souls who followed the studio development online. The chamber is beneath the rear parking lot, requiring jackhammering in to the bedrock (an access hatch could actually allow its use as a small tornado shelter). "We put a set of Tannoy Passive V6 speakers," Kalmusky describes, "in the center of the south wall, each one slightly fanned towards the North corners. [We] placed PVC cylinders filled with sand in front of each cabinet to deflect any direct sound from being aimed at the corners [where the microphones are placed] and one in the center, to avoid any direct sound,

slapping off the back wall." Fearful that humidity will destroy the mics over time, they looked for the "best sounding mics under \$500" and "settled on the Cascade VIN-JET [long ribbons] and have them placed in the back corners of the chamber, the null's of the figure 8 canceling the corner itself and directly in front (diffused path of the speaker), adding additional 'less direct' signal." They are delighted with the design results.

Kalmusky's Studio B is suited for

booth and the mics in both booths are set up with quick mounts for fast swaps.

Alongside stacks of guitar heads and a diverse pedal-board, an eclectic collection of outboard processing graces the Studio B racks, with gear from Manley, Vintech, MAAG, Standard Audio, API, Universal Audio—some of recent design (and some very vintage, like the Gates Sta-Level that this author modified over 15 years ago for its then owner Mike

American Beauty, Neal Schon (Guitarist from Journey, Santana), a duet mix with Marlee Scott and Vince Gill, work on a Small Town Pistols project and first project started and finished in the building is the new album from Emerson Drive. "We are here to integrate into Nashville as creative people," says Kalmusky. "We're mostly here for people that want to work with us in our creative space and workflow, to cut something with Jon or I. We're just not

"In this economy and this day and age, we didn't build a studio to have a commercial source of making income necessarily, because that's a little ridiculous; this is a mostly private studio."
David Kalmusky

overdubs (with its own vocal booth), mixing, production chores and specifically for guitar, there's a second booth devoted to amps, cabinets and mics. "I keep everything completely hardwired...my mic inputs are all hardwired to vocal mics and cabinets, and if I get an idea, I can be hitting tape in 15 seconds. I'm not setting stuff up and it's more to keep the creative workflow." For self-recording, Kalmusky has Pro Tools set up for iPad control from the guitar

Clute). "I don't generally use plug-ins for EQs or compression," explains Kalmusky. "When I mix, everything comes back in as a console insert back into Pro Tools."

In fifteen months of operation, Addiction Sound has hosted a Journey live project, TV tracks for The Band Perry, Kalmusky's continuing workload with Carolyn Dawn Johnson, John Oates (From Hall & Oates), Jerry Douglas, Jessie James, Alyssa Bonagura, Kat Higgins,

going to book it out for a three-hour call for somebody to cut a vocal or a pile of demos. But, we'll still block it off for special projects, friends, colleagues, who are making records." As evidence, producer/engineers Ed Seay and Scott Hendrix have worked recently at the facility. Addiction Studios offers, in Kalmusky's summation, "something I think is special for the records we make."

Addiction Sound
addictionsound.com

advertiserINDEX

ADVERTISER	PAGE	ADVERTISER	PAGE
Acoustics First	8	Meyer Sound	60
Applied Electronics	1,47	QSC	45
Argosy Consoles	6	Radial Engineering	37,49
Audio-Technica	23	Renkus-Heinz	43
B & H	59	Solid State Logic	39
Bosch Communications	9	Sweetwater	13
DBX	17	Sweetwave Audio	30
Ebtech	20	Triad-Orbit	38
Electro-Voice	9	Universal Studios	25
Focusrite	11	Vintage King	21,27,32
Full Compass	18	VU	46
Genelec	4	Waves	7
Kaltman Creations	29	Whirlwind USA	15
Lectrosonics	10	Yamaha Commercial Audio	2,3
Mackie	19	Yorkville	51

companyINDEX

The following companies are mentioned in this edition of PRO SOUND NEWS. Use this index to reference your copy.

ADAM...57; Adamson...14; AEA...36; Akai...26, 30; AKG...36; Allen & Heath...41; APG...56; API...18, 24, 57; Apple...20, 22, 26, 27, 35, 36, 40, 41, 54; Argosy...22, 30; Audinate...5, 41, 42, 52; Audient...35; Audionamix...28; Audio-Technica...12, 30; Avid...20, 22, 24, 26, 27, 30, 33, 34, 40, 42, 52, 54, 57; BAE...24; Barix...54; Beats Electronics...1, 5; Behringer...20, 41, 52; Beyerdynamic...1, 26; Boss...58; Brainworx...27; Calrec Audio...33, 40; Cascade...57; Clear-Com...33; Comcast...54; Community Professional Loudspeakers...41; CompuCom...54; Countryman...33; CP Communications...12; Crane Song...32; Crown...54; dbx...24, 41; DiGiCo...14, 44; Digital Audio Labs...5; Dolby...33, 34; Doremi...34; Dynaudio...27, 57; Ear Trumpet Labs...40; Electro-Voice...36, 42, 54; ESP...58; EVH...58; FeltAudio...52; Focal...26; Focusrite...26, 35; GIK Acoustics...40; GML...30, 36; Grace Design...24; Harman Pro Group...41, 42, 54; Harris Broadcast...54; Heil Sound...36; IC Live...14; Inter-M...5; Iosono...40; ISP Technologies...10; iZotope...33, 34; JBL...35, 38, 42, 52; JL Cooper...34; JoeCo...41; Joe Meek...24; Klark Teknik...14, 20, 41; Lab.gruppen...14; L-Acoustics...12, 54; Lectrosonics...12; M-Audio...26; Maag Audio...57; Mackie...40, 41; Manley Labs...24, 32, 57; Martin Audio...42; Maxon...58; Meyer Sound Labs...1, 34, 41, 44, 54; Microsoft...35, 40, 41; Midas...14, 20, 44; Morris Leasing...54; Music Express...56; Music Group...14, 20; Neumann...36; Neve...18, 24, 30, 52; Origaudio...52; PMC...54; Prism Sound...22, 32; Pultec...22, 24, 30; Purple Audio...24; QSC...54; Radial...40; RCF...41; Renkus-Heinz...14; Royer...36; RTW...54; SADI...22, 32; Sanken...28; Schoeps...; sE Electronics...42; Sennheiser...12, 33; Shure...12, 42, 44, 52; Skype...26; Solotech...44; Sony...26, 33; Soundcraft...14, 41, 52; Sound Devices...33, 40; SSL...24, 34; Standard Audio...57; Steinberg...58; Symetrix...54; Tannoy...57; TASCAM...1; Telefunken...18; TiMax...34; Todd-Soundelux...12; Triad-Orbit...56; Trident Audio...24; Tube Tech...24, 30, 36; Turbosound...14, 20; Ultimate Ears...44; Universal Audio...22, 24, 26, 27, 40, 57; UREI...30; Vintech...57; Vovox...52; Vue Audiotechnik...12; Waves...44; Yamaha...12, 42, 52, 57

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Blessed in the Studio

BY JACQUES SONYIEUX

Since hitting the post-hardcore scene in 2007 and earning a spot on the Warped Tour that same year, Phoenix-based Blessthefall's career has skyrocketed as its intensity and energy continues to earn it new audiences around the world. The band's latest album, *Hollow Bodies*, topped the *Billboard* Hard Rock chart on its release in August, and the band is about to launch headline tours in Australia and South America before returning to the states in April. *Pro Sound News* spoke with guitarist Eric Lambert about achieving a 'huge' sound on *Hollow Bodies* with producer Joey Sturgis [Asking Alexandra, Of Mice & Men].

ON MAKING IT REAL:

There was definitely a lot of work involved in recording this album and we actually recorded it three times. We started digging into it in our bedrooms last January when we recorded demos into Logic; then we completed preproduction scratch tracks in March and finished recording the full album in May. It was a hectic five months of our lives, but it was worth it. Now, we are playing five of these new songs live and they are probably the best part of our entire set. All the kids are just singing along and they already know all the words.

ON FINESSING ARRANGEMENTS:

When we did preproduction, we were able to get a basic picture of

all the songs and lay down the vocals. After we were finished with this, we were good to go and everything started to fall into place really fast. When it came time to go into the studio to record the final version, we were able to work on certain melodies and lyrics to shape them a little more. In fact, we were tweaking guitar parts right up until the final version. For example, if we'd been playing something for a long time and it seemed kind of boring to us, we'd say, "Let's spice it up a bit." The album went through a lot of changes like that and I'm really glad we took the time we needed because it really made a difference.

We put a lot of faith and trust in Joey because he's really good at



Bless The Fall recorded its latest album, *Hollow Bodies*, with producer Joey Sturgis

what he does. We would do some recording, and he would spit out an idea like, 'Let's try moving this verse around here and see how that goes.' It kind of blows your mind at first, but once you see his vision, it makes sense. Sonically, the guy is a genius and his albums sound huge. He works in [Steinberg] Cubase and is especially great at finding guitar tones.

ON TRACKING AND OVERDUBS:

We recorded the drums at Pearl Sound Studios in Canton, MI, which was awesome. Matt [Traynor, drummer] flew through about three or four songs a day and it was super smooth. The rest of the recording was done at Joey's studio in Michigan, and he made us feel really welcome; there was no pressure to finish the album. It was more like we were there to hang out to do cool tunes, and that's what we did. I recorded the majority of the guitars, and then Jarod [Warth] came in and did bass.

It always seems like recording is going to be so easy in the studio, and that you can hash it out in a couple of tries. Then you realize you're not as good as you thought and you have to play something through a few times. My wrists certainly got a good work out in the studio, that's for sure! Working at Joey's place made things very comfortable though. I'd wake up, have a bowl of cereal and walk into the studio in [my] pajamas. It didn't feel like I was doing a 9 to 5. Also, it was amazing weather in Michigan, so we'd spent a lot of time playing basketball outside during our free time just to let all our energy out. Being cooped up in a studio can take a lot out of you sometimes.

ON INSTRUMENTS AND PATCHES:

We brought our guitars, rented a DW drum kit and Joey supplied everything else. As far as guitar equip-

ment, my live and recording rig is pretty much the same. I am playing my ESP Eclipse through an EVH 5150 III, and using a Maxon Tube Screamer and a Boss Equalizer. Most of my effects were done using plugins. We also used a lot of patches on this record. If you take the time to hunt for the right patch, it's like finding a hidden treasure and can really pay off. As an example, we did this one song called "Buried in These Walls" and we found a patch for the kick drum that sounded amazing.

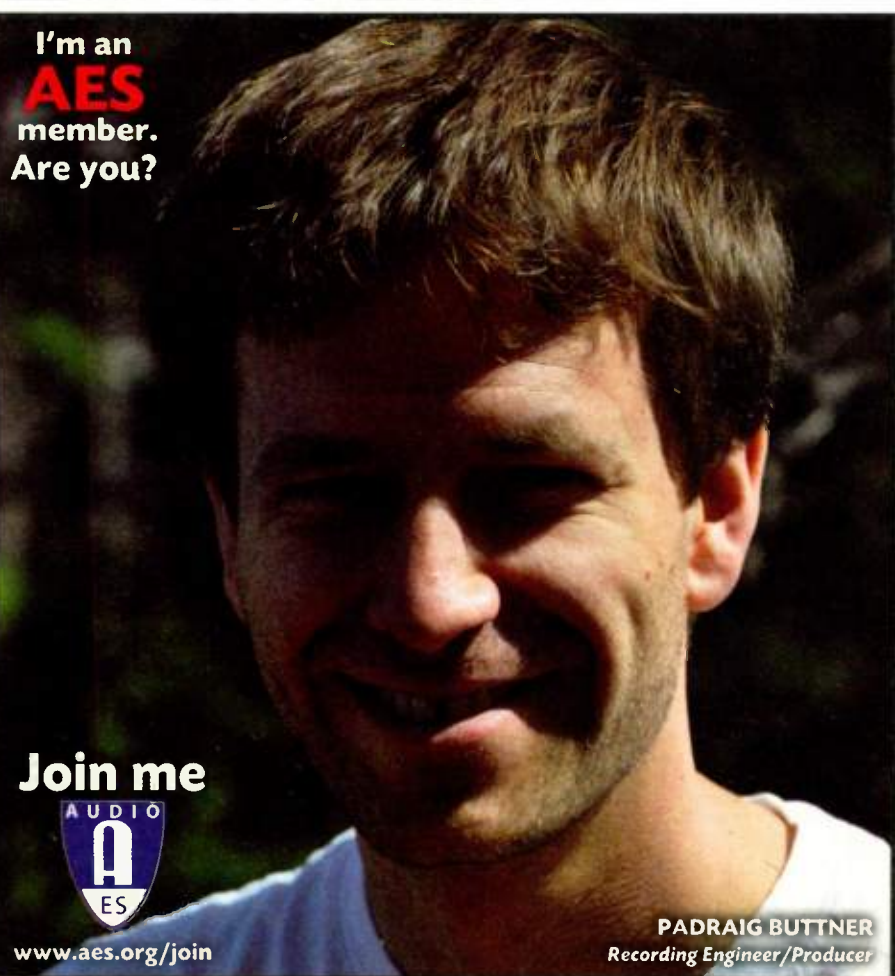
ON EVOLUTION OF THE BAND:

I think the instrumentation of our band has evolved dramatically. Everyone has just gotten a lot better at what they do. For example, the drums have become a little more technical, the songwriting is more solid, and Beau [Bokan, vocalist] really stepped it up on the vocals. It's just nice seeing your band grow, and we have finally made the album we've always wanted to make and we're super proud of it. It came out exactly the way we wanted it to and we couldn't be happier.

Now that we've had a consistent lineup for a couple of albums, we know where everyone shines and where to push and pull. We are much more cohesive artistically and knew who to rely on, and where. For example, recording vocals can be very personal and often it's like walking on eggshells, but Beau is such a champ about taking criticism. Recording this album was such a great team effort this time, which was nice. All of us were very open to change and criticism, and that's a rare thing to find. I hope it is like that on every record.

Jacques Sonyieux is a devout explorer of recording studios and the artists that occasionally inhabit them. Please send any tips or feedback to Jacques at: jacquessonyieux@gmail.com.

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