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PHOTO BY MARK WARGO/GETTY IMAGES

HEEEERE'S JIMMY!

NEW YORK—On the new Rockefeller Center set of *The Tonight Show Starring Jimmy Fallon*, where Fallon was joined by Jerry Seinfeld for the show's February 18 debut, Fallon's desk sports an Audio-Technica AT4050/LE multi-pattern condenser microphone. Fallon's announcer, Steve Higgins, has an AT5040 cardioid condenser at his announcer's podium. The AT4050/LE is a special limited-edition microphone released with a silver-colored metallic finish and blue accents, issued to commemorate Audio-Technica's 50th Anniversary. The AT5040 is Audio-Technica's flagship studio vocal microphone and features a four-part rectangular element comprised of matched "ultra-thin" diaphragms. With the outputs of each element proprietarily summed, the combined surface area is twice that of a standard, one-inch circular diaphragm.

STATE OF THE INDUSTRY: Measuring Success

BY JOHN STIERNBERG

SPECIAL REPORT

Little research is generally available on the professional audio market. Towards bridging that information gap, Pro Sound News teamed with industry consultants, Stiernberg Consulting, to gather data and postulate forward five years into the future. Within the various sections of this edition of PSN, data points from the survey are discussed with industry leaders. Here, John Stiernberg presents an overview of the research.

The North American pro audio industry has grown gradually and changed radically over the past 10 years. From a technical standpoint, the analog-to-digital conversion is essentially complete and irrevocable (die-hards and audiophiles notwithstanding). There are more pro audio companies and people employed in the industry than ever before. From the client or end-user

standpoint, there are more product and service choices, higher quality and better value than ever before as well. And from the audience standpoint—lest we forget why we do this—audio media usage and enjoyment are also at all-time highs.

You may say, "That's all great, but what about my business? It's tough out there." Fair comment. The industry is highly competitive and the business side is changing more rapidly than the technology side. Bottom line: It all depends on how you measure success. So how big is big? And how rapidly is pro audio growing?

A QUICK LOOK AT THE NUMBERS

The North American Pro Audio Industry grows from \$7.9 billion in 2013 to \$10.1 billion in 2017. The compound annual growth rate (CAGR) is 4.9%. Revenue figures here represent sales of

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The CEO's Perspective

The challenges of the business side of the pro audio industry are not just felt in the trenches, but in the corporate boardroom. From the leaders of three major professional audio manufacturers—Avid's Louis Hernandez Jr., LOUD's Mark Graham and Sennheiser's Andreas Sennheiser—come views from the top on moving their companies forward.



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[state of the industry: three corporate perspectives]

Louis Hernandez, Jr.

AVID EVERYWHERE

BY FRANK WELLS

Though his past pattern has seen him active in high-potential growth companies operating on the front of the technology curve, Avid, while having “a fantastic heritage” has “been slow to adapt to the fastest-growing parts of where the market is, even though it has a very loyal and very emotional clientele, a very passionate following,” says Louis Hernandez, Jr. Visiting with customers during a consultancy period, before assuming the positions of CEO and president, Hernandez came to the conclusion that there are “significant transition points occurring in the industry.” He became convinced that there was opportunity to build on Avid’s base and heritage.

Avid Everywhere is the new grand vision for Avid’s future, first announced at the NAB Convention in 2013. At its core, Avid Everywhere is conceived to bring content creators together “at a lower cost, more powerfully, using technology... we started at the creative side and now we want to allow that community to connect more powerfully with consumers of



Louis Hernandez, Jr., CEO, Avid

that content,” a fusion of creativity and monetization.

Hernandez says a more direct connection between two people—a content creator and a consumer—has been in place in music for ten years, “And now it’s happening in every rich media category,” with lessons adapted from what’s happened with music. “The good news is that humans have decided it’s something that brings joy to their lives and it’s proliferating unbelievably, exponentially...good news

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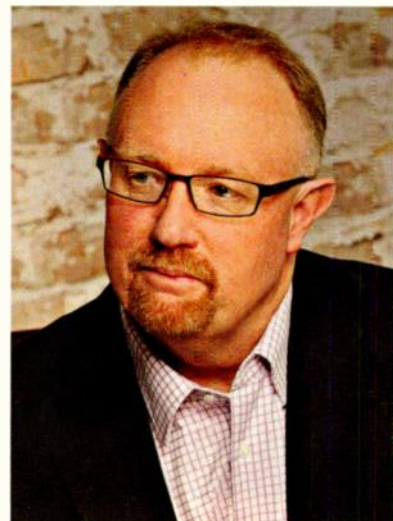
Mark Graham

LOUD AND PROUD

BY FRANK WELLS

Mark Graham has led LOUD Technologies as CEO, president and chairman for three years now. In 2011, Graham told *Pro Sound News* that he was busy decentralizing the operation and management of LOUD’s various brands, putting the staff in more autonomous work groups, building up the resources for each and making the brands more independent while not isolated. “The transition’s done,” Graham proclaims. “Now we’re ready for the next phase and taking on the next layer of challenges.

“2013 was a big year for LOUD. Our goal is, obviously, to build strong, good brands. We organize ourselves to have brands that are connected to our customers, making decisions at that level and quickly. We’ve done all that, but the other goal is to build strong leaders and leadership teams. To have an effective, decentralized organization, you have to do that.” Graham cites a senior staff member as calling LOUD the “proud parent of high-achieving children,” and as with children, “you live vicariously through them and



Mark Graham, CEO, LOUD Technologies

really start to feel the results and enjoy the chance to celebrate with them on their successes. In 2013, we saw the teams really hit their stride; they executed their plans to cross a bunch of fronts very well and their businesses ran extremely well because of it.”

He offers the example of EAW, which started 2013 with a thinner top-level leadership team, “but we added in a VP of Operations Manufacturing, a VP of Sales. We transi-

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Andreas Sennheiser

MAINTAINING THE FAMILY BUSINESS

BY FRANK WELLS

“We have lots of ideas to develop the company in the future,” says Andreas Sennheiser. Building on “a very strong heritage with very strong history,” he says that Sennheiser Electronic Corporation (SEC) is “exploring not only new niches,” but new ways to tell the unique company story, which in part means helping customers understand “that there is a difference between a start-up that was founded maybe just a couple of years ago and a company that knows the business for 70 years.”

In July of 2013, brothers Daniel and Andreas Sennheiser were named joint CEOs, and they’ve also jointly shared the role of speaker of the Executive Management Board, of

Sennheiser Electronic Corporation, the storied family business begun by their grandfather. Andreas Sennheiser worked with the Hilti power tool company after finishing Ph.D. studies in engineering in Zurich, joining the family business four years ago. He refers to his brother as the “marketing and brand expert.” Daniel Sennheiser worked in those areas for Proctor and Gamble and other companies before he brought his skills to SEC.

The Sennheiser and Neumann brands represent longevity, both as a company and in their products’ long-term viability, as evidenced by the number of legacy Neumann mics commanding high resale prices. “Our experience is that if it works for the first three months, it almost works forever, Sennheiser explains.

The workflow of SES clients is



Andreas Sennheiser, co-CEO, SEC

changing, and will change further, says Sennheiser. He offers the example of ENG production. “They used to have a huge news crew and an OB van. Now you have an iPad and a Go Pro

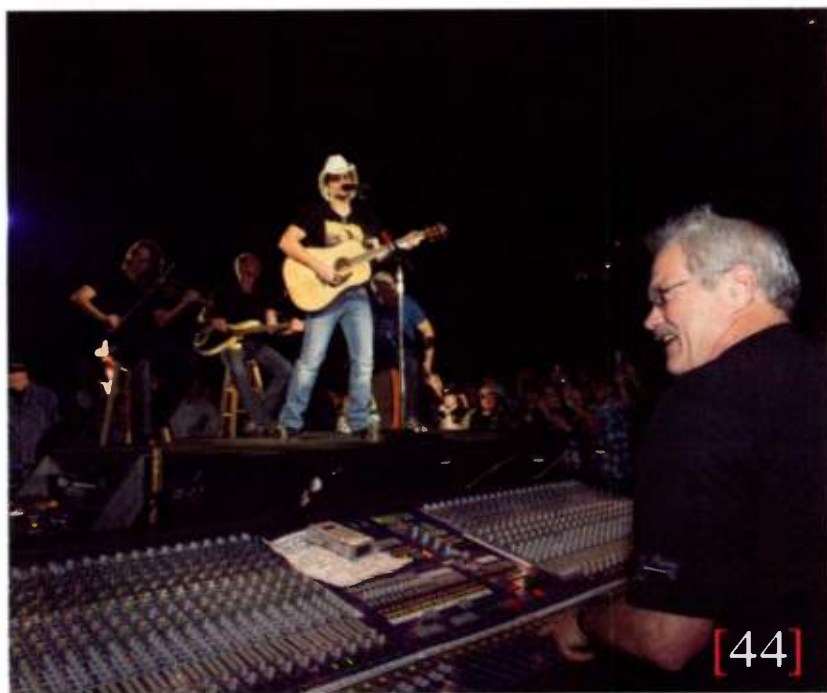
[camera].” The weak point, he elaborates, is the sound, and Sennheiser says a clip-on mic for an iPhone “won’t do the trick.” Professing his love for engineering, Sennheiser says that it’s “a passion of mine to really try to understand how can we use that technological excellence that we have from the past [and carry] that into the future to ease the life of our customers.”

Expanding Neumann’s speaker line is something Sennheiser is looking forward to being a part of, with a new model late this year expected to enhance the current steady growth in sales. As Sennheiser has expanded into studio monitors with its K&H purchase, and into install loudspeakers with K-Array, the company might be presumed to be in an acquisition phase. “We’re looking at lots of opportunities. We try to develop a culture of ‘let’s look into this, let’s look into this,’ without the expectation of actually doing all that. In the past, we would’ve looked only at something if we were

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 Music production and distribution company media-HYPERIUM is dedicating itself to introducing multichannel surround music to mobile listeners, and its first release, *Opus One*, was recently nominated for a Grammy in the Best Surround Sound Album category.

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 Last year, Brad Paisley hit the road with his Beat This Summer tour, named after his recent single of the same title, so it only made sense that his January/February East Coast run would be called Beat This Winter. Problem was, winter didn't feel like getting beaten, slamming much of the country—and the tour—with the infamous Polar Vortex.

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Where We Are, Where We Are Going

BY FRANK WELLS

Members of the professional audio community frequently query me about the availability of industry research. Sadly, I have to tell them there's not too much to find. Some data is out there on some aspects of the industry, concentrated where they crossover into market segments represented by trade organizations, such as the installation market and broadcast. But in other major market areas, there's little available. Gut-based instinct and informed guesses based on personal experience drive much of the professional audio industry's decision making.

Though the practice ended before I joined the *Pro Sound News* team, in the past, reader survey information was annually gathered on careers, salaries, planned expenditures and other relevant data points. In later issues this year, we'll be reviving those queries of the readership. But in a major first step, the *PSN* publishing team reached out to noted industry researchers and advisors, Stiernberg Consultants, to develop a report spanning live sound, recording and post production. The concept was to not only take the pulse of the industry, but to diagnose the pro audio business, looking out five years and prognosticating what the industry will become, where it will be healthy, where it may not. And any good diag-

nosis should come with recommendations on maximizing future health.

You may have already read John Stiernberg's cover story in this issue—his executive summary, if you will, sharing the results of months of labor. Additional vertical market—specific aspects of the report, *Pro Audio North America 2014—Industry Size, Scope, Trends and Forecasts*, were used by the *PSN* editorial staff as the basis for discussions with audio industry leaders and luminaries, seeking their feedback for articles throughout this State Of The Industry issue. This type of reporting is meat and potatoes for *PSN*, as our readership well knows. But in this case, the dialog was based on specific elements of the Stiernberg analysis. The full 35-page report is not reproduced here; readers can learn more about obtaining the full report at prosoundnetwork.com/mar2014.

Gathering such data is a daunting task. The results of Stiernberg Consultants' investigation frequently jibed with our staff's preconceptions from our perspective as perennial industry observers. Sometimes the conclusions surprised us. As we shared with our industry contacts some of the forward-looking conclusions from the report, further detail and perspectives were gained, that we share with you here.

Additionally, I had the opportunity at this winter's NAMM show to sit down with executives from three

major manufacturers to discuss their visions of the future for their companies—one family/private owned, one owned by equity investors, one publicly traded. In developing this issue, it seemed a natural fit to include the insights gained in those discussions here, beginning on page 5, with longer versions of each available online.

The result of all of this research and analysis will hopefully stimulate your own evaluation of where you fit into the big picture, and where you'll be standing five years hence.

While speaking of prognostication, an aside: If all the business talk is too much for you, and you want to get back to your inner geek, I'll recommend taking a look at the "Studio of the Future: 2020—2050." That's the title given to a presentation researched and developed by John La Grou, founder and CEO of Millennium Media, makers of top-shelf audio electronics. After researching technologies under development and analyzing industry trends, La Grou developed a fascinating series of hypotheses on how music will be produced and consumed in decades to come. There's a link to a video of his Stanford University presentation of the program also at prosoundnetwork.com/mar2014. His vision is reasoned and developed on a solid foundation. It's also fascinating and entertaining.

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≡ NewBay Names Weiss for Pro Audio

NEW YORK, NY—NewBay Media has appointed Charlie Weiss as publisher for the AV/Pro Audio Group, where he will be responsible for the publications *Pro Sound News*, *Mix*, *Pro Audio Review*, *Music Festival Business*, *Sound & Video Contractor* and the *AES Daily*.

In his new position, Weiss will help to deliver these publications while

also expanding the digital, event and marketing services within the AV/Pro Audio Group. He has also been charged with increasing the editorial and sales coordination between NewBay U.S. and European AV/Pro Audio brands, including PSN Europe, Installation and Audio Media.

Weiss comes to NewBay Media

from Group FMG, where he was vice president, Publishing. There he successfully managed its business development, client media solutions and digital transition. Prior to FMG, Weiss held executive-level positions at Backstage, Intellisphere, Nielsen Business Media, and Reed Business Information.

“Charles has great, relevant experience behind him,” said Adam Goldstein, EVP/group publishing director, NewBay Media. “He also has a history of pushing the envelope and successfully expanding existing brands into new areas. I am excited to work with him to take our fantastic titles to the next level.”

Weiss will report directly to Goldstein and will be working at NewBay’s New York City headquarters. He can be reached at cweiss@nbmedia.com or 212-378-0478.

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Gravity Sweeps Sound Oscars

BY CLIVE YOUNG

NEW YORK, NY—Critical and commercial favorite *Gravity* swept the Sound Editing and Sound Mixing categories at the Academy Awards, marking two of the seven Oscars the science fiction epic took home.

The Sound Editing award was won by Glenn Freeman, marking his second Academy Award nomination having been previously nominated for *Slumdog Millionaire* in 2008. The Sound Mixing award was won by Skip Lievinsay, Niv Adiri, Christopher Benstead and Chris Munro.

Gravity was the sixth nomination for Lievinsay, whose nominations include *Inside Llewyn Davis* (also this year) as well as two nominations for *True Grit* (2010) and two as well for *No Country for Old Men* (2007). Niv Adiri and Christopher Benstead were nominated for the first time with *Gravity* this year, while Chris Munro was on his fourth nomination, having been nominated for *Captain Phillips* (also this year), *The Mummy* (1999) and *Black Hawk Down* (2001), which he won.

In other sound-related categories, “Let It Go” from *Frozen* took Best Original Song (Kristen Anderson-Lopez and Robert Lopez), while Best Original Score went to *Gravity* (Steven Price).

Academy Awards
Oscar.go.com

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ClearOne Acquires Sabine

SALT LAKE CITY, UT—ClearOne, Inc. has acquired Sabine, Inc. for \$7.5 million in cash and \$1.5 million in ClearOne shares. Sabine began supplying wireless mic systems sold as ClearOne-branded products in late 2012; now with the acquisition, ClearOne will have exclusive access to the systems.

ClearOne expects to maintain Sabine operations at its current headquarters in Alachua, Florida. As part of the acquisition, ClearOne will also assume and pay off Sabine debt of \$1.25 million and make earn-out payments over the next three years, based on achievement of certain performance criteria.

"The wireless microphone product has performed well and has driven sales across our Pro portfolio since its introduction more than a year ago," said Zee Hakimoglu, Chairman and CEO of ClearOne. "This strategic acquisition is critical to solidifying our leadership position in this high-growth market and positions us for accelerated development of installed audio and visual collaboration solutions."

ClearOne
clearone.com

AES Int'l Convention Registration Opens

NEW YORK, NY—The Audio Engineering Society has opened registration for the 136th AES International Convention, to be held in Berlin, Germany, on April 26-29, 2014, at the Estrel Hotel and Convention Center.

Headed by the AES 136th Convention co-chairs Sascha Spors and Umberto Zanghieri, the convention will offer more than 100 Tutorials, Workshops, Engineering Briefs and Paper Sessions, covering topics relevant to the professional audio industry, with further detailed session and event information coming soon.

Attendees are encouraged to visit the AES136 Registration Page to pre-register for a free "Exhibits-Plus" Badge, or opt for the premium "All Access" Badge, as well as to find further details on hotels and special events.

Following the success of the Project Studio Expo (PSE) at recent

previous conventions, the PSE will be making its European debut at AES136, and a special Technology Showcase will also provide participating companies with a chance to interface directly with interested end users and customers at this year's exhibition.

Additionally, the Technical Program for the 136th Berlin Convention is expected to be quite diverse. Paper Sessions will include subjects such as acoustics, networked audio, multi-channel systems, mobile audio, and in-depth studies into aspects of microphone and loudspeaker design. Other Workshop and Tutorial Sessions will bring panels of experts together to discuss a range of practical application topics, such as Audio Forensics, Film Soundtrack Loudness, microphone technique and 3-D audio in automotive applications.

The convention will also host a

series of student-related events and opportunities, as well as a meeting of the AES Standards Committee, Awards, Special Events, and offsite Technical Tours to audio facilities of interest in the area.

AES136 home page
www.aes.org/events/136

AES136 Technical Program
www.aes.org/events/136/program

Online Registration
www.aes.org/events/136/registration

briefs

MixerFace Makes More

CHICAGO, IL—CEntrance recently held a crowd-funding effort on indiegogo.com to speed up the production of its new MixerFace (mixerface.com) mobile recording interface for smartphones and tablets. Aiming to raise \$52,000, the project garnered nearly \$60,000 in funding.

Competition Fetes Focusrite's 25th Year

LONDON, UK—Focusrite is marking its 25th anniversary on its website (focusrite.com) with a new online documentary and its Dream Recording Competition, where the winner will record a track with Grammy award-winning producer, Guy Massey, at AIR Studios in London, UK. The contest ends May 22, 2014.

Yamaha CLs Win IF Award

BUENA PARK, CA—The Yamaha (yamaha.com) CL Series was recently awarded an IF Product Design Award at the IF Design Awards 2014 in Hanover, Germany. More than 4,615 products from 55 countries around the world were entered for this year's IF Design Awards.

CORRECTION

The February 2014 issue of *Pro Sound News* omitted the second winner of the tie for this year's Best Historical Album Grammy award. The album was *Bill Withers: The Complete Sussex and Columbia Albums*, compiled and produced by Leo Sacks. The project's mastering engineers were Joseph M. Palmaccio, Tom Ruff and Mark Wilder.



AudioMasters Golf Tourney Reg Open

NASHVILLE, TN—Registration is open for the 16th Annual AudioMasters Benefit Golf Tournament, produced by the Nashville AES Section to benefit the Nashville Engineer Relief Fund. Play is May 15th and the Sweetwater sponsored May 16th. theaudiomasters.org

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Soundcraft Debuts Vi3000 with built-in Dante

BY MURRAY STASSEN, PSNEUROPE

LONDON, UK—Soundcraft has announced the release of the Vi3000, the company's first digital live sound console to feature a 64x64 channel Dante networking protocol interface built-in as standard. An additional MADi interface enables the console to be hooked up to Soundcraft's Realtime Rack, the high-spec outboard

plug-in engine showcased at the NAMM show in January.

The Vi3000 is aimed at the market space between the Si Expression mixers and the Vi6 large format mixing system. "The [Vi3000] sort of

fits into the Vi range," said Soundcraft's senior product manager Andy Brown at a UK pre-launch showcase of the desk, "but at the same time, it's stepping into the future."

Soundcraft has approached the Vi3000 with a new industrial design, and applied updated cosmetics and graphics to its look. Operation is based around 'SpiderCore', a DSP engine created from technology developed by sibling brand Studer. Brown explained: "We've taken [SpiderCore], and we've adapted it and



Soundcraft's new Vi3000 console features a 64x64 Dante networking protocol interface built-in as standard.

transplanted into this surface. So, this is an integral broadcast console if it has to be, or it can also connect up to stage boxes as well as be used with a remote I/O system."

Brown added: "The key difference to the existing products like the [VI6] is that all the DSP and I/O is built into the surface."

The Vi3000 incorporates the same, patented Faderglow and the Vistonics-based control surface found on the preceding Soundcraft consoles. Other features include mic

preamps first developed for the Studer Vista 1 but not yet used in another Soundcraft product. "We have packaged this in an appropriate way for the market and given you the right kind of I/O for the jobs that need to be

done," said Brown.

"If you're a sound engineer, you want to know that you can go out and get a great sound every night on the desk, that you're not going to be fighting against the desk, that the sound quality is good and the user interface is good; the Vi does all that. If you're a rental company, you need to know that your investment is good and you're going to keep making money out of the product."

Soundcraft
soundcraft.com

Blackbird Sits In With Luke Bryan

NASHVILLE, TN—The Blackbird Academy's inaugural Live Sound Engineering program recently joined the crew for the Luke Bryan tour, assisting in the load-in, soundcheck and load-out for the show.

After finishing their first six weeks of instruction, the students headed to Lexington, KY for Luke Bryan's sold-out That's My Kind of Night Tour. The tour, supported by the Nashville arm of Clair, used an extensive gear list that included a Midas XL-4 console at FOH, a Yamaha SPX 90II, an Eventide Eclipse, multiple Aphex 622s, an Avid Pro Tools rig, a DiGiCo SD7 with Waves Soundgrid server at monitorworld, a TC Electronic M3000, and a plethora of Clair i-5, i-5B and BT-218 cabinets.

"It was an amazing experience for the students, from load-in to load-out and all of the education in-between. Students had All Access Passes, a first-class ride on a brand-new tour bus, great engineering/music and topped the weekend off with meeting the star of the show," said director of Live Sound, Tony Cottrill.

Blackbird Academy
theblackbirdacademy.com



Students of The Blackbird Academy's Live Sound Engineering program recently joined the crew of Luke Bryan's tour for a day of hands-on training.



Studio V Opens In Herndon, VA

HERNDON, VA—Studio V, a 2,100 square foot studio features seven rooms with varying acoustical environments, has opened in Herndon, VA, outside Washington, D.C. The facility, a partnership between Jeff Levin, producer, and Ben Green, engineer and a founding member of the band Fairweather, will be both a teaching environment and a commercial facility.

Services offered at Studio V include audio recording, mixing and mastering, production development and arranging, mixing for television and radio, songwriting and scoring, mobile recording, voiceover and ADR services and duplication. Studio V also offers

several different educational programs, internships and also offers studio rentals to freelance engineers. Educational programs offered at Studio V include audio engineering, songcraft and composition, and amplifier building.

Jeff Levin has a Masters in Music Education from the University of Delaware, and in 2004, founded the East Coast Music Production Camp which later became a national music chain. Ben Green designed the functionality of the studio, and founded the band Fairweather in the late '90s, whose "Alaska" record charted on the *Billboard* Hot 100 Singles chart in 2002. He's played and toured internationally with groups like Jimmy Eat



Entrepreneurs Jeff Levin and Ben Green have founded Studio V in Herndon, VA.

World, My Chemical Romance, and Dashboard Confessional.

Studio V
studiovrecording.com

Audio Key To Mobile Video

CALABASAS, CA—A neurological research study commissioned by DTS and released at the Mobile World Congress in Barcelona claims mobile users prefer to "watch" video with their ears.

By measuring the brain activity and impulses of viewers watching mobile video, researchers at New York-based neuro-marketing firm Neuro-Insight were able to show that audio delivered in DTS Headphone:X generated a bigger "pleasure reaction" than video.

"Headphone:X audio was the clear winner in this study," said Pranav Yadav, CEO of Neuro-In-

sight. "When we switched to enhanced audio, the patterns of brain activity seen were similar to those seen when we eat something we find enjoyable, hear a funny joke or, for that matter, anticipating the 'high' associated with an addictive drug. Increasing the video quality did not achieve the same results or reactions."

Yadav continued, "Audio is a key component of an audio-visual experience—mobile users simply liked the content a lot more with Headphone:X audio, even when the video quality was not as high, as compared to seeing the same visual

stimulus with higher quality video but ordinary audio."

Geir Skaaden, senior VP, DTS, Inc., said that the "Sound Matters" study contains a major lesson for the mobile operator and online video communities that could impact the way they manage and maximize precious bandwidth. "Operators who re-balance their use of bandwidth to offer enhanced audio will not only save money, but they will also deliver an immediate improvement in the customer experience."

DTS, Inc.
dts.com

SSL Live



Safety For Live Events

BY DAVID KEENE

NEW YORK, NY—Last November's NewBay Media-produced Take 1/ESA webinar on live event safety opened a lot of eyes to the importance of standardized safety precautions for live event production. Key to the webinar was Jim Digby, executive director of the Event Safety Alliance, which he founded in 2011. Digby currently serves as director of touring and production for Linkin Park, and has previously worked with artists as diverse as Backstreet Boys, Bon Jovi and Marilyn Manson. After the webinar, we sat down with Digby to get an update on the ESA activities, and the new *ESA Event Safety Guide*.

HOW ARE ESA'S INITIATIVES RELATED TO WHAT ORGANIZATIONS LIKE OSHA, NFPA, ICC AND PLASA ARE DOING?

PLASA and the ESA publicly an-

nounced their mutual support for each other's efforts. PLASA's central focus is the creation of extremely necessary equipment technical standards and protocols. The ESA is central to the human side and smart decision-making. By encapsulating and aiding in the proliferation of the work of PLASA, OSHA, NFPA, ICC, and other standards writing bodies, the Event Safety Guide consolidates the majority of the references necessary to make intelligent decisions in one document.

WE HEAR MORE ABOUT SAFETY ISSUES FOR ENTERTAINMENT EVENTS SUCH AS LIVE CONCERTS, BUT WHAT ABOUT CORPORATE EVENTS?

The best practices contained within the Event Safety Guide are scalable regardless of venue or type of event. Additional specific guidance is in process to target theater, convention, circus, and specialty event types.



Scott Carroll, executive vice president and program director, Take1 Insurance.



Jim Digby, executive director of the Event Safety Alliance.

HAS THERE BEEN ANY TALK OF TRAINING EFFORTS?

We are currently constructing the first-of-its-kind Summit for Safety Event Leadership Training that we intend to deliver by year's end 2014. Additionally, we will be test piloting a handful of new procedures within the framework of music tours, which we will be documenting and making available to the membership body as training material.

NOVEMBER'S WEBINAR ON LIVE EVENT SAFETY WAS EXTREMELY WELL RECEIVED BY THE INDUSTRY. WILL THERE BE MORE WEBINARS?

Absolutely. The date for the next Take 1/ESA webinar has been set for March 19, 2014. The webinar will be titled "Ready for Summer? A 60-Minute primer on Producing Safer Outdoor Events." [Register at bit.ly/1kIMVau]

The co-presenter at last November's Live Event Safety Webinar was Scott Carroll, executive vice president and program director at Take1 Insurance. Carroll provided the insurance perspective and addressed not only the importance of having the right coverage, but also the likely pressures to be brought on live event producers to have certain event safety programs and training in place as a condition of coverage.

IF A STAGING COMPANY DOES NOT HAVE AN EVENT SAFETY PLAN IN PLACE, IS IT AT RISK TO HAVE ITS INSURANCE COMPANY DENY A CLAIM?

It's more likely that the insurance companies will simply cancel an insured's coverage for not complying with an underwriting requirement, such as having an event safety plan.

IF I'M A STAGER, HOW DO I KNOW IF MY CURRENT INSURANCE THAT I CARRY IS ADEQUATE FOR ALL CONTINGENCIES?

No insurance policy is a guarantee of protection against all contingencies. However, to be as certain as you

can be, the first step is to connect yourself with an experienced insurance agent who truly understands your business and the business of entertainment. The next best thing is to make sure your insurance company is familiar with entertainment. Finally, have your insurance agent review your current coverage against what's available in the industry.

SOME LOCAL UNIONS DON'T CARRY LIABILITY INSURANCE, BUT VENDORS ARE FORCED BY THE VENUE TO USE THEM; HOW SHOULD THAT VENDOR BEST MAKE SURE IT IS PROTECTED?

This is a great question. It's incumbent upon venues to demand that all vendors be properly insured or they should not be allowed to work within the venue. As a vendor, you should have a conversation with the venue about the insurance requirements of all of its vendors. Ask the venue if they have ever considered purchasing a Tenants User Liability Insurance Program (TULIP) for providing coverage to such vendors working within their venue.

IS THE FINDING OF AN INSURANCE COMPANY GEOGRAPHICALLY DRIVEN?

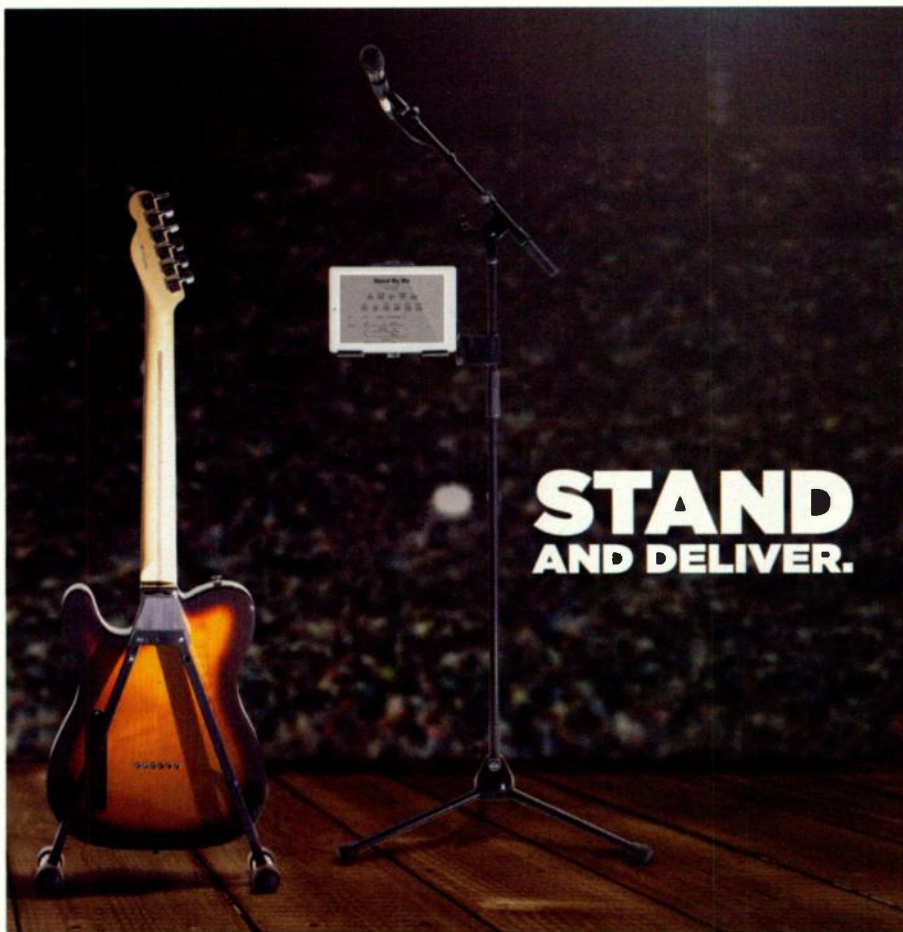
No, it's industry-driven. Our industry is entertainment-centric; therefore, you want to work with a market (carrier) who is familiar with and comfortable with the needs of the entertainment industry.

WHAT'S THE MOST IMPORTANT TREND NOW IN LIVE EVENT SAFETY, FROM AN INSURANCE PERSPECTIVE?

There is a focus now on having an event safety mindset. Insurance companies are starting to pay more attention to best practices, and reward those companies that follow them.

Event Safety Alliance
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Getting Grand in Quebec's Theatre Granada

SHERBROOKE, QUEBEC, CANADA—Built in 1928, the Théâtre Granada in Sherbrooke, Quebec was an impressive movie palace created in the Spanish Revival architectural style popular at the time. Like many large theaters in North America, however, it fell into disuse starting in the 1970s with the rise of multiplexes. The venue was listed as a National Historic Site of Canada in 1996, however, and the city of Sherbrooke itself purchased the theater in order to protect the building two years later. Today the revitalized venue hosts a variety of acts, concerts and events, but until recently, it had considerable audio issues.

“Théâtre Granada Sherbrooke, Quebec had a lot of problems, mainly sound getting lost in such a large space. The materials of the walls are very hard, like parquet, and it's an old heritage building, making it a little bit complicated to do acoustical treatment,” explains Michel Payeur, technical director at the theater.

“Everyone knew that production there was a challenge. High ceilings, a deep balcony, and every show had to load in their own system. It was a sound nightmare,” confirms d&b regional manager Francois Corbin. “When Patrick Clerc started as Head of Sound for the theatre, he knew that a new sound system was a must. d&b audiotechnik is still building a reputation in Canada, but has been popular in Europe for years. Originally from France, Clerc knew d&b



The 1,000-seat Theatre Granada in Sherbrooke, Quebec, hosts a wide variety of events and concerts, all of which are heard through a new d&b audiotechnik Qi system with J-Subs.

was his first choice; he even called our office in France to find a contact. Our offices around the world strive to work together to provide a consistent service, no matter where the project is located.”

Regional system integrator Audiobec won the public bid for the project. Providing various aspects of production, including lighting and video, Audiobec has been involved in sound for more than forty years. “The final design was based

on the d&b Qi system with J-Subs on the sides,” explains Corbin. “The cardioid nature of the J-Subs, combined with the flown Qi-Subs in CSA mode, help control the resonance in the thousand-seat auditorium. With careful planning and testing from the ArrayCalc software, the team was able to direct the sound around the theatre, avoiding walls and concentrating sound energy at the audience.

“While we still did the official multi-company audition, with our

building, the best was d&b audiotechnik,” continues Payeur. “They are listed on a lot of riders, and everyone on our team has had positive experiences with the systems. It was the clear choice.”

Nicolas O'Malley, the director at Audiobec, and all involved with the project, remarked, “The difference is amazing. Granada Sherbrooke used to be a theatre people would dread, and now everyone looks forward to their shows. Not only does it sound great, but there is no need to load in any other system, the new d&b system works for all the theatre's needs. Just recently, we went back to install new delays in and under the balcony, to offer the most consistent balanced sound for each person in the ever expanding audience. Having already used the d&b 5S loudspeaker from the White installation range as front fills on the lip of the stage, we matched this in and under the balcony using 5S and 8S loudspeakers. Now, every seat is a great seat. It was fun to be a part of the team that helped create Théâtre Granada Sherbrooke's new reputation as one of the best venues in town.”

Payeur and the theatre's technical team might well agree with that assessment—and the public, too; reportedly Granada is currently selling more tickets than ever.

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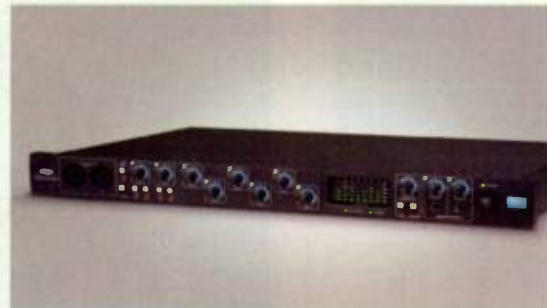
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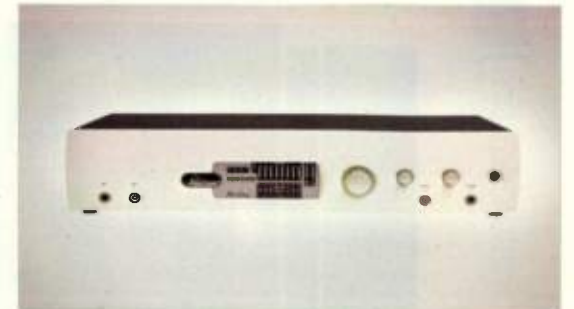
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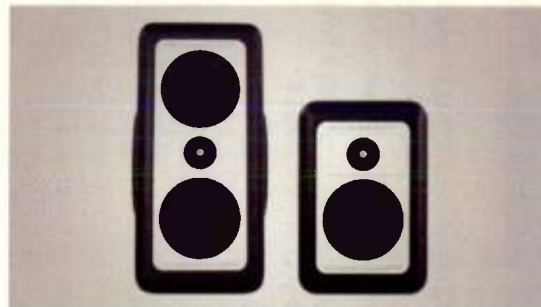
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Can't See the Studio for the Trees

Recently, a reality TV show created a recording studio in a custom-built treehouse—an event worth posting about not once but twice on the PSN blog:

Animal Planet's popular show, *Treehouse Masters*, has created a new room for Woodinville, WA-based Bear Creek Studio: a facility in a treehouse, 18 feet off the ground. The episode, which aired February 21, showed the studio's building process, and owner Joe Hadlock's first impressions of the space, which included a composting toilet as part of its many sustainable features. The episode also featured a guest appearance by CeeLo Green (pictured), who became the first artist to record there; gear inside the treehouse included SM57, SM7B, KSM44A and KSM137 mics from Shure, and MR6mk3 Studio Monitors, a MR10Smk3 subwoofer and a Big Knob Studio Command System from fellow Woodinville company, Mackie.



Get the complete story and catch clips from the show, including a time-lapse video of the construction, at prosoundnetwork.com/mar2014.



sweet tweet links

Pro Sound News shares links to interesting audio articles every month via @prosoundnews on Twitter; here's just a sampling. Get the links at prosoundnetwork.com/mar2014

- ▶ Get a peek inside Genesis/Mike Rutherford's studio.
- ▶ Boston Herald discovers a resurgence in the region's studios.
- ▶ Profile of Gloria Chikepe, one of the few female sound engineers in Zimbabwe.
- ▶ Spin Doctors drummer puts 13th St., NYC home/studio (used by Phil Ramone, Joan Osborne) on market for \$4 mil.
- ▶ HC&F Recording Studio owner/producer Philip Smart (Shaggy, Lee "Scratch" Perry) has died of pancreatic cancer

BLOGGINGS

HEADING DOWNTOWN

While New York City's fashionable SoHo neighborhood in lower Manhattan is predominantly known for its designer boutiques, the recording industry still plays a strong role there through the recently-updated Downtown Music Studios. Pro Sound News recently stopped by the studio to meet with the studio's engineer, Zach Hancock, and got a tour of the facility.



SMART STUDIOS DOCUMENTARY HITS KICKSTARTER

Smart Studios, the funky Madison, WI recording facility co-founded by producer Butch Vig, may have closed its doors in 2010, but its legend seems to have only grown in the time since then. Engineer-turned-documentarian Wendy Schneider has spent the last four years interviewing many of the acts that recorded there (Nirvana, Smashing Pumpkins, Garbage, L7, Killdozer, Die Kreuzen, Against Me! and Death Cab For Cutie among them), and is now running a Kickstarter campaign through March 30, raising funds to finish the film. See the trailer and learn more about the project at prosoundnetwork.com/mar2014.



See these blog posts and more at prosoundnetwork.com/mar2014

video vault



Looking at LFO

Sound has always affected the human psyche. Music raises our spirits, significant others yelling at us makes us agitated, and of course, audio pros everywhere have heard of the "Brown Note"—the mythical low-end frequency that makes those who hear it lose their, uh, intestinal fortitude (no, it doesn't exist). Now there's a new movie out of Sweden, *LFO*, that explores what would happen if a frequency could make anyone instantly susceptible to hypnosis. Catch the trailer at prosoundnetwork.com/mar2014.

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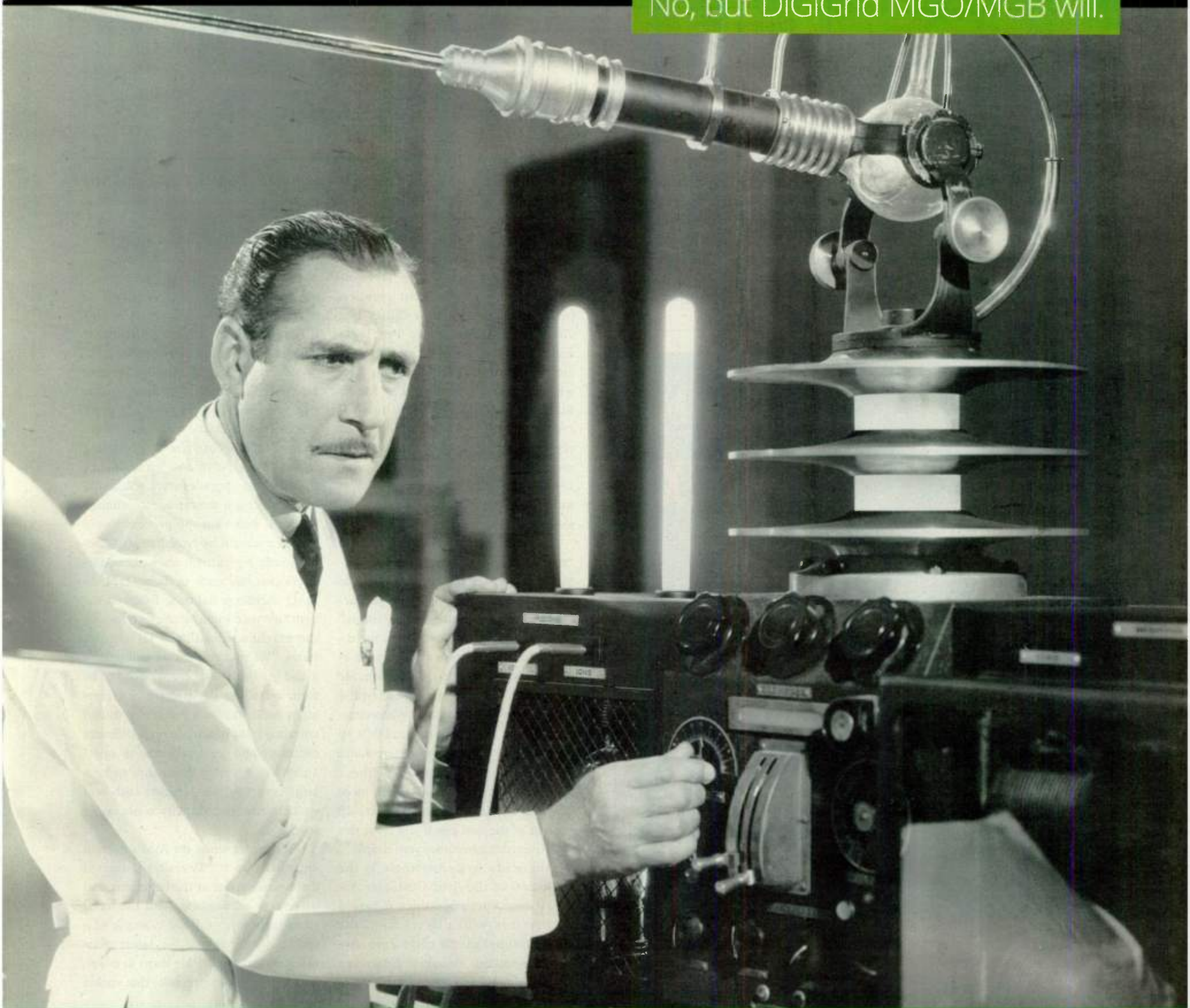
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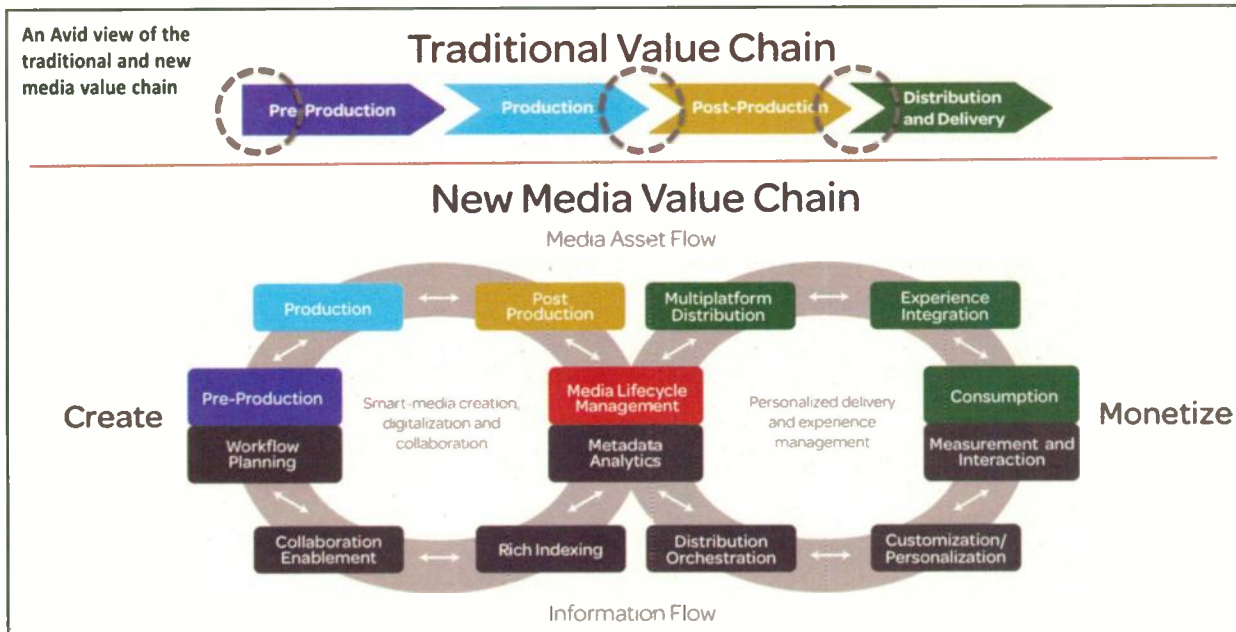
Avid

(continued from page 5)

for those people who know how to do that well. The bad news is there's more pressure than ever to create [content] at a much lower cost, to get more value out of each asset."

The "value chain" of media production and monetization was traditionally a linear process. Avid's model of the media asset and information flow in the digital file-based "new media value chain" is a significantly more complex infinite loop of interactive elements. "More complexity, more interactivity, but much more powerful," says Hernandez, which "allows you to do much more with the file record."

Whether the creators using Avid solutions are working in Media Composer, Pro Tools, iNews or other Avid content creation platforms, the Avid Everywhere concept begins with unification of collaboration, connection



to distribution, asset protection, repurposing content, conversion, storage and more, all available by toggling channels and devices from a single platform. "This is a pretty dramatic change that will expand the feature and function capability of Pro

Tools [for example] because anybody will more easily be able to connect to it. And we'll ensure [third-party apps are] certified so it doesn't break."

Application suites sit atop the model; The Artist Suite is comprised of familiar content creation platforms, but also new things like cloud-based offerings for Pro Tools and Media Composer (core functionality applications available from anywhere there's web access). The Media Suite allows automated and manual metatagging of content for content repurposing. The process includes distribution and analytics. Searchable storage capabilities will sit on a common repository, with protective file sharing of encrypted assets.

Hernandez says Avid's vision is to "recapture the imagination of the industry to solve the biggest problems in the industry...every product we currently have is included in this vision," including live sound products, for direct commoditization of live performance audio and video production. He elaborates: "No matter what file type it is or format—audio, video, whatever—we want to allow you to modify it to tell your story, protect it, repurpose it, optimize it and distribute it without leaving the platform, so it's much more efficient. We think we can take 35 to 40 percent of the cost out if you do it this way. Everything becomes very simple."

Alongside Avid Anywhere is the formation of the Avid Customer Association, which includes a board of directors with players from the world's largest media companies. Avid Connect, the inaugural Customer Association event, is slated for Las Vegas, just prior to the 2014 NAB Convention. The Association will be involved in directing Avid's course from broad strategic direction to product level end-user feedback.

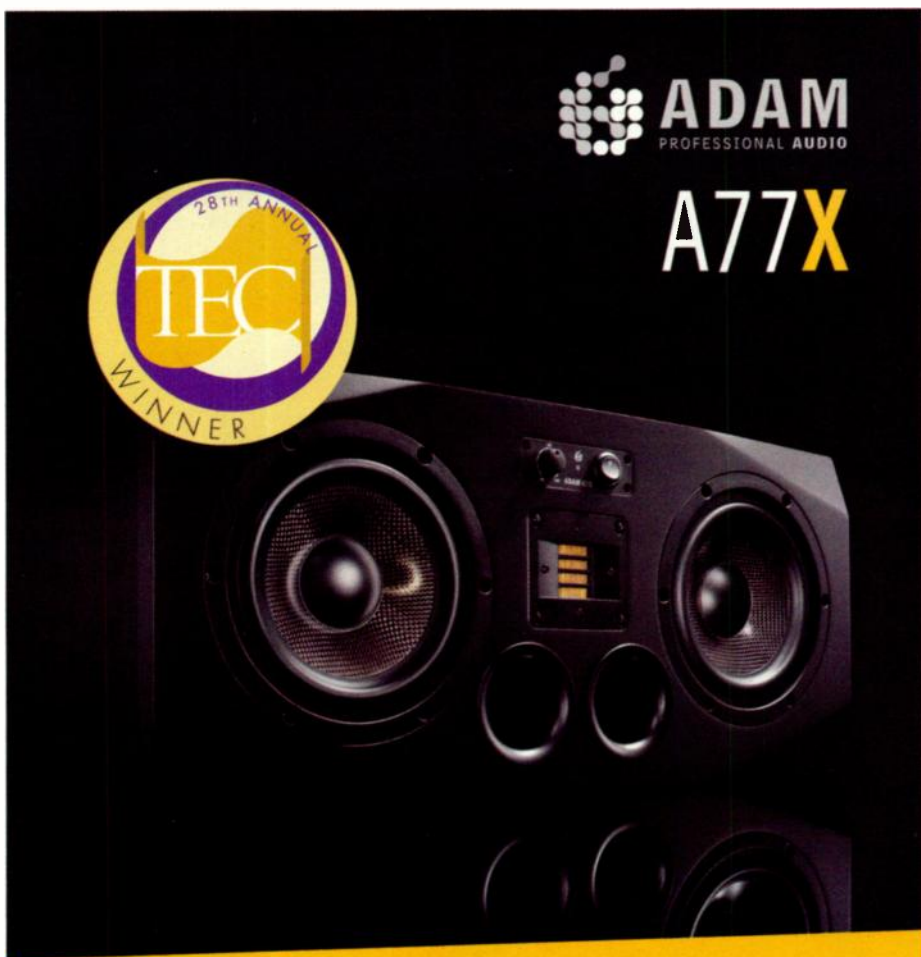
While NAMM-time news of Avid's NASDAQ delisting has been a hot topic online, Hernandez calls it a judgment-based restatement issue. From his CPA background, he

explains, "There are judgments you make in the accounting process and it was determined that we had to review one that's equaled almost eight years worth of data...It had to do with software that when you include improvements to that software, you have to determine how significant it is and if it's significant or insignificant, it changes the way you account for it."

A review for one product for one year led to a review of all products for that year, and then all products in all years—from a simple question to a review of millions of lines of accounting entries, a review of how every client's updates and upgrades were accounted for. A decision was made to change auditors, believing the process would be better served by having analysis being made by individuals without ties to conclusions made in the past. NASDAQ exchange delisting followed the inability to conclude the process by the extended deadlines. Hernandez states: "We're confident we will resolve it and get back to where we need to be from a trading perspective. Interestingly, we'll still be a publically traded company; you just trade on a different exchange and we'll continue to operate. We're a strong company, we're a large company, we generate cash and we have no debt. Viability is not an issue for us."

Hernandez sums up Avid's current initiatives thusly: "We really reimagined the creative space at the beginning and we're now reimagining with the latest technologies. It's a good example of a market leader taking the latest technologies and integrating them in a way, and in a phased approach, that makes sense for its clients."

THERE'S MORE ▶ A whitepaper titled *Avid Everywhere: A Vision for the Future of the Media Industry*, as well as a longer version of this article, can be downloaded at prosoundnetwork.com/mar2014.

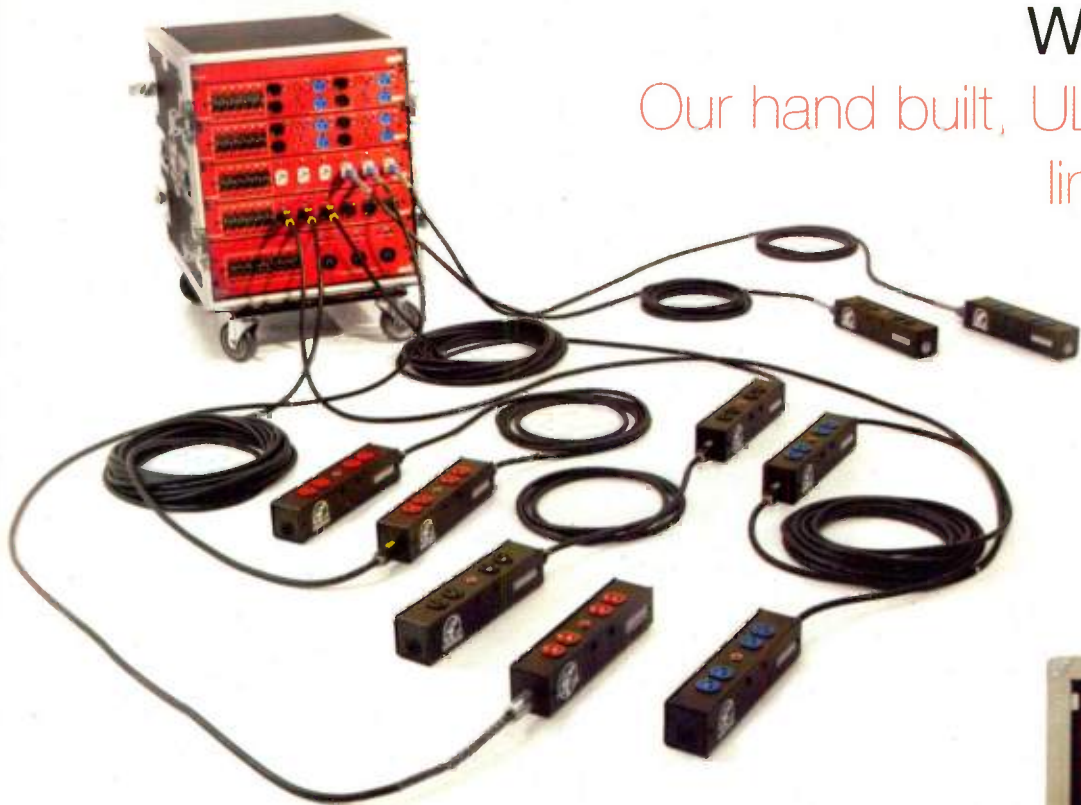


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LOUD

(continued from page 5)

tioned the marketing completely into an outsource model, but a very strong one with a big investment behind it, and we completely retooled the R&D team. Now you have EAW with a hot product [Anya], actually several of them, a really strong leadership team and they're off and running strong. And in the Martin [Audio] team, they've been on a run for a while and we're just thrilled with them."

When Graham began his tenure at LOUD, he says he sat down and talked to the team, saying, "I know this model that you're in; I've been in it, I hate it." The team agreed, he recalls, and now the value of a decentralized, brand-focused model is being realized. "Innovative product, reliable supply, high quality, service and support as you expect, is all just there and humming."

Three years ago, perception of the

LOUD brand Mackie had changed from that of a market leader to more of a perennial brand of affordable, commodity level gear. "The quality is outstanding," asserts Graham. "The [DL1608] digital mixer has been a huge hit and then the series of innovative powered loudspeakers that are coming in have all been extremely successful. We've built, I hope, some credibility and [proved] we can consistently deliver innovation and that we can be a reliable partner. If you're a dealer or a contractor, you have to have a reliable partner because you make your living by selling the products. We're actually at the point now where the momentum is naturally picking up."

While hesitant to share details of what's in Mackie's pipeline, Graham says that in the categories where Mackie previously drove the market, "you can expect more of that and soon...we have to lead and we want to. We like it." In crowded market categories, Graham says "innovation and creativity" will be the basis for Mackie's initiatives, mentioning adap-

tive loudspeaker technology, networking, digital mixing and digital processing as elements that "will come together in interesting, awesomely fun products." He continues, "There's no amount of whizzy marketing or any type of pricing strategy or whatever you think that's going to drive us to success. It's product. And so we need to invest, we need to invest more. In the three years I've been here, we have gained momentum and I continue to push. We are laying the bets down."

Graham says that LOUD came out of 2013 better than 2012 and "with a head of steam that gave me some confidence that we're getting greater economic stability" in spite of the lack of confident consumers in the retail markets. LOUD brand retail sales were up, but "didn't set the world on fire." On the higher end of the food chain, the number of capital expenditure projects "on the books"

for LOUD family product purchases gives him "a lot of confidence."

Looking at geographically segmented markets, Graham says, "China is a big driver." After a regime change, Graham says you could just tell "it's not what it used to be" and LOUD's brands are "adjusting strategy to respond to the changed Chinese economy," though "every one of our brands was materially up in China last year... It speaks well to the strength of our partners. We have very strong partners in China. So, while the overall activity in the market was down, we are taking share and that feels good. [The US market] feels stronger than it's felt in a long time. It's not back, but it's a lot better than it was. Europe is finally feeling more stable..."

Overall, Graham concludes, "I'm more optimistic right now than I have been in a long time. It builds and builds."



Sennheiser

(continued from page 5)

95 percent certain that we would do it. Now we're much more open and looking at acquisition targets, looking at new product segments."

Technical perfection is a goal of SEC's, but not in and of itself. "For us, it's about ultimately creating emotion and the kind of emotions when listening to a recorder that is played back are completely different than emotions you have being in a live situation," says Sennheiser. "If we're not close to or even right at the point where we're

have been] the first to have a digital microphone. It took us a little bit longer. Now we're not the first, but it is the best. The Sennheiser approach means that sometimes a product may be slower to market, but not always. "History shows that sometimes we have been too early. We have issued fashionable headphones like 15 years ago; no one wanted to have fashionable headphones at that time."

SEC has product lines that are still ahead of their time, Sennheiser declares, such as the development of high-end digital microphones. "We truly believe this is the future...once every digital console has digital inputs and once the entire workload really is

"It's a passion of mine to really try to understand how can we use that technological excellence that we have from the past [and carry] that into the future to ease the life of our customers."

Andreas Sennheiser

capable to create exactly the same type of emotional experience for you in a private situation, we're not satisfied."

As a family-owned company, SEC can take calculated risks, and take time to develop concepts. Sennheiser offers the digital 9000 wireless system as an example. "If you look at where we started off the project, developing a digital flagship microphone, it dates back 12 years. If we had succeeded in the first place, we [would

digital, then these will take off." While the market penetration of Neumann digital microphones is small, they are typically found in use only on top-notch, superlative productions.

"A lot of what we're doing is just because we love it. We're doing it also for fun," says Sennheiser, adding that it's not always a commercial-based decision to pursue a particular path, but sometimes because "we see the eyes of the customer go big."

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STATE OF THE INDUSTRY

The Fight For Higher Quality Audio

BY KELLEIGH WELCH

When it comes to the recording industry, the MP3 is still considered the dominant format for end users. Thanks to its small bit rate, users can download and store a large amount of music to a portable device, creating a convenient way to listen to music on the go. Unfortunately, these MP3 files have lower quality than what the artist intended, as parts of the original recording are lost during the data compression.

According to a recent study conducted by Steinberg Consulting on the Pro Audio Industry in North America at the behest of PSN, “there is a widespread belief that end-users care more about convenience and cost than they do audio quality,” meaning they are willing to deal with this less-than-perfect format as long as they can carry their music with them.

Affordability of studio products is another factor affecting the industry, according to the study, with new products popping up regularly that allow the amateur enthusiast to record from their home with just a few key pieces of gear. The study argues that in turn, with so many amateurs doing their own recording now versus hiring a professional at a high-end studio, the industry is at risk of becoming complacent with lower production quality.

Pro Sound News spoke with a number of leaders in the recording indus-

try to address these trends, exploring the importance of high-resolution audio and where it stands in a world driven by convenience.

While he agrees that convenience is a major factor, Marc Finer, technical director, DEG: The Digital Entertainment Group, points to a recent study by the Consumer Electronics Association which states that consumers cite sound quality as the most

Recording engineer and co-owner of Five-Four Production, Michael Bishop, said that while MP3 was the standard 10 years ago, much of the equipment available now is capable of playing higher formats of music. As an engineer, Bishop said he has always stayed ahead of the curve, constantly recording at higher resolutions.

“Consumer audio is ready and willing to play what we’re recording,”

“Consumer audio is ready and willing to play what we’re recording. MP3s fit very nicely in the technology of the late 20th century, but we’ve gone so far past MP3 in terms of what’s available, and we need to take full advantage of that.”

Michael Bishop

important aspect of music entertainment. They’re also willing to pay more to obtain higher quality sound, but “most would never sacrifice convenience for quality.”

Additionally, Finer said that until recently, there weren’t enough devices to play hi-res files on. But today they are a variety of different products to choose from, including portables. “Most people listen to music on the go, so the products they need to experience better quality also need to be mobile,” he said.

Bishop said. “MP3s fit very nicely in the technology of the late 20th century, but we’ve gone so far past MP3 in terms of what’s available, and we need to take full advantage of that.”

While portable devices capable of playing high res audio files are still in the early stages, Bishop said he sees a lot of potential in audio streaming services.

“Technology is moving now to get high res into a streaming mode. One company, Oarstream.com, is a service that makes high-res audio available on

any handheld device. The great thing about this service is that it basically opens up the bandwidth for streaming audio based on whatever the handheld device can handle,” he explained.

However, even with these new services available to deliver high res audio to the end user, many consumers don’t know the difference between high and low res music. This places an important responsibility on the industry to educate both consumers and professionals about the importance of high res within the audio world. For example, The Recording Academy’s Producers & Engineers Wing is making a considerable effort to promote high res audio through its “Quality Sound Matters” program (www.qualitysoundmatters.com), which is backed by the Consumer Electronics Association.

“Quality Sound Matters acts as a clearing house for info on what’s happening with High Resolution Audio, and informs consumers on why it makes a difference and where to buy it,” explained Phil Wagner, co-chair of the Quality Sound Matters committee and president of Focusrite Novation Inc.

The minimum standard, according to Sony and the Digital Entertainment Group for ‘High-Res Audio’ is any format above CD-quality (44.1 kHz/16-bit) audio, but a number of engineers and producers define it as audio with a 24-bit, 96 kHz sampling rate or better. Many professional projects record at this resolution; however, recording at a higher rate by necessity requires more storage space for the files and computer load. “The question becomes why they should be

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Surround To Go

BY STEVE HARVEY

LOS ANGELES, CA—With music downloading and streaming via handheld devices now commonplace worldwide, music production and distribution company mediaHYPERIUM (mH) is dedicating itself to introducing multichannel surround music to mobile listeners. In order to make 5.1 music mixes available to as broad an audience as possible, the company has adopted Fraunhofer’s AAC codec, which is available in over six billion mobile devices.

“Now that we have AAC multichannel, I think we have something to introduce mass audiences to surround productions,” says Herbert Waltl, mH founder and the company’s senior producer and CEO. Waltl, a pioneer of surround music

mixing, established a record label last year, mediaHYPERIUM3 (mH3). The first—and so far only—release was nominated for a 2014 Grammy Award in the Best Surround Sound Album category. Waltl has been mixing in 5.1 since the mid-1990s and has seen a variety of physical distribution platforms wax and wane in popularity over ensuing years. Now, he says, mobile devices offer quick and easy access to music: “A download doesn’t take too long and it’s not complicated anymore.”

According to Jan Nordmann, director of marketing and business development for Fraunhofer USA, AAC was initially developed as a

broadcast codec and has been almost globally adopted as such. Fraunhofer was the lead inventor of the MP3 codec and was heav-

ily involved in the development of AAC, which supports multichannel files, he elaborates.

The push to combine the quality of the AAC codec with the convenience of downloading or streaming media was given a big boost in 2013 when Google licensed HE-AAC 5.1 for Android. Apple has been using AAC in its iTunes and iPod products since mid-2003, says Nordmann, “So we now have a platform that covers the majority of mobile devices.” According to the International Telecommunication Union’s February 2013 estimate, there are 6.8 billion mobile subscriptions worldwide, which is equivalent to 96 percent of the world population.

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The only release so far by new music label mediaHYPERIUM, *Opus One*, was nominated for a 2014 Grammy Award in the Best Surround Sound Album category.

State of the Industry: Recording

(continued from page 26)

operating at a higher sample rate—that's the key we're focusing on," Wagner said.

Leslie Ann Jones, director of Music Recording and Scoring for Skywalker Sound and co-chair of the "Quality Sound Matters" program, said that education is also a way to prove to record companies that there is money to be made with high-res audio. "Major labels won't be involved with high res unless it's proven that something can be monetized," she explained. "If the consumer doesn't understand high res, they're not going to buy it. Then there's not much point to it."

Chuck Ainlay, record producer/engineer, said he frequently is given low-res files to work with because the client, who recorded the track in a home studio, was unaware of the importance of recording at a higher resolution. "For me, often times I get projects and the client expects me to do magic—to take poorly recorded home recordings and turn them into something that sounds great," Ainlay explained.

Another solution, beyond education, is for manufacturers to continue to create recording products that offer high-resolution recording capabilities, especially at a more affordable price, so amateur producers can still create high-res recordings from home.

"It's really about the tools you use," Jones said. "If you're an amateur, in many ways, you should want the advantage of having the best sound quality possible. But if you combine less-than-great tools, with a less-than-great method, the power and emotion of your music can get lost. Your work deserves to sound the best it can."

"There's little technical reason in this day and age to not to record in 24-96; everyone ought to do it," Wagner added.

On the consumer side, the push for high-res audio is also supported by advancements in technology, including greater storage and bandwidth. Music players are able to hold a lot more than data than years ago than when MP3 portable players first came out. Companies are now realizing that with faster download speeds and larger storage capacity, there's a real opportunity for high-res audio.

"It's not as complicated and labor intensive as it was a decade ago," Finer said. "Thanks to the latest technology, there's a new generation of easy-to-use products that are able to play virtually any audio format." For example, Sony has launched a new

line of home music players specifically designed to play digital lossless music files (discover.store.sony.com/High-Resolution-Audio), with a goal to immerse the listener into an audio experience the artist originally intended.

The Consumer Electronics Association has also backed the push for higher resolution audio in products, dedicating one of its Tech Pavilions at the 2014 CES Show to High-Resolution Audio. The pavilion hosted three

panel sessions, along with booths from multiple digital download companies specializing in high-res audio, including HD Tracks, Acoustic Sounds Super HiRez, iTrax, Blue Coast Music, Mytek Digital and Native DSD Music.

Of course, this push for consumers to purchase high-res digital files and players begins behind the scenes with music studios and record labels—and that's a process that takes time, Finer said.

"There are so many things vying for consumer attention today that the first and most important thing is to set the right expectations for hi-res audio. Is it going to replace all of the digital formats currently available? Of course not—but it can certainly compliment them," Finer said. "We're in this for the long haul, so that people will have the ability to experience music with master-quality sound, the way the artist, engineer and producer originally intended."

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Beginning With The Jam, Down And Proper



Will Ferraro with the 36-channel Audient ASP8024 mixing console at the center of Medusa Recording Institute.

BY STEVE HARVEY

YOUNGSTOWN, OH—Will Ferraro was so inspired by his time at the Conservatory of Recording Arts and Sciences (CRAS) in Tempe, AZ that he was determined to pass along his knowledge to the next generation of engineers, and in January, opened the Medusa Recording Institute in Youngstown, OH. Mindful of the rates demanded by some recording schools, Ferraro and his staff offer a six-week intensive course at a “realistic rate”—and send students out into the world with “realistic expectations.”

“I don’t think some of the schools are really telling the kids, ‘OK, it’s going to be tough.’ They’re just luring them in and taking their money,” says Ferraro. “It’s not right, man; it’s

just not right.”

Ferraro graduated from CRAS with a 4.0 grade, he reports. “I really got into the knowledge end of things. Before that, I was mostly self-taught;

I had some education, but not really any hardcore audio engineering education.

“The knowledge kind of blew me away. When I graduated, it opened up a whole new world. I was able to express myself better, I was able to communicate better, and I developed a passion for sharing that knowledge.”

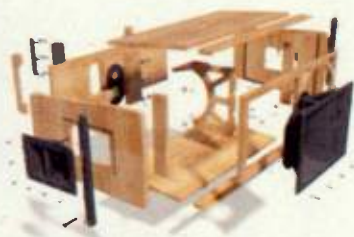
He went on to work for 10 years at a facility in Tempe. “I was running a pair of digital audio workstations, my mics were really good and my clients were happy. I don’t know if you ever heard of [Ensoniq] Paris? It was smokin’ Pro Tools back then, but

they dropped the ball and now it’s obsolete.”

Having relocated to Ohio, Ferraro, who has designed and built three facilities over the last eight years, decided to build his fourth, last and best, and set up the school. “We’re both a commercial facility and a school, but we designed it to be a school first and foremost, right from the get-go. But we’re capable of making world-class recordings here. I didn’t want just a classroom; we’ve got a real laidback studio vibe.”

The six-week, accelerated course runs Monday through Saturday, costs \$3,500 and is registered by the Ohio State Board of Career Colleges and Schools. The school also offers its students dorm room accommodation and private rooms, together with kitchen and laundry facilities.

Students—a class is typically six people or less—work their way through the curriculum and the multi-room facility guided by six staff members. “I have instructors here who



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There’s more ▶ Get a video tour of Medusa Recording Institute at prosoundnetwork.com/mar2014.



At The Intersection Of Hard And Soft

In his Continuing Adventures In Software, Rich Tozzoli investigates the software control of the hardware front end of UA's Unison technology.

As an owner of multiple Universal Audio Apollo interfaces (the Apollo Quad and Apollo Twin), I was intrigued by UA's new Unison technology. What this does is integrate bi-directional software and hardware control at the preamp stage of the Apollo units themselves. Currently working only with the 610A, 610B and API Vision plug-ins, it makes real-time adjustments of things like impedance, gain and EQ prior to the A-D stage. Skeptical a bit at first about its usefulness, I was proven quite wrong within just a few minutes of use.

Before jumping into it, there was some housekeeping to do. I downloaded software version 7.5—it also updated the firmware in my Apollo Quad (which was my test system).

After a quick restart, I was ready for action.

With V 7.5, the console has a new slot above the inserts labeled "Preamp." There, you can insert

either the 610A, 610B or the API Vision channel. Plugging in a nice crisp Earthworks SR-40V into pre-amp channel one, I got a sound I was used to.

Upon inserting the API, my Apollo's Preamp knob lit up orange, indicating that I was now controlling the input Gain knob on the API, versus the Apollo. By holding the Apollo's Preamp knob down for two seconds (gain stage mode), it then switched over to the API's output, allowing me to control that level from my Apollo. After that, I could then change any of the settings on the API (with the mouse) and it would change the sound of the mic before it hit the A/D conversion. Note that this is different than using the Insert Effects REC or MON function, which lets you choose whether or not to record your effects. The Unison Preamp insert is always on no matter what.



The controller plug-in GUI for UA's Unison Technology 610B pre/EQ.

I dialed in a vocal preset and wow, my clean, clear SR-40 had even more clarity and bottom. Next, I moved to the 610B and dialed in 5 dB of gain, some 10 kHz EQ, a touch of Level and some addi-

(continued on page 65)



Crossing the "Threshold"

As I write this, the big buzz is over Avid being delisted from NASDAQ, and Pro Tools users are freaking out. My take? To paraphrase President Obama, "If you like your Pro Tools, you can keep your Pro Tools." It isn't going away, so move along... there's nothing to see here.

But there is something to see at Microsoft, which might as well hang out a sign that says "under new management." The rumor mill is cranked to 11 because Windows 8 has not done well, and Windows

and iOS worlds. The benefits to pro audio were clear: with tablets and smart phones accessorizing desktop applications (and in some cases replacing them for tasks such as field recording, synthesis and similar needs), "one OS to rule them all" would simplify integrating these various elements.

However, concept and execution are two different disciplines. Windows is actually three platforms—desktop Windows, Windows Phone, and Xbox One. The desktop crowd felt ill-served by an OS that seemed

Trying to unify an increasingly fragmented platform landscape will not be easy.

8.1 didn't turn it around. Admittedly, some of this is due to the average consumer's resistance to change—it really isn't that hard to navigate the differences—but the issue is more fundamental.

Microsoft had a grand concept: Create an OS that could scale on everything from smart phones to desktops, with a touch-enabled interface. This is also a nut Apple must crack to bridge the OS X

more tablet-friendly, while the tablet crowd were ill-served by a dearth of apps. Basically, Windows 8 managed not to fulfill its promise for anyone, and the three platforms remain in search of full integration.

Part of this may have been due to politics within Microsoft, but the bottom line is that leaks are appearing about Threshold (the code name for Windows 9, or whatever it will be called). Slated to arrive in 2015, the main rumor is there likely will be three versions: one based on Windows RT and optimized for mobile, one for consumers, and one for enterprise applications—each implementing a subset of a relatively common interface.

Meanwhile, additional Windows 8 versions are likely to appear between now and then; Windows 8.1 Update 1 is slated for 2Q 2014. But I doubt these will convince happy Windows 7 users to switch.

WHAT ABOUT METRO?

Metro is the name for apps optimized for touchscreen interfaces and the new Windows experience, as opposed to traditional keyboard/mouse/start menu desktop-style applications. Metro is expected to become Metro 2.0, and apps will live in floated windows side-by-side with desktop applications. As an analogy, consider being able to run iOS apps from the OS X desktop. However, although there are lots of desirable iOS apps you'd want to run from a desktop, so far

(continued on page 65)



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I found when using the IsoAcoustics stands under my NS10s that I had an easier time mixing due to a more stable stereo image and clearer bass frequencies.

Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

Pretty remarkable, ingenious, clever device.... and they work.

Frank Filipetti, Grammy Award Winning Producer

I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know...

Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



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“When I graduated, it opened up a whole new world. I was able to express myself better, I was able to communicate better, and I developed a passion for sharing that knowledge.”

Will Ferraro

graduated from SAE, some college degree recording engineers; everyone has their own studio,” says Ferraro.

The course begins with the basics in the Jam Room, a two-room studio equipped with a 24-channel console, Alesis digital recorder and outboard processing that is used to teach signal flow and microphone technique. Students then move on to Studio Down, where they learn tracking, editing and mixing. The space includes multiple iso booths plus a drum room finished in stone, as well as an artist’s lounge. Equipment includes a 24-channel desk, Avid’s Pro Tools|HD and outboard gear from Aphex, Avalon, PreSonus and TC Helicon, among others.

Next, students work in the Mastering Room, which is equipped with Ferraro’s vintage Paris workstation. The room can handle tracking, editing and mixing, plus, of course, mastering. Once they have a solid foundation, students are let loose in Studio Proper, the main control room. Three tracking rooms can be accessed from both the Mastering Room and Studio Proper at the same time, allowing two separate projects to be tracked, edited, mixed and mastered simultaneously.

Studio Proper is outfitted with a 36-channel Audient ASP8024 mixing console complete with the Dual Layer Control module, which provides dedicated DAW controls and eight moving faders that may be switched between the workstation and external analog sources. A Studer A827 24-track analog tape machine, purchased from Pressure Point Recording in Chicago, and a Pro Tools|HDX rig are interfaced with Endless Analog’s CLASP system. The room features a 5.1 monitor system.

Ferraro was operating out of a room on the 16,000-square-foot standalone building’s lower level with a Pro Tools rig and Control24 for more than a year previously, he reports. “It took me that long to finish up the main room. The Audient console was sitting in my facility for over a year; I snagged it off Full Compass.”

In fact, Ferraro had been shopping around for that specific desk: “I was checking eBay, and I stumbled on the fact that they had one in the Full Compass showroom. I’ve been a good customer there for a long time, so I talked to my sales rep. I went down, checked out the console and I bought it right there on the spot, even though I knew I wasn’t ready for it.”

Ferraro had been looking for a new analog console that also offered a straightforward layout that would be suitable in a teaching environment,

and the Audient fit the bill. “It’s a great console, it sounds good and it doesn’t have maintenance issues,” he says.

“The mic pre amps are clean and

transparent with plenty of headroom, the EQ section is very sweet and the two-bus compression is awesome. This is the first full-size analog console I’ve really had, so I’m enjoying that as the centerpiece of my studio.”

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-Dave Pensado
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ARTIST: ROMAN REMAINS
ALBUM: ZEAL
LABEL: H.O.T. RECORDS LTD

PERSONNEL:
Produced by: Toby Butler, Simon Byrt, Joe Adams
Engineered by: Toby Butler, Simon Byrt, Joe Adams
Studios: Private Home Studio in London, Uk
Mastered by: Emily Lazar (The Lodge, NYC)
EQUIPMENT NOTES: Apple Logic 9; RME Fireface UCX, Apogee Duet audio interface; BAE 1073 DMP, Thermionic Culture Early Bird 2.2, Ridge Farm Gas Cooker mic preamps; Thermionic Culture Culture Vulture distortion box; Opal, Shure SM57 microphones; Equator D5, Yamaha NS-10 studio monitors



ARTIST: LOVELIFE
ALBUM: FEEL
LABEL: LOVELIFE
PERSONNEL:
Produced by: Lovelife
Engineered by: Ally Young, Frank Colucci
Studios: McKibbin Lofts (Brooklyn, NY), Hill Ave (Los Angeles, CA)
Mastered by: Julian Silva
EQUIPMENT NOTES: Apple Logic 9, Logic X; Avid Pro Tools 9



ARTIST: PETER MULVEY
ALBUM: SILVER LADDER
LABEL: SIGNATURE SOUNDS

PERSONNEL:
Produced by: Chuck Prophet, Dan Burns, Aidan Hawken
Engineered by: Dan Burns
Assistant Engineer: Joshua Sieh
Studios: The Bank (Burbank, CA), Valleyheart Recording (Los Angeles, CA)
Mastered by: Ian Kennedy (New Alliance East)
EQUIPMENT NOTES: Quad Eight Pacifica console; Avid Pro Tools; ProAc Studio 100, Bryston 4B, Yamaha NS-10, P2200, SW10 studio monitors



ARTIST: JPNSGRLS
ALBUM: THE SHARKWEEK
LABEL: LIGHT ORGAN RECORDS
PERSONNEL:
Produced by: Justin Brown
Engineered by: Justin Brown, Mike Paton
Studios: Nimbus School Studio A, Studio D (Vancouver, Canada)
Mastered by: Alex Aligazakis
EQUIPMENT NOTES: SSL AWS 900 consoles; Avid Pro Tools; Steinberg Cubase; Yamaha NS-10 studio monitors



ARTIST: THE ROYAL OUI
ALBUM: THE ROYAL OUI
LABEL: FLIE UNDER: MUSIC
PERSONNEL:
Produced by: Ari Shine, Adrienne Pierce
Engineered by: Ari Shine
Studios: Home Studio (Vancouver, Canada)
Mastered by: Marco Ramirez (Sonic Ranch)
EQUIPMENT NOTES: Avid Pro Tools 10; Avid M-Box 2 Pro mic pre; Blue Microphones Blueberry, Shure SM7 mics; Akai MPK mini controller; Mackie MR5MK2 studio monitors



ARTIST: MAN WITH A MISSION
ALBUM: DON'T FEEL THE DISTANCE
LABEL: SONY/ RED
PERSONNEL:
Produced by: Man with a Mission, Kohsuke Oshima
Engineered by: Kohsuke Oshima, Asumi Narita, Satoshi Fukuda, E.D. Vedder
Studios: St. Soul B1, Birdman West, Freedom Studio, Bungee Studio (all in Tokyo, Japan)
Mastered by: Kotaro Kojima (Flair Mastering Works)
EQUIPMENT NOTES: SSL 4080 G console; Avid Pro Tools



ARTIST: BEND SINISTER
ALBUM: ANIMALS
LABEL: FILE UNDER: MUSIC
PERSONNEL:
Produced by: Joe Marlett
Engineered by: Chris Lewis
Assistant Engineer: Raw Power
Studios: Signature Sound (San Diego, CA)
Mastered by: CPS Mastering (Vancouver, Canada)
EQUIPMENT NOTES: API 1608 console; Avid Pro Tools 10; Waves, Soundtoys, Massey, Kramer MPX, TL Space plug-ins; API, Neve, Manley mic pres; KRK 9000B studio monitors



ARTIST: TOADIES
ALBUM: RUBBERNECK (REMASTERED)

LABEL: KIRTLAND
PERSONNEL:
Produced by: Rob Schnapf, Tom Rothrock
Engineered by: Sally Browder
Studios: Original at Two Mendocino
Remastered by: Dave McNair
EQUIPMENT NOTES: MCI 428B console



ARTIST: CAREFUL
ALBUM: THE WORLD DOESN'T END
LABEL: CIRCLE INTO SQUARE
PERSONNEL:
Produced by: Eric Lindley
Engineered by: Eric Lindley, Andrew Munsey
Studios: Home Studio
Mastered by: Josh Bonati (Bonati Mastering)
EQUIPMENT NOTES: Avid Pro Tools; Neumann TLM 103 mic; Mackie HR824 studio monitors



ARTIST: MELANIE DEVANEY
ALBUM: SINGLE SUBJECT NOTEBOOK
LABEL: KIDDER VALLEY MUSIC
PERSONNEL:
Produced by: Jamie Candiloro
Engineered by: Steve Bone
Studios: Banana Chicken Studio (Hollywood, CA)
Mastered by: Stephan Marcussen
EQUIPMENT NOTES: Avid Pro Tools; Universal Audio Apollo; Avid Artist Mix; Waves plug-ins; Avalon 2022, Universal Audio 6176, Focusrite ISA mic pres; Audio Technica, AKG, Shure mics; Genelec 8050b, Yamaha NS-10 studio monitors

Emerson Adds API

BOSTON, MA—Boston's Emerson College, which specializes in communications and the arts, has added an automated 32-channel API (apiaudio.com) 1608 analog console, purchased through Parsons Audio, in a new studio. The facility teaches sound design, mix to picture, ADR, Foley, sound for gaming and voice-over recording, and also has a collection of API 512c mic preamps and an API Channel Strip.

Tri-C Installs Audient

CLEVELAND, OH—Cuyahoga Community College (also known as Tri-C), Ohio's oldest and largest public community college, has purchased an Audient (audient.com) ASP8024 for its Recording Arts and Technology program, where it is the centerpiece of a control room. The studio also features Pro Tools |HDX and an MCI JH-24 tape machine, and is fed by 88 mic lines from three live spaces.

End of Love at Ardent

MEMPHIS, TN—The band End of Love has reformed and recently recorded at Ardent Studios (ardentstudios.com) in Memphis with Pete Matthews engineering. The project, which also tracked at Room 17 in Brooklyn, was mixed by Ted Young and includes Jody Stephens, founding drummer of Big Star and Ardent's studio manager, in the line-up

Johnson Scores at Trilogy

SAN FRANCISCO, CA—Innovative scoring composer Nathan Johnson worked at Studio Trilogy (studiotrilogy.com) in San Francisco on the music for sci-fi thriller *Young Ones*, recording strings with San Francisco's Magik Magik Orchestra (with whom he previously worked on the film *Looper*) plus one of the film's themes, which features a music box he programmed.

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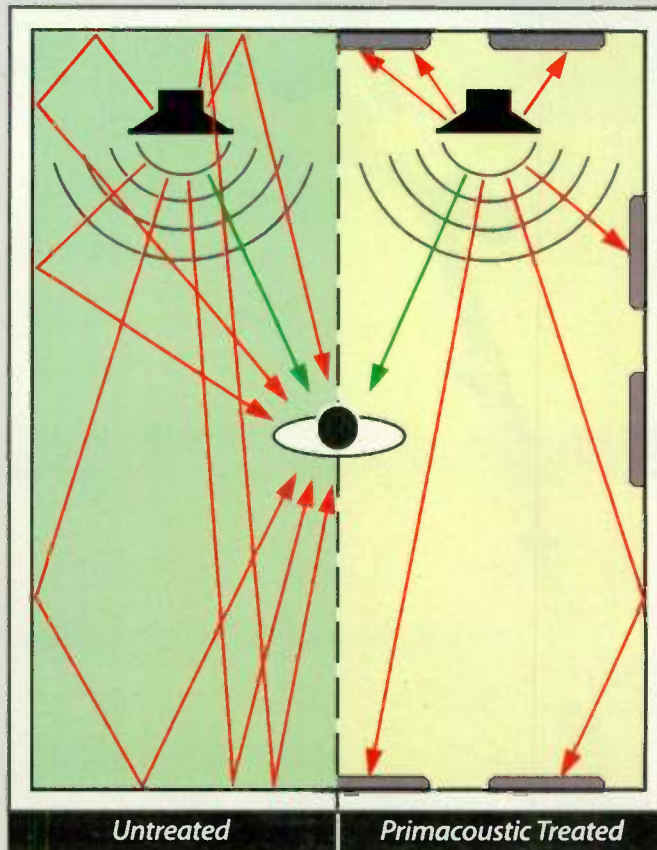
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With today's proliferation of multi-function rooms, effective communication has never been more important. So before you design that video conferencing solution, add more speakers to a gymnasium or install yet another PA system in your local house of worship, take 6 seconds to clap your hands and listen. If the echo persists, the problem may not be the PA system at all... but the acoustic space.



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mediaHYPERIUM
(continued from page 26)

“On top of that, you have support for the AAC multichannel codec in Windows and Mac OS, and all the HTML browsers. So for a service provider, it becomes possible to address every leading platform, whether it’s a CE device or a browser-based

solution,” he adds.

There is already a market for audiophile-quality surround music via download, but the numbers are relatively small, notes Waltl: “Lady Gaga would not be happy if you offered her music as a DSD download and you only had 5,000 sales.”

Plus, there are a number of challenges that the industry must overcome to sell uncompressed high-resolution audio content on mobile

devices, notes Nordmann. “You also need to have the right headphones and converters, and the operating system has to support 24-bit.”

While Waltl hopes to eventually also make hi-res versions available, he says, “I’m pleased with how this AAC 320 kbps sounds. I think it’s very acceptable; it’s way better than MP3 in the early days.”

There is room for both compressed and uncompressed audio, he

believes. “There should be a DSD market, but there should also be a quick download version available. It’s one music business and there’s a market for both.”

Since a large proportion of music is now consumed through digital downloads, he says, “That needs to be the future for surround sound. We have no sustainable business plan without that. The audiophile niche market is not enough.”

The debut mH3 release, *Opus One*, is a compilation of catalog classical music performances by a variety of European orchestras and conductors. “The point was to get something out and show that it’s great quality and it works anywhere and everywhere,” says Waltl, who mixed the release with Leslie Ann Jones at Skywalker Sound. Michael Romanowski mastered the project.

“We picked well-known content first. It was very well recorded by great recording teams. We tried to get the best material to really show how we can present outstanding surround sound. Since this was our first, we really wanted something spectacular, and a reference,” he explains.

“But our business idea is to be convenient to the mass market. We are not just doing classical music, but also pop and A-list artists. I’m trying to build up as quickly as possible a rich catalog of existing 5.1 music. There are very good mixes out there lying around on the shelves, so I hope I can license existing mixes to give them another avenue for sales.”

Releasing contemporary mainstream pop and rock in 5.1 is critical to the format’s success, he believes. “There is basically nothing from current pop in surround. We’ll try to get our hands on current music, mix it ourselves and put it out in surround.”

Waltl’s hope is to work with labels and artists and get in on the ground floor with their projects. “Think ahead—let’s do a surround mix as well. My experience is that musicians of all genres are very open and excited about multichannel audio.”

The relative paucity of 5.1 releases may be due at least in part to a lack of budget, but Waltl has a solution: “Eventually we can create a business where we can take on the costs of the surround mixes, when we have a broad audience. We’ll take over the surround mix costs in return for the license fees. It’s possible if you know that you have a broad audience worldwide and an artist who is internationally known.”

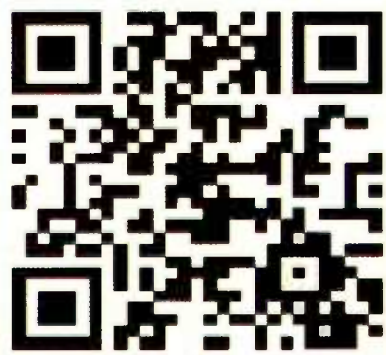
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briefs

Lectro Gets Under the Skin

LONDON, UK—Production sound mixer Nigel Albermaniche captured audio for sci-fi thriller *Under the Skin*, directed by Jonathan Glazer and starring Scarlett Johansson, using Lectrosonics (lectrosonics.com) Digital Hybrid Wireless technology, including two Octopacks with SRb ENG receivers, SMQV and UM400a transmitters, UCR411a receivers, two T4 IFB transmitters and 22 R1a IFB receivers.

Fairlight Posts Winter Games

SOCHI, RUSSIA—German public broadcasters ARD and ZDF used Fairlight (fairlight.com.au) audio post production systems for coverage of the 2014 Winter Olympic Games in Sochi, Russia, where Fairlight's Crystal Core-based systems provided native playback of HD formats for audio editing without conversion directly from Avid's ISIS in the high-turnaround HD video workflow.

Lawo Watches Big Brother

CANADA—The setup for the second season of *Big Brother Canada*, which began March 5, includes two Lawo (lawo.de) mc256 digital audio mixing consoles, one supplying the other as a router, with fiber-connected stage boxes. The consoles, fiber cabling and analog breakouts were provided by Broadcast Systems & Equipment Inc. (BSI) and Lawo North America as a rental package.

Warner/Chappell Launches Site

NASHVILLE, TN—Warner/Chappell Production Music, the production music arm of Warner Music Group, has launched an improved website and search platform (WarnerChappellPM.com) that hosts its 80-plus catalogs of music, including 615 Music, Non-Stop Music, Groove Addicts, Full Tilt and CPM, allowing users to preview tracks and sort them by brand, catalog, style or purpose.

NBCSN Gets Three Ovations

SOCHI RUSSIA—NBCSN, an early adopter of Merging Technologies' Ovation playout platform at its Sports Center in Stamford, Connecticut, put three Ovations and three Horus interfaces on the equipment list for Sochi for NBC Olympics.

STATE OF THE INDUSTRY

Post's Changing National Landscape

BY STEVE HARVEY

A new report on the state of the North American pro audio business by Stiernberg Consulting at the behest of PSN predicts that the post production sector will shrink in revenue and total number of facilities over the next five

chiefly because audiences now pay higher ticket prices for IMAX and 3D presentations. Despite the windfall, less revenue is trickling down to audio post production.

The level of expectation for film audio post is extremely high, according to Tom McCarthy, executive vice president, Sony Pictures Post Pro-

especially if you're going after a medium- or low-budget film, because the budgets are so tight that the profit margin can't be split amongst many individual businesses," he says.

Independent post shops are at a disadvantage, McCarthy believes, because they don't also create content. Plus, they're competing with a facility like Sony, which attracts 30 percent to 40 percent of its post work from third-party clients. "Those third-party filmmakers expect a lot, and they're going to go to the facilities that can provide them the best experience, and the best talent, and be within their budget."

It certainly isn't a foregone conclusion that a filmmaker will post at the production company's facilities, as Jay Rubin, SVP, feature film and sound sales, PostWorks and Technicolor-PostWorks New York, observes: "You've got to remember that even though a lot of the studios and networks have their own facilities, they often leave it up to the creative—they may be the ones to decide where they work."

More than 40 states, including
(continued on page 36)

"The budgets are so tight that the profit margin can't be split amongst many individual businesses."

Tom McCarthy, EVP, Sony Pictures Post Production

years. It's a bold prediction, but with states vying for film and TV productions using a variety of tax incentives, one sector—reality TV—seemingly in no danger of slowing down anytime soon, and a nationwide landscape of small startups and large facility mergers, attempting to forecast the future of audio post is a little like trying to pin the tail on the donkey.

Attendance was down from the 2002 peak of 1.58 billion moviegoers, yet the US box office gross topped \$11 billion for 2013, a new record,

and it's not dropping—but budgets are. To remain competitive while meeting filmmakers' expectations, says McCarthy, "You've really got to come up with new workflows, be flexible and look at ways you could do something cheaper, while still giving them the quality they want."

A major studio facility like Sony has an advantage, McCarthy believes, because it's a one-stop shop, able to handle everything from pre-production to the Digital Cinema Package. "You need to have that advantage,



Starting From Scratch In Formosa

BY STEVE HARVEY

HOLLYWOOD, CA—Launched barely nine months ago, post production sound company Formosa Group has been expanding rapidly, recently announcing the addition of multiple award-winning supervising sound editor and designer Lon Bender to its already impressive talent roster. But the company is also attracting talent from outside the Hollywood community—namely Julian Slater, a preeminent supervising sound editor, sound designer and re-recording mixer from the UK.

Slater, a multiple BAFTA and Emmy nominee, co-founded Hackenbacker, located in London's Soho district, while still in his early twenties. In 1995, he was hired to work on his first motion picture, *Leaving Las Vegas*, by director Mike Figgis. Hackenbacker subsequently became one of the country's top audio post houses, and Slater went on to work on such films as *Shadow of the Vampire*, *Shaun of the Dead*, *Scott Pilgrim vs. the World* and *Dark Shadows*.

Ultimately, Slater sold his share of



Julian Slater, a top supervising sound editor in London, recently relocated to Los Angeles, joining the recently formed, quickly growing Formosa Group.

the company, in part because he was weary of having to spend so much of his time negotiating rates instead of focusing on his craft: "I got so tired of being a creative person who has to deal with budgets the whole time."

UK facilities were often willing to work for no margin just to get work in the door, he reports. "They operate

on the idea that if they get the clients in, on the next job, they'll think we've done a great job and we can raise the rates. They don't; they tie you down with the same rates."

So Slater upped stakes and headed Stateside, joining the team at the then-nascent Formosa Group. Oper-
(continued on page 38)

State of the Industry: Post Production

(continued from page 35)

ing New York, Louisiana, Georgia and New Mexico, and 30 countries worldwide offer tax credits. California, once dominant in film and TV

production, is losing work as a result. Between 2004 and 2012, California lost more than 16,000 filmed entertainment jobs, while New York gained more than 10,000 jobs, according to a February 2014 Milken Institute report.

Indeed, New York saw its film and TV industry grow by 25 percent between 2008 and 2011, according to a 2012 report by the Motion Picture Association of America, due largely

to the Empire State Film Production Tax Credit. Twice as many productions are still shot in Los Angeles compared to New York, but New York also offers tax credits specifically for post production, while California does not.

PostWorks has definitely seen an increase in business due to the initiatives, according to Rubin. But Hayli Halper, VP, marketing, PostWorks and Technicolor Postworks New

York, reports, "We're also seeing a rise in reality television post production. This genre does not qualify for the tax incentive, but business is still growing in this area due to the steady escalation in programming."

California does have a tax credit program, but entertainment industry executives and union officials are lobbying the state government to expand and extend it. "I believe that the tax incentives do have an impact on our business," comments McCarthy. "I'm hopeful that California will figure out some incentives that will counter some of the incentives in other states."

Not that we should count Hollywood out just yet: "Hollywood's not dead—they're busy out there also," Rubin comments. "I speak to people in L.A., and they're not as quiet as you think."

Chris Bolitho, post recording equipment expert, has witnessed a polarization of the audio post house facility landscape.

"There are lots of companies merging and buying other companies," says Bolitho. "There are also lots of little guys setting out on their own with one-, two-, three- or four-person operations. But there are very few of the four- or five-room, 50-people companies left. They've either been bought or they've gone under."

Bolitho disagrees with the notion that the audio post business nationwide will drop more than 5.5 percent over the next five years. "With the film business doing as well as it is and the amount of demand for content in all different areas—you've also got companies like Netflix and Amazon getting into content creation—I find it highly unlikely," he says.

Outside of film and TV, "audio is so important now in software development," notes Jeffrey Ehrenberg, sales manager, west coast, Vintage King Audio.

"A lot of software has a sonic signature, or sound effects, or has things that happen in and out of the app. So you see companies like Google, Apple and Microsoft with studios," he says.

"It happens in every industry—the big guys merge, and small guys disappear," says Rubin. "But I do believe that, especially in New York, the post business is growing."

Smaller facilities are certainly popping up, says Rubin. The larger post houses also continue to upgrade and add rooms in New York. "PostWorks, Soundtrack and Goldcrest all built additional rooms or updated existing rooms after Sound One closed; and Harbor Sound is new on the block. Deluxe also just turned one of their screening rooms into a mix stage," Rubin reports.



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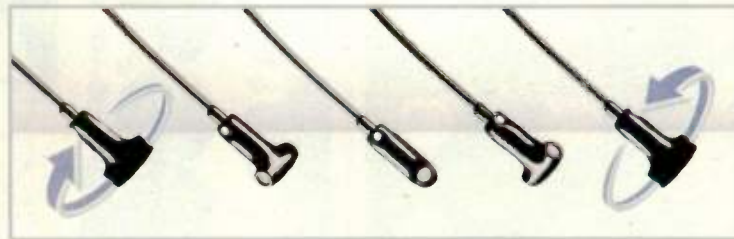
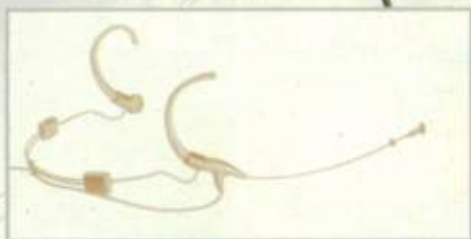


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Formosa

(continued from page 35)

ating out of The Lot in Hollywood, the company additionally has sound editorial and game sound facilities in West LA and West Hollywood, and in February, added a music editorial service, also in W. Hollywood. In addition to four re-recording stages and an ADR stage on The Lot, built by Audio Head—the audio arm of Picture Head—in 2010, the company also occupies more than 80 cutting rooms citywide, according to Morris Naish, business development, Formosa Group. Audio Head continues to accept business as a standalone audio post company.

Formosa Group's talent roster, in addition to Slater and Bender, includes supervising sound editors, sound designers and re-recording mixers such as Odin Benitez, Scott Gershin, Per Hallberg, Greg Hedgepath, Andy Koyama, Karen Baker Landers, Mark Mangini, Mark Stoekinger, Todd Toon and Martyn Zub. Robert Rosenthal, formerly president of CSS Studios, is president and COO; Matt Dubin, erstwhile

director of operations for Todd-AO West, is VP business development, and Rick DeLena, executive VP of Audio Head, is also on-board as EVP of Formosa Group.

In the UK, Slater notes, "We'd all work individually—there's no union, no group, nobody to stand up and represent us as a group." As a result, a production company would

on a weekend? "I know that if I am asked work on a Saturday, there is no discussion—I get paid."

But the relocation has not been without its challenges, he comments. "I have two young boys, and when the opportunity came to move here, thankfully my wife said, 'Let's give it a go.' I feel like I've dialed my career clock back by about five years." But

times on feature films can vary wildly. "There's a film that I may be starting next week that I'm still waiting for a decision on today," he reports. Conversely, for the next film with director Edgar Wright, with whom Slater has worked on several pictures, "I was in the pre-production offices yesterday talking about sound with him."

"Over 20 years, I've managed to build a long line of people who want to use me and I've just left them all back in the UK! I rock up here and I don't know anyone. I'm having to start again—but in some ways, it's pretty fun to start from scratch again."

Julian Slater

play people off of each other, until it found someone willing to work for the budget, he says. "Here, there's the union, which is great. I'm only just learning about scale rates!"

Plus, at Formosa Group, he says, "I've got a team of people who have those conversations. Although I have great input into the budget, I am far less involved with that side of things now." Now he knows there is a set infrastructure in place. And if he works

Slater does have at least one thing in his favor, a unique selling proposition, as it were: "I don't know of any other sound supervisor who has moved from London to LA."

Happily, the work is coming in, although he did have to turn down a project that would have required him to return to England for several months: "I couldn't do that to my family."

In the US, as in the UK, lead

This industry, like many others, is all about relationships, he observes. "Over 20 years, I've managed to build a long line of people who want to use me and I've just left them all back in the UK! I rock up here and I don't know anyone. I'm having to start again—but in some ways, it's pretty fun to start from scratch again."

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WRH

API 500 Series Products

API Audio has debuted three new 500 Series products, including the eight-slot 500-8 lunchbox; the 505 DI direct input (pictured), which like the module-based API 205, accepts a guitar, bass or keyboard direct input while minimizing loading effects on Hi-Z instrument pickups; and the 565 Filter Bank module, with circuits that are said to be true to the musical filters of the 215 module found in large-format API consoles.

Rupert Neve Designs 551 EQ

Rupert Neve Designs has released its 551 Inductor EQ, featuring three bands of EQ inspired by Rupert Neve's vintage designs, along with custom-wound inductors, transformers and class-A gain blocks.

The 551 echoes Neve's 3-band EQ feature set, with a custom inductor, switched frequencies and a HPF. Traditional transformer-coupled inputs and outputs designed specifically for the 500 Series are used. Each EQ section uses low-feedback, class-A discrete electronics in an effort to prevent low-level artifacts and harshness from detracting from the tonal shaping. RND states, however, that the updated EQ circuit of the 551 is built using techniques and components that were not available 35 years ago, and should not be considered a "clone."

Focusrite RedNet D16 Interface

Focusrite has unveiled its new RedNet D16 AES interface, intended for bridging between digital consoles, power amplifiers or any other AES3 equipped audio with a Dante network. The 1U 19-inch rack-mount interface features 16 channels of AES/EBU connectivity to and from a Dante audio network, with Ethernet redundancy. It also includes Word Clock and Digital Audio Reference Signal (DARS) connections to provide synchronization with a range of hardware, while S/PDIF I/O allows the integration of equipment such as CD or solid state recorders/players.

Two DB25 connectors each provide eight channels of combined I/O to the AES59 standard, allowing interconnection with other DB25-connected or XLR-based equipment by use of standard DB25 to XLR cables. The rear-panel XLR female input can be used either as a DARS sync source for the



firstlook

Prism Sound Atlas Interface

Prism Sound unveiled its third new interface product, Atlas, offering the same design and converter performance as Prism's Orpheus, Lyra and Titan, with the addition of Prism's CleverClox clocking technology.



Atlas provides analogue and digital I/O for Mac or Windows PC at sample rates up to 192 kHz via a USB interface. In addition to the USB host interface, Atlas also features Prism Sound's MDIO interface expansion slot, which was first incorporated into Titan and announced at AES New York in October 2013. A range of other MDIO interfaces is planned for later introduction. Atlas will also run with Apple and Windows native applications over USB. The unit offers eight analogue inputs, eight analogue outputs plus S/PDIF and TOSLINK optical digital I/O ports.

Dante system, or as an AES3 audio source replacing input channels 1-2 on the DB25 connectors.

JZ Microphones JZ Track

JZ Microphones has expanded its product range with the release of its first channel strip, the JZ Track—a 1U mono unit pre-amplifier with a De-Esser, Compressor/Limiter stage, 3-band EQ stage, and output stage with metering.

The unit is made by SPL in Germany to JZ Microphones' specifications, and is made to match impedance of JZ Microphones. The compressor can be linked with a second JZ Track compressor for coherent stereo operation of two units. Also JZ Microphones will offer an optional AD Card with ADAT and SPDIF outputs.



Chandler TG2 500 Pre Amp

Chandler Limited has announced the new TG2-500 Pre Amp, a 500-series module designed from the company's TG2 Pre Amp/DI. The module is intended to provide the sound of the EMI TG12428 pre amp used in EMI/Abbey Road recording and mastering consoles of the late 1960s and early 1970s.

Using the identical TG2 circuit, transistors, and transformers, the TG2-500 is said to provide 10 to 60 dB of gain, using a coarse gain control and a fine gain control as found on EMI consoles. The unit provides 300 and 1200 Ohm input impedance as on the TG2. The TG2-500 has the same high frequency bump and mid forward tone that users get with the TG2, along with the warmth-inducing distortion, which contributes to its sound.



Pivitec e16i Interfaces

Pivitec has announced two new products: the e16i/o-MY 16 Mini-YGDAI 16-channel bidirectional network interface card for Yamaha digital consoles (shown), and the e16i-ADAT 16-channel AVB network interface.

The Pivitec e16i/o-MY offers a direct digital connection between compatible Yamaha consoles and other Pivitec network audio devices such as the e32 Personal Mixer. Multiple e16i/o-MY Cards can be combined together or used with other Pivitec Modules to build larger audio networks. The Pivitec e16i-ADAT is a 16-channel input module that utilizes two ADAT optical connections for use with ADAT optical sources including mixing consoles, microphone preamps, Analog to Digital converters and DAW interfaces. Multiple e16i-ADAT Modules can be combined together, or used with other Pivitec network audio modules, to build larger audio networks. The e16i-ADAT can also be used as a network recording interface for AVB-enabled computers.



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Vue h-8 Speaker

Vue Audiotechnik recently unveiled the h-8 speaker system, the latest addition to its h-Class family. Inside, the h-8 combines an 8-inch transducer with a neodymium compression driver with onboard electronics including a next generation DSP programmed to address every individual element within the h-8's ecosystem. Dual channel, high efficiency amplifiers deliver power for both transducers while eliminating the need for noisy cooling fans. The h-8 also uses Vue's SystemVue networking technology so the user can connect one or more h-8s with any Vue DSP-enabled system via a wired or wireless Ethernet connection to a Windows or Macintosh computer.



Shure Headset Mics

Shure Incorporated has added two new headset microphones in its line of SM microphones: the SM31FH Fitness Headset Condenser Microphone and the SM35 Performance Headset Condenser Microphone. Shure has also unveiled the PGA31 Headset Condenser Microphone and the Centravise Lavalier (CVL) Condenser Microphone, which are intended for presentation applications.



The SM35 Performance Headset Microphone is intended for use with the BLX Wireless System, GLX-D Digital Wireless System, and ULX-D Digital Wireless System. Designed to meet the needs of fitness instructors, the SM31FH is a wearable, cardioid condenser microphone that features hydrophobic fabric, a material that repels moisture to protect and shield the microphone cartridge from corrosion caused by sweat. Available in neon orange, the SM31FH is offered for use with the BLX Wireless System and GLX-D Digital Wireless System. The PGA31 is meant for general stage settings for vocalists, to more intimate speech applications.

Danley SBH-10 Column

Danley Sound Labs has expanded its Genesis and Jericho Horns with its new Danley SBH-10 "Skinny Big Horn" column speaker. Using Danley's patented Paraline technologies, the SBH-10 is intended to give users a more aesthetically appealing speaker with fidelity and pattern control. The SBH-10 is composed of eight 5-inch coaxial drivers and acts as a single large Synergy Horn with the directivity of a horn over 25 feet. Due to horn-loading, the SBH-10 reportedly has a sensitivity of 99 dB.



Sensaphonics 3D AARO In-Ear System

Sensaphonics has introduced its 3D AARO custom in-ear system, a second generation upgrade from the company's Active Ambient technology, aiming to make the system more functional and flexible for the user.



3D AARO adds controllable on-stage sound to the in-ear mix via embedded binaural microphones. The ambient audio is captured with directionality, and adds the

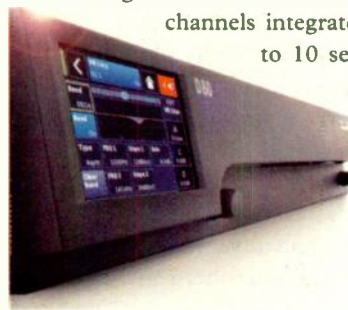
ability to capture that ambient audio via a stereo Record Out mini-jack on the 3D-RO bodypack mixer/amplifier. Sensaphonics has added a Bass Boost switch to the new 3D-RO bodypack. This new feature adds +10 dB of low frequency response to the mix, a feature aimed at DJs, bass players and drummers.

There's more information on all the products featured at prosoundnetwork.com/mar2014.



d&b audiotechnik D80 Amplifier

d&b audiotechnik has debuted its four channel D80 amplifier, designed with control capabilities to drive d&b's line of loudspeakers. The high-power density, 2 RU D80 amplifier incorporates Digital Signal Processing to provide configurations for the entire d&b loudspeaker range. Each of the four channels integrated into the D80 feature a signal delay of up to 10 seconds and two 6-band equalizers, providing



parametric, notch, shelving and asymmetric filters. Additionally, specific functions for d&b loudspeakers, such as CUT (Cut mode), CPL (Coupling), HFC (High Frequency Compensation) and CSA (Cardioid Sub Array) are included as well as the selectable output configurations, Dual channel, Mix TOP/SUB and 2-Way Active. Both analog and digital inputs and

links are provided. All four outputs can deliver up to 4000 Watts into 4 ohms and are distributed through the single NL8 connector.

DPA d:dicare MMP-F Boom

DPA Microphones has introduced its d:dicare Series MMP-F Modular Active Boom, intended for use with the d:dicare MMC4011 Cardioid and MMC4018 Supercardioid mics for podium, floor stand or hanging applications.

The MMP-F uses the same technology as the company's MMP-E active cable. Equipped with an active boom pole preamp, the MMP-F is available in a variety of lengths and gooseneck options. It fits to any modular d:dicare capsule and offers radio frequency rejection, which is obtained through the DPA-designed impedance balancing with active drive. The MMP-F Booms are available in 15-, 30- and 45-cm hanging/table/podium options and as 75- and 120-cm floor stand choices.



Grund GP Series Loudspeakers

Grund Audio Design has introduced its new GP Series loudspeakers, a lightweight, self-powered loudspeaker system intended for clubs, mobile DJs, performing musicians, corporate AV, house of worship, education and other similar applications. With four models—the GP-08, GP-10, GP-12, and GP-15—the new Grund Audio Design GP loudspeakers are all two-way systems featuring a one-inch compression driver mated with an 8-, 10-, 12-, or 15-inch weather-treated low-frequency transducer. The GP loudspeakers are based around reinforced, ribbed, two-piece molded, low flex enclosures.

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STATE OF THE INDUSTRY
Diversity Rules The Day

BY CLIVE YOUNG

By its very nature, sound reinforcement is one of the most diverse segments of the pro audio world. PA systems of all kinds, from compact speakers on a stick to multi-hang line array systems, are used in an endless variety of venues, large and small, that in turn bring together people from all walks of life. Diversity is the most basic ingredient of the sound reinforcement experience—so perhaps it's only appropriate that the facts and figures found within the report, *Pro Audio North America 2014—Industry Size, Scope, Trends, and Forecasts*, reflect and speak to that diversity.

Compiled by Stiernberg Consultants, the report foresees considerable growth over the next five years in the number of locations where live sound is used, and those numbers fuel a corresponding jump in revenues to the market segment. But with sound reinforcement so integral today in everything from houses of worship to shopping malls, there's

the potential for its ubiquity to result in numbers that are possibly too diverse and unfocused. To keep things properly defined, what constitutes a "location?"

"It's a place where business is conducted and revenue is generated," said John Stiernberg of Stiernberg

"I believe there's an uptick in small- and medium-sized venues."

Jack Boessneck, Eighth Day Sound

Consultants. "Those are rental and staging companies, and venues where the purpose of the system [is integral to the business, like] stadiums and concert halls and other facilities, where if they didn't have a system, they couldn't sell a ticket.... There's 385,000 churches in North America, and they all have sound systems, but they're not included in the smaller

number of live sound locations."

The report also reflects the diversity of the live sound business-to-business marketplace, breaking down seven sub-segments of pro audio goods, service providers and channels that focus on live sound reinforcement. As it turns out, many SR vendors fall into more than one of those categories, reflecting the variety of services they offer customers, sometimes expanding their range out of economic necessity, and other times from simply repurposing skills and expertise to create new revenue streams.

For instance, most sound reinforcement vendors, large or small, tackle concerts and events, but many also offer system installation or integration services as well. While most vendors have niches that they specialize in, generally speaking, there's increasingly less specialization going on, according to Stiernberg.

"The main thing is that there's more diversity, rather than less diversity," he said. "For example, years ago, an acoustical consultant could say, 'All I do is design sound systems for sports stadiums and arenas.' Well, there aren't enough of those gigs today that they can be that specialized, so they get in-

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Supporting Amnesty International

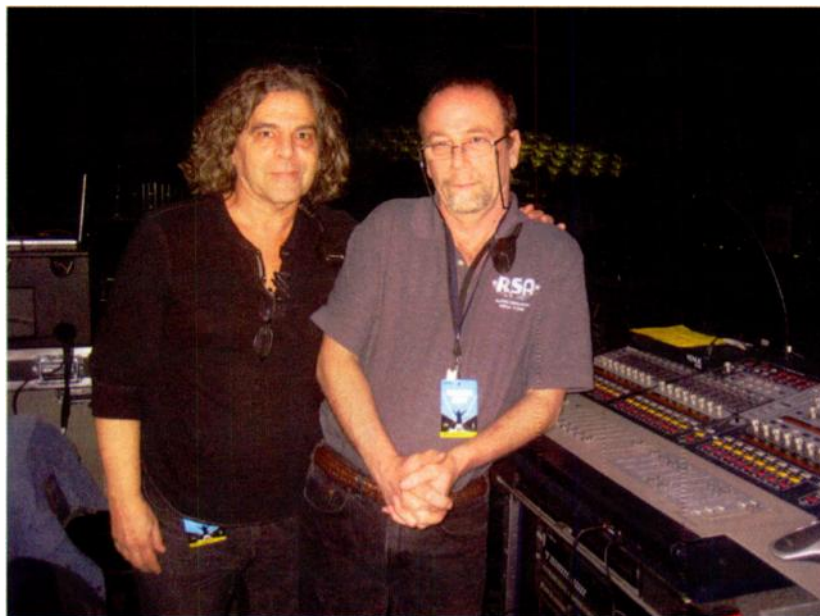
BY KELLEIGH WELCH

BROOKLYN, NY—On February 5th, some of music's most popular acts graced the stage at the Barclays Center in Brooklyn, NY for "Amnesty International Bringing Human Rights Home," the latest installment in the grassroots organization's decades-long international series of concerts promoting the protection of human rights around the world.

With 10 full stage set-ups for acts including Imagine Dragons, The Flaming Lips, Lauryn Hill, Tegan And Sara, and others, the event presented Edgewood, NY-based sound company RSA Audio Services with the challenge of keeping the show running as close to the schedule as possible.

"Usually with these types of shows, we do six full bands, and then maybe a few unplugged performances," explained Joe Light, owner of RSA Audio Services, "But we did 10 full bands for the show, along with speeches and video presentations. If each act played an extra five minutes, that's almost one hour over the scheduled time."

Introduced by Madonna, the highlight of the night included a speech



FOH engineers Cocoy Alvarez (left) and Danny Friedman pause at the Amnesty International show in the Barclays Center in Brooklyn, NY on February 5, 2014.

by two members of Pussy Riot, the Russian punk rock protest group who were imprisoned for two years for performing at Moscow's Cathedral of Christ the Saviour as a protest against Russian prime minister Vladimir Putin. The group often protests for feminism, LGBT rights, and against Putin's leadership.

For the event, RSA provided 28

JBL VerTec VT4889 line array boxes for the main PA, with 16 VT4888s for side coverage, along with 20 RSA RS-S subs and RS1-T front fills, all powered by Crown amplifiers. A pair of Avid Venue Profile consoles and a Venue SC48 console were provided at front of house, although some acts brought their own desks, such as a

(continued on page 52)

briefs

Lady A Goes Digital

NASHVILLE, TN—On Lady Antebellum's current 80-city North American tour, the group has been using Digital 9000 wireless systems from Sennheiser (Sennheiser.com), with SKM 9000 handheld transmitter coupled with MD 9235 capsules.

Ampco Adds Adamson Energia

UTRECHT, NETHERLANDS—Ampco Flashlight Rental, with offices in Utrecht, Netherlands and Lint, Belgium, has become an Adamson Systems Engineering (adamsonsystems.com) Energia partner, having purchased 32 E15 and 16 E12 line array enclosures to support upcoming festivals, concerts, and dance events.

Hospital Upgrades with Community

BALTIMORE, MD—Saint Agnes Hospital, a full-service teaching hospital in Baltimore, recently renovated its chapel, adding a new audio system. Careful calculations revealed a single Community (communitypro.com) ENTASYS 212 placed on its side could cover the entire chapel. A power amplifier with DSP, wireless microphones and a gooseneck mic for the lectern completed the system.

Renkus-Heinz Takes On Ballroom

LONG BEACH, CA—As part of a massive renovation of the Long Beach Convention Center, the Pacific Ballroom was recently upgraded with a new audio system by Renkus-Heinz (renkus-heinz.com). On a moveable ceiling grid are hangs of 10 Renkus-Heinz IC2 digitally steerable array cabinets per side, augmented by eight IC118S subs.

Jay-Z Rolls With RapcoHorizon

NEW YORK, NY—On Jay-Z's recent Magna Carter Holy Tour, custom-fitted RapcoHorizon (rapcohorizon.com) instrumental and speaker cables were used to accommodate the tour's rigs, some of which were on 28-foot high risers. Manufactured in runs as long as 50- to 100-feet, reportedly none of the cables had to be replaced during the tour.



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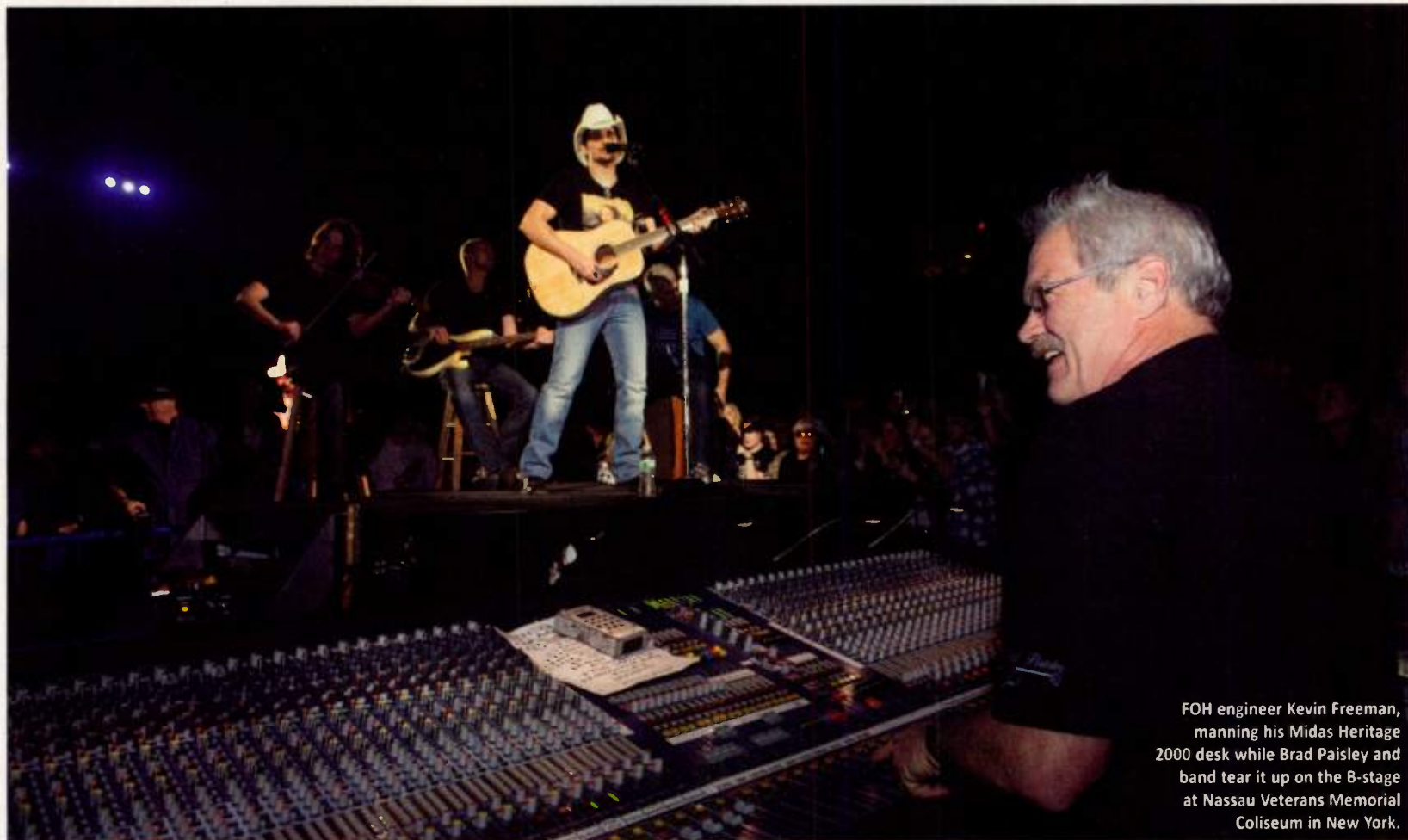
SD9

SD8

SD7

SD5

Can't Beat This Winter



FOH engineer Kevin Freeman, manning his Midas Heritage 2000 desk while Brad Paisley and band tear it up on the B-stage at Nassau Veterans Memorial Coliseum in New York.

BY CLIVE YOUNG WITH STEVE VIOLA

Last year, Brad Paisley hit the road with his Beat This Summer tour, named after his recent single of the same title, so it only made sense that his January/February East Coast run would be called Beat This Winter. Problem was, winter didn't feel like getting beaten, slamming much of the country—and the tour—with the infamous Polar Vortex.

When *PSN* caught up with the production, it was just days after only the second cancelled show of Paisley's career. On Thursday, February 13, a major blizzard hit Long Island, just outside New York City, and two hours into loading gear from longtime audio vendor Sound Image (Escondido, CA) into Nassau Veterans Memorial Coliseum, Paisley's production team was told to pack it up; they'd be coming back on Sunday when the roads and skies were clear.

"You win some, you lose some and the rest get rained out—or in this case, snowed out," chuckled FOH engineer Kevin Freeman. "We kind of saw it coming...if the roads are closed, what do we do? Go ahead and play a show for nobody?"

As a result, the tour pulled back into the Coliseum a few days later and once again pulled out Freeman's Midas Heritage 2000 and collection of nice outboard gear. "I'm not anti-digital; I just haven't found a digital console that works

for me yet," he said. "I have yet to find one that I thought was laid out well, and if I'm concentrating on the technology that's in front of me

instead of the band that's in front of me, then the technology is demanding more of my attention than it should."



Monitor engineer Mark Gould pauses with his Avid Venue D-Show before another concert on the Beat This Winter tour.

That singular focus extends to his outboard gear, too. While he has a Bricasti M7 reverb and an Eventide Eclipse for vocals, Yamaha SPX 2000 and 990 units and delays for drum sounds and "anything weird that I do," and a few other odds and ends, he mused, "Every two or three years, I consolidate my rack. I go from a double-wide down to a single-wide, and then I start building it back up again until I get back to the double-wide, but I don't need all this. I use them all very sparsely; I've got a lot of them that I just don't use."

Since Paisley is a Shure endorser, a wide variety of microphones from the Illinois manufacturer are used to capture the guitar slinger and his band onstage. That means Paisley's covered by a Beta58A for his vocal and SM57s on his guitar rig, while the drums are captured via 57s on the snare and a new Beta 91 on the kick. "We haven't been able to give up the Sennheiser e604s on the toms, but everything else is Shure," said Freeman. A quartet of KSM9 HS vocal mics just got pressed into background vocals duty, too, and as monitor engineer Mark Gould noted, "We'll probably get Brad on one eventually; we don't like to do too many things at once to change the overall

(continued on page 46)

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SRM550

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Brad Paisley

(continued from page 44)

sound. If it's too drastic a change, the alarm bells start going off."

Likely the biggest change to Paisley's audio arrangements in recent times was the adoption of a JBL VTX line array system last year. While the country star's tours had

long carried a JBL VerTec rig, when the opportunity came to move up to VTX, there was no hesitation.

"We were staying within the brand, but it was a very audible difference, especially the clarity," said Freeman. "We had to use a VTX when we did the I Heart Radio Festival last year; then we did the President's Inauguration and had the VTX on those—and it worked real well. When they asked if we wanted

to switch over, it was a pretty easy answer."

While Paisley's tour played a variety of different-sized arenas this winter, the audio requirements were met by a total of 44 VTX-V25 full-size line array elements, with 14 boxes on each of the left and right front hangs, along with eight boxes on each of the two side hangs. Providing support to all that were 16 VTX-S28 subwoofers, run in car-

VITALstats

Brad Paisley

Sound Image (Escondido, CA)

FOH Engineer:

Kevin Freeman

Monitor Engineer:

Mark Gould

Crew Chief:

Gregory Hancock

Systems Engineer:

Brendan Hines

Stage Tech:

Scott Hull

FOH Console:

Midas Heritage 2000

Monitor Console:

Avid Venue D-Show

House Speakers:

JBL VTX-V25, S28 subs; Sound Image Powerline underhangs/frontfill

Monitor Speakers:

Sound Image PD 15; JBL VerTec VT4880

Personal Monitors:

Shure PSM 1000; Sennheiser G2 IEM; Westone UM2 ear pieces

Amplifiers:

Crown Audio I-Tech 12000 HD

FOH Equipment/Plug-Ins:

Bricasti M7; Yamaha SPX; TC Electronic; Eventide Eclipse; ADL Tube Compressor; dbx 160SL

Monitor Plug-Ins:

Waves Version 9, SSL 4000 Collection, C6 multiband compressor, Renaissance Vox

Microphones:

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dioid mode to help control the low end on stage, and Sound Image's own proprietary Powerline underhang/frontfill boxes. All of that was in turn powered by 40 Crown I-Tech 12000 HD amplifiers.

The system was originally created with summertime sheds in mind, said Freeman: "When we're going into amphitheatres, the area you need to cover is probably 4,000 to 6,000 seats; for the lawn, they'll have a house lawn PA for that, but this system still throws up into the lawn pretty well. Here in the arenas, this PA throws country mile really, and for the size of the venues that we're playing, this is not really a big PA."

(continued on page 48)

DSR

DSR112



DSR115



DSR215



DSR118W



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DXR8



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DXR15

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DXS12



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Touring-grade technology, rugged design, energy efficiency and unparalleled SPL give this family the attention it commands. Built with a number of trailblazing digital technologies, Yamaha's DSR, DXR and DXS Series of loudspeakers and subwoofers include ultra-precise 48-bit DSP Processing for hi-definition sound, extremely powerful class-D amplifiers, and D-CONTOUR multi-band processing for intelligent dynamic control. The ability to be pole mounted or flown with a variety of settings adds versatility to the lineup. Developed in collaboration with NEXO, the strength behind these boxes lies in the passion for innovation and meticulous attention to detail that Yamaha and NEXO embody.



Brad Paisley

(continued from page 46)

As it turns out, another fan of the new system is monitor engineer Gould, who said, "The nice thing about the VTX rig is that when it does get loud, I don't notice it like I did on the VerTec, which was very noticeable on stage. With the VTX

rig, I very seldom realize there's even a PA going."

Manning monitorworld, Gould oversaw a 96-input Avid Venue D-Show console, using Waves Version 9 with the SSL 4000 Collection's E-Channel and McDSP's Channel G plug-ins, as well as the Waves C6 multiband compressor and Renaissance Vox vocal compressor plug-ins. "I really like that one; it's a nice, aggressive-sounding compressor that

just seems to make the vocal pop," he said.

Vocal plug-ins are crucial to the mix Paisley hears via his personal monitors, but according to Gould, none of them are being used for their traditional duties: "I have three or four different plug-ins on Brad, each one of them doing something different. For instance, I have a de-esser on there, but not to stop the sibilance in his voice, because he doesn't

have a whole lot. Instead, I use it to slow down his guitar when he steps out of the mic pattern, because it grabs that top end of that Telecaster and keeps it tame so I don't have to keep riding his vocal so much. If I pull that mic back, it changes his ambiance and it closes in on him, so a de-esser helps control that, along with the Waves C6, because I also use a little high-end, dynamic compression so if things get too crazy, it'll go ahead and grab it. It's funny that most of the plug-ins on his vocal are really to control the bleed that I'm getting into the vocal mic, but it works real well."

Paisley gets that mix via Shure PSM 1000 IEMs, but his custom ear molds rarely get used. "He likes pulling ears out all the time, and with custom molds, that really starts hurting your ear after awhile," said Gould. "Everybody else in the band is the same way; we own custom molds but everybody just prefers the Westone UM2 ear piece—it's what they like."

Keeping both the artist and the audience happy is always a delicate balance, but it's one that the engineers tackle every day. As Freeman pointed out, "Brad's a guitar player, so the guitar is his priority, but the audience came to hear the songs, so I gotta make him happy and make them happy, too. If all they can hear is the guitar, then they're going to go home and say, 'Wow, it might have been a good show, but the soundman screwed it up.' So what I aim for is clarity, and in a building like this, I'm looking at that seat up in the corner and trying to make it sound the same as the seat that's right in front of me. Performances are almost always the same, you know; there's not a soundman on the face of the earth that can make a bad performance sound good—but a lot of them can make a good performance sound bad!"

Sound Image
www.sound-image.com

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THERE'S MORE ▶ Watch Nassau Coliseum footage shot by Brad Paisley himself when he borrowed a fan's cellphone mid-song, at prosoundnetwork.com/mar2014.

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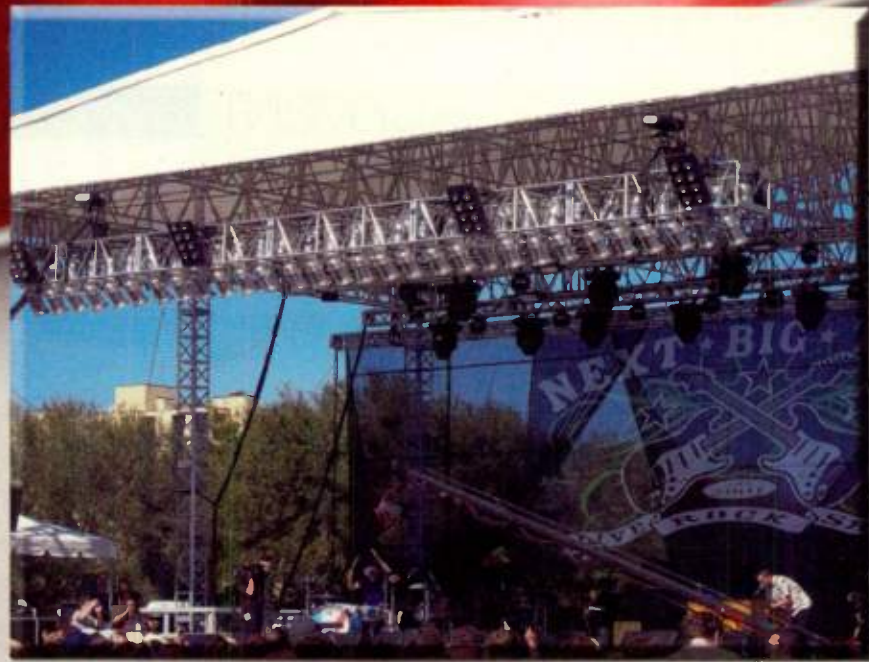
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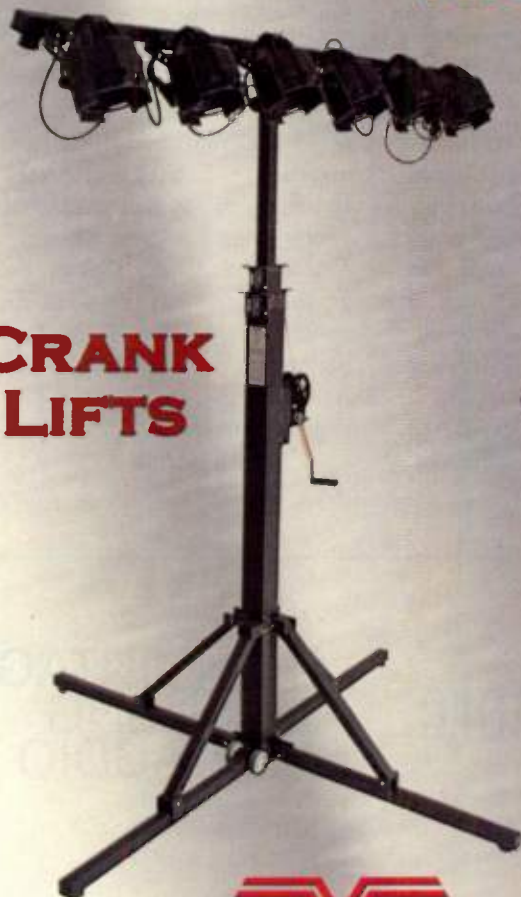




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Capital Fields Meyer For Nitro Circus

LONDON, UK—London-based Capital Sound chose a self-powered Meyer Sound Milo line array system to accompany the 15-city European tour of the extreme stunt show, Nitro Circus Live.

“With the show being on the floor of the venue, the cable routings, power distribution, and any amplifiers that would normally be sited on the ground would get in the way,” explained Paul Timmins, general manager of Capital Sound. “Also, with the tight schedule for rigging and de-rigging, speed was of the essence. To achieve all these aims, we deployed a customized Milo system with dedicated power distribution on top of each hang. This meant we could put any hang in any position in the building, all linked via an Optocore fiber optic digital network system.”

For most shows, the coverage requirement was for either 270 degrees or 360 degrees. The general setup featured six hangs of nine Milo loudspeakers over three Mica line array loudspeakers, with two arrays of nine Mica loudspeakers each for delay, eight UPA-1P loudspeakers for fill, and 16 700-HP subwoofers positioned



A variety of Meyer Sound Milo and Mica loudspeakers hang above the track on the European tour of the extreme stunt show, Nitro Circus.

under the lander ramps. A Galileo loudspeaker management system with three Galileo 616 processors supplied system drive and optimization.

As directed by George Gorga, head of sound for Nitro Circus Live, the main hangs were flown just off-center in each venue. With this positioning, and the arrays pre-cabled and on dollies, the Capital Sound team could rig the system clear of everything else that was going on, significantly decreasing setup time.

Inputs for the show principally came from 10 Shure UHF-R handheld and headset microphones, plus a pair of Denon D-630 CD players, all mixed by Gorga on a Yamaha M7CL digital console. In addition to the main Meyer Sound system, console outputs also fed eight Sennheiser 2000 series IEM transmitters with 16 receivers, plus Sennheiser HD-25 headphones for local monitoring.

Meyer Sound
meyersound.com

Rwanda Stadium Opts for One Systems

KIGALI, RWANDA—The Stade Amahoro stadium in Eastern Kigali, Rwanda, has installed a One Systems Direct Weather loudspeaker system as part of its multi-year renovation to expand seating from 30,000 to 50,000.

Prosound, a pro audio and lighting distribution company in Johannesburg, South Africa, installed a distributed system consisting of 32 112IM 12-inch two-way loudspeakers throughout the stadium. The open grandstands feature 112IMs mounted at the bottom lip playing up and out, while the roofed stands have speakers placed at approximately 10m firing down. One Systems
onesystems.com

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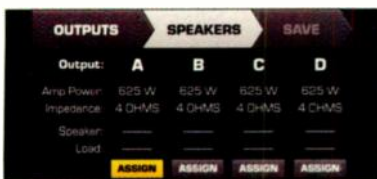
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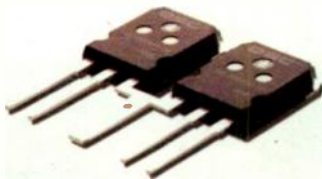
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SOTI: Sound Reinforcement

(continued from page 42)

to other areas. Another example might be rental and staging or touring companies; years ago, they might've said 'All I do is sound.' Today, they're doing sound, lights, video, rigging, special effects and more, so the trend is towards more diversity."

As a case in point, Eighth Day Sound (Highland Heights, OH) handles installations, audio for major festivals like Bonnaroo and Austin City Limits, and touring sound for the likes of Rihanna, Taylor Swift and One Direction. Jack Boessneck, executive vice president at Eighth Day Sound, pointed out, however, that while tickets are selling and tours are taking gear out of his warehouse, he's seeing a broader range of customers who in turn are playing in a wider range of venues—a turn of events indicative of movement in venues under

5,000 seats (another finding of the Stiernberg report).

"I believe there's an uptick in small- and medium-sized venues," said Boessneck. "What I see happening is there's more small bands carrying crap in a trailer behind the bus. They're renting it from us—they're not buying it themselves; they're not crazy. They're playing clubs and dragging around small boards, some in-ears, monitors and stuff, and getting by like that. There's so many bands out there working; the industry sold more tickets last year than ever before, so live production is up. Maybe the distribution of music has finally caught up to the fans wanting to go see live music."

Certainly one possible cause is that there's fewer new arena-filling acts in today's ultra niche-oriented music business; instead, for every act able to fill a venue over 10,000 seats, there's dozens of mid-level acts, whether comprised of brand new or veteran artists, now playing the second stages at any of the multitude of

festivals springing up everywhere—and at the small- to mid-sized venues that would appear to be getting a bump as well.

"That's definitely happening," said Anthony Cioffi, co-owner of regional SR provider Boulevard Pro (Ridgefield Park, NJ). "That's where our niche market is; we do a lot of theaters—1,000 to 4,000 seats—and that has certainly become much, much busier. A lot of these acts that are going out with these package tours—five or six acts on a show—I've been seeing them do four days on and three days off, giving acts the opportunity to do solo gigs in the area of the tour. We do a lot of work with Don Felder; he's going out this year with Styx and Foreigner, so he's called us and said, 'We're going to be on tour in these areas, but the day before or after, we're going to do our own date here.' And I see that happening with festivals, too—an act's on a festival and two days later, they're in a regional theater."

The increased number of shows speaks to a stronger economy since there has to be paying audiences to support the concerts, of course, but there's other indicators as well. "The corporate event market has picked up, too," Cioffi shared. "We had our best January and February ever this year; the last few, it's been pretty quiet. We've had three or four corporate events that cut down their meet-

ings and size of production in recent years, and this time, they were right back to full force. That was great, and hopefully they'll stay that way."

The installation market traditionally lags a bit behind economic recoveries, thanks mostly to the lengthy decision-making process that goes into every last detail. Nonetheless, that side of the sound reinforcement business is also finding its feet, according to Eighth Day's Boessneck: "Installs started getting strong last year and they're just continuing on all levels. It's the economy; the economy, right now, is back. I say 'right now' because everybody's still skittish about it. The Fed is still skittish, interest rates are still zero or next to it, and the only time they're going to start raising it is when they think the economy can sustain itself. Right now they don't know—but I'll tell you, people are still buying tickets, so consumer expectations are up."

The optimism expressed by Boessneck and Cioffi is in-synch with some of the findings of the *Pro Audio North America 2014* report, and hopefully an indicator of stronger economic times to come for the sound reinforcement industry.

Eighth Day Sound
8thdaysound.com

Boulevard Pro
Blvdpro.com

Amnesty Int'l

(continued from page 42)

Midas Pro9 and a Yamaha console; RSA also provided another two Profiles and a SC48 in the massive monitor world. RSA provided RS1 and RS3F monitors for the event as well, along with Sennheiser G3 IEMs. A Shure UR4D RF system was used for wireless applications.

The event's audio technical coordinator was Mike Murphy. RSA's crew included Danny Friedman, FOH and audio crew chief; Cocoy

Alvarez, FOH engineer; Jon Carter, patch master; Chip Auchincloss, monitor engineer; Joe Amato, monitor engineer; Miguel Soto, system tech; Jake Gukowski, RF and stage production mixer; Tom Giannoni, Mike Komm, Nick Cornwell, Rich Spagnola, stage techs; and Adam Schubert, Pro Tools recording tech.

RSA Audio Services
rsaaudio.net

SWP
swpnyc.com

Amnesty International
amnestyusa.org



The sizable monitor world for the Amnesty International concert on February 5, 2014 at the Barclays Center in Brooklyn, NY.



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ACT / STATISTICS	CREW	EQUIPMENT
1 GEORGE STRAIT ONSTAGE SYSTEMS	George Olson (he/cc/se); Josh Kaylor (me); Paul Rogers (pm); Ernie Gonzales, Jason Chamlee (st)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: L-Acoustics V-Dosc, dV-Dosc, SB-28, Kudo; MS: Clair 12AM; IEM: Sennheiser G2, Shure PSM 1000; HA: L-Acoustics LA8; HARDWIRED MICS: Shure KSM9; Audix; Sennheiser; Beyerdynamic; Radial J48, JDI; Royer Labs; AKG; WIRELESS MICS: Shure UHF-R; FOH EQUIPMENT: Lake LM-44; Controller 6.1 with Rational Acoustics SMAART 7 bridge; L-Acoustics network manager; Black Lion Audio Micro Clock; Plug-Ins: Plugin Alliance Maag EQ; Transient Designer/SPL; Waves Mercury; McDSP; Rane/Serrato; Crane Song Phoenix; MONITOR EQUIPMENT: Black Lion Audio Micro Clock
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 (64) J8, (8) J12, (16) J Sub, (24) B2, (8) 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 MARC ANTHONY 3G PRODUCTIONS	Jose Rivera (he/be); Eric "Pyle" Ramey (me); Will Taylor (cc/se); Joe "Big Joe" Ramos (m tech); Jon Daly (ae), Kevin Fuller, Robert "Boy" Valdez, Jimmy Ibanez (techs)	HC: DiGiCo SD7; MC: DiGiCo SD10; HS: (128) d&b audiotechnik J8/J12, (16) J-Sub Subwoofers, 8 J-Infra Sub, (10) Q10; MS: (16) d&b audiotechnik M2, (4) M4, (32) Q1, (2) B2; IEM: Shure PSM 900; Sennheiser G2; HA: d&b audiotechnik D80s, D12; MA: d&b audiotechnik D80s; HARDWIRED MICS: Shure; Sennheiser; Audix; WIRELESS MICS: Shure Axient; Sennheiser 5200
4 JAY-Z CLAIR	Kelo Saunders (be); Kenny Nash (me); Jeff Wuertth (cc); Simon Bauer (se); Xavier Gendron (mae); Jamie Nelson, Riccardo Roman, Kory Lutes (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: Clair i-5, i-5b, BT-218; MS: Clair CM-22, BT-218, i-3; IEM: Sennheiser 2000; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure; Sennheiser; WIRELESS MICS: Shure UHF-R; FOH EQUIPMENT: Waves Mercury; MONITOR EQUIPMENT: Waves Mercury
5 BILLY JOEL CLAIR	Brian Ruggles (he); Josh Weibel (me); Rich Schoenadel (cc/se); Lan Turner (m tech); Tom Ford, Jon Yochem (tech)	HC: DiGiCo SD5; MC: Avid Venue Profile; HS: Clair i-5, i-5b, i-3, P-2, BT-218, R-4 Series III; MS: Clair CM-22, SRM, ML-18; IEM: Sennheiser 2050; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure Beta 52, SM91, Beta 91, SM57, SM98, KSM32, SM58, KSM 137; AKG C414; Sennheiser MD-421; Audio-Technica AT4050, AT4054; WIRELESS MICS: Shure UR Series; FOH EQUIPMENT: SSL bundle; MONITOR EQUIPMENT: Lake LM44; Summit DCL-200; TC Electronic D-Two; Eventide Eclipse; Lexicon PCM-70; Tascam SS-CDR200
6 THE ZAC BROWN BAND SPECIAL EVENT SERVICES	Eric Roderick (he); Andy Hill (me); Preston Soper (se); Frank Sadler (rec e); Alex Ritter, Joseph Lefebvre (tech); Jake Bartol (rf tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: Martin Audio MLA; IEM: Sennheiser EW300; FOH EQUIPMENT: Waves SoundGrid Bundle; MONITOR EQUIPMENT: Waves SoundGrid Bundle
7 BRAD PAISLEY SOUND IMAGE	Kevin Freeman (be); Mark Gould (me); Gregory Hancock (cc); Brendan Hines (se); Scott Hull (tech)	HC: Midas Heritage 2000; MC: Avid Venue D-Show; HS: (44) JBL VTX-V25, (16) VTX-S28, Sound Image Powerline underhangs/frontfill; MS: Sound Image PD 15, JBL VerTec VT4880; IEM: Shure PSM 900; Westone ear pieces; HA: Crown Audio I-Tech 12000 HD; MA: Crown Audio I-Tech 12000 HD; HARDWIRED MICS: Shure Beta 58A, SM57, SM91, KSM313/NE; Sennheiser e604; WIRELESS MICS: Shure UHF-R Beta58A; FOH EQUIPMENT: Bricasti M7; Yamaha SPX2000, SPX990; Eventide Eclipse; ADL Tube Compressor; dbx 160SL; MONITOR EQUIPMENT: Waves V8; SSL Channel; McDSP Channel G
8 KEITH URBAN CLAIR	Tom Abraham (be); Phil Wilkey (me); Arpad Sayko (cc/se); Lewis Lowder (mse), Chris Fulton (tech)	HC: Avid Venue Profile; MC: (2) Midas Heritage 3000; HS: Clair i-5D, i-3, BT-218, i-Micro; MS: Clair CM-22, CP-118; IEM: JH Audio; Shure PSM 1000, PSM 600 Hardwire; Clair CF-1090 Fractal; HA: Lab.gruppen PLM; MA: Lab.gruppen PLM; HARDWIRED MICS: Shure 91, SM57, Beta 181, SM 7, SM 58, Beta 87; Heil PR-48, PR-35; Royer; Palmer PDI-09 DI; Radial JDI, Avalon DI; WIRELESS MICS: Shure R series with Heil PR-35 capsules; MONITOR EQUIPMENT: XTA GQ600B, D2; Drawmer DL-241, DS-201; dbx 160A; TC Electronic 1280; Yamaha SPX-990, SPX-2000
9 ELTON JOHN CLAIR	Matthew Herr (he); Alan Richardson (me); Cliff Downey (cc/se); Nyle Wood (ae); Simon Matthews (tech)	HC: Yamaha PM5000; MC: Yamaha PM1D, O-2R; HS: Clair i-5, i-5b, i-3, P-2, SLP; MS: Clair 12AM, 212AM; IEM: Sennheiser G2; Shure P6HW; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: AKG 460, C480B, 414/XLS; Audio-Technica AE6100, AE5400; Sennheiser MD-409, E-609; Shure SM57, Beta 58A, Beta 56A; WIRELESS MICS: Shure U4S; FOH EQUIPMENT: Clair iO; dbx 160I; Bricasti M7; TC Electronic 2290; Lexicon 80L; Eventide Eclipse; Aphex 612; Sony D12; Tascam DA-40 MKII; Alesis ML-9600; MONITOR EQUIPMENT: TC Electronic 1128
10 KANYE WEST CLAIR	Toby Francis (be); John Shearman (me); Kevin Dennis (cc); Anson Moore (se); Seth Kendall (ame), Hank Fury, Steve Hupkowicz (techs)	HC: DiGiCo SD10; MC: DiGiCo SD10; HS: Clair i-5, i-5b; MS: Clair CM22; IEM: Shure PSM 1000; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure; Sennheiser; JDI; WIRELESS MICS: Sennheiser 5000 series

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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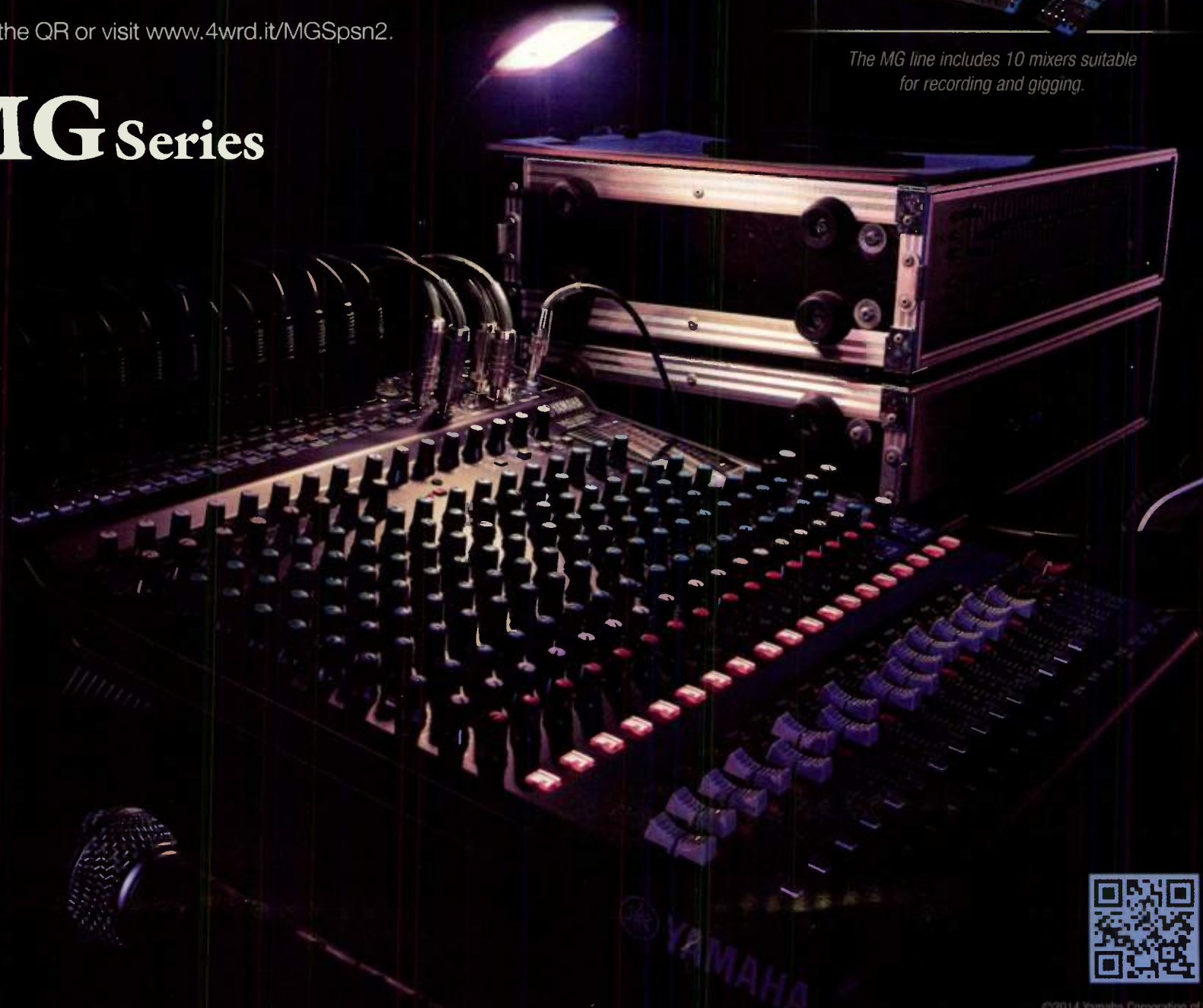
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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
The Belairs	FREQ CITY SOUND Cincinnati, OH	MEMORIES SUPPER CLUB Harrison, OH	Andy Ciarniello (he), Bruno Caliente (be), Kyle Tieman (se)	HC: Yamaha LS9; MC: Crest X20RM; HS: Grund Line Array; MS: Mipro 808, Grund Audio GT 1520; HA: QSC PL4; MA: QSC PL4
The Black and White Ball	LOGIC SYSTEMS St. Louis, MO	THE FOUR SEASONS St. Louis, MO	Mike "Chef" Stewart (he), Michael McCuddy (me), Joe Shambro (ae)	HC: Avid Venue Profile; MC: Yamaha PM5D; HS: Nexo GeoS 12; MS: Logic LS152, Shure PSM 900; HA: Yamaha; MA: QSC PL236a
Cake, Myron & E	THIRD EAR SOUND COMPANY Hayward, CA	SANTA CRUZ CIVIC AUDITORIUM Santa Cruz, CA	Will Cotter (be), Raul Suarez (se), Brian Chamberlin (me)	HC: Yamaha PM4000; MC: Yamaha PM5D; HS: JBL VerTec VT4888, SRX728S; MS: JBL SRX712M; HA: QSC PL6.0; MA: QSC PL236
Con Bro Chill	SOUNDWIZARD PRODUCTIONS Hayward, CA	MEIKLEJOHN HALL Hayward, CA	Bob Urtz (he), Ed Dees (me), Greg Dietrich (ae), Christian Francisco (tech) Edwin Soto (tech)	HC: Yamaha M7CL; MC: Yamaha LS9; HS: EAW KF650Z; MS: JBL SRX712; HA: QSC PL380; MA: QSC PLX3402
Gateway Country Music Association Spring Showcase	PEARL PRO AUDIO Godfrey, IL	AIRPORT MARRIOTT HOTEL St. Louis, MO	Don Lanier (he), Wynn Planer (me), Lisa Porter (tech)	HC: Soundcraft Si Expression 3; MC: Crest Audio HPW 44; HS: Peavey VR218, QW2F; MS: JBL; HA: Peavey IPR2 7500, CS 4080, CS 3000; MA: Peavey IPR2 5000, CS 4000, CS 3000
Kem with Faith Evans	IRONMAN SOUND Brentwood, MO	CHAIFETZ ARENA St. Louis, MO	Jim Gibbons (be), Ian Goodman (me), Ed Learned (bme), Bob Horner (se), Nate Golomski (tech), Kevin Hayden (tech)	HC: Yamaha CL5; MC: Yamaha PM5D; HS: Martin Audio W8LC, W8LM, WSX; MS: Martin Audio LE1500, WS218X, WS18X; HA: Lab gruppen PLM; MA: Crown MA
B.B. King	DB SOUND OF CHARLOTTE Charlotte, NC	KNIGHT THEATER Charlotte, NC	Lorenzo (he), Dave Barker (me)	HC: Avid Venue SC48; MC: Soundcraft Si Performer 3; HS: Renkus-Heinz; MS: JBL SRX712M; HA: Crown; MA: QSC
Los Lobos/Amy Helm	BOULEVARD PRO Ridgefield Park, NJ	NORTHEAST TOUR	Anthony Cioffi (he), Mando Tavares (bhe), Larry Sharkey (me)	HC: Yamaha CL5; MC: Yamaha CL5; HS: L-Acoustics dV-Dosc, Arcs, dV Subs, SB218, 108P; MS: L-Acoustics 112P, Sennheiser G3; HA: Lab.gruppen; MA: L-Acoustics, Sennheiser
Relapse/Rockin' Riverwalk Music Fest	SIZE THIRTEEN MUSIC Jupiter, FL	RIVERWALK AMPHITHEATER Stuart, FL	Daniel East (be/bme), Jerry Ortiz (ae)	HC: Soundcraft Si Expression 3; MC: Soundcraft Si Expression 2; HS: PreSonus StudioLive 18sAI, 328AI; MS: Future Sonics Ear Monitors, ATrio, Sennheiser G3
Rhythmic Circus	Q SYSTEMS SOUND & LIGHT Hobbs, NM	TYDINGS AUDITORIUM Hobbs, NM	Don Williams (he), Miles Hanson (be), Sal Lopez (se)	HC: Midas Pro2; MC: Midas Pro2; HS: dB Technologies DVA T12, DVA T4, DVX S30N; MS: dB Technologies DVX DM12, DVX DM15, QSC KW181
Rickie Lee Jones	SKYLANDS PROFESSIONAL AUDIO Blairstown, NJ	HISTORIC BLAIRSTOWN THEATRE Blairstown, NJ	Mark Clifford (he, se), Marc McCarthy (me, ae)	HC: APB-Dynasonics Spectra-T40P; MC: PreSonus Studio Live 16:4:2; HS: OAP V3000, SM-281, Dynasonics subs; MS: EAW LA212; HA: QSC Powerlight; MA: QSC Powerlight
SoulFrito 2014	OFF THE WALL SOUND Miami, FL	SUN LIFE STADIUM Miami, FL	Joe Williams (he, se), Danny Munoz (me), James Tejada (ae), Mike Mastay (tech)	HC: Avid Venue Profile; MC: Yamaha PM5D RH; HS: JBL VerTec VT4889, VT4880; MS: Clair Brothers 12AM, JBL VerTec VT4888; HA: Crown I-Tech IT-3500 HD, IT-9000 HD; MA: Crown I-Tech IT-9000 HD
Tony Bennett	ACIR PROFESSIONAL Mays Landing, NJ	SANTANDER PAC Reading, PA	Tom Young (he), Michael Dress (se), Brian Thomason (ae)	HC: Yamaha PM5D-RH; HS: d&b audiotechnik J8, J12, J-Sub; MS: Tannoy V12; HA: d&b audiotechnik D12; MA: d&b audiotechnik D12
Valentine's Day Dance Party	ULTRA SOUND Winfield, KS	RIVERVIEW MANOR Oxford, KS	Harry Derr (he, se), Shirley Allison (me, tech)	HC: Allen & Heath Zed 436; HS: Peavey SP1G, QW2, 118; MS: Peavey SP15M; HA: Behringer 1500, 2500; MA: Behringer, Samson
The Wayne Shorter Quartet	RMB AUDIO Raleigh, NC	UNC MEMORIAL HALL Chapel Hill, NC	Robert Weddings (me), Roger Dennis (se), Matt Johnson (ae)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Martin Audio W8LM, W8LMD, WS218X; MS: Martin Audio LE1200; HA: Lab.gruppen; MA: Lab.gruppen

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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Thunder Audio On The Move

LIVONIA, MI—It's been a busy time over at Thunder Audio, as the company recently launched Dolly Parton's Blue Smoke world tour, and also took delivery of its first L-Acoustics system.

Parton's tour will take the country music legend through the U.S., New Zealand, Australia and Europe

between now and July. The tour went into rehearsals in mid-November at the Nove Rehearsal space in Nashville—a facility jointly owned by Thunder Audio Inc. and CTK Management.

"We built two identical control and monitor systems due to the geographies and time line of this tour,"

said Paul Owen, VP at Thunder Audio. "This kind of build is something that Thunder Audio is quite used to doing after many years of providing audio support to Metallica with the same duplicate demands."

The systems consist of a Midas Pro9 console for the monitors, a Midas Pro6 at FOH, Meyer MJF-212



Dolly Parton is currently touring the world with a full complement of crew and audio gear from Thunder Audio in tow.

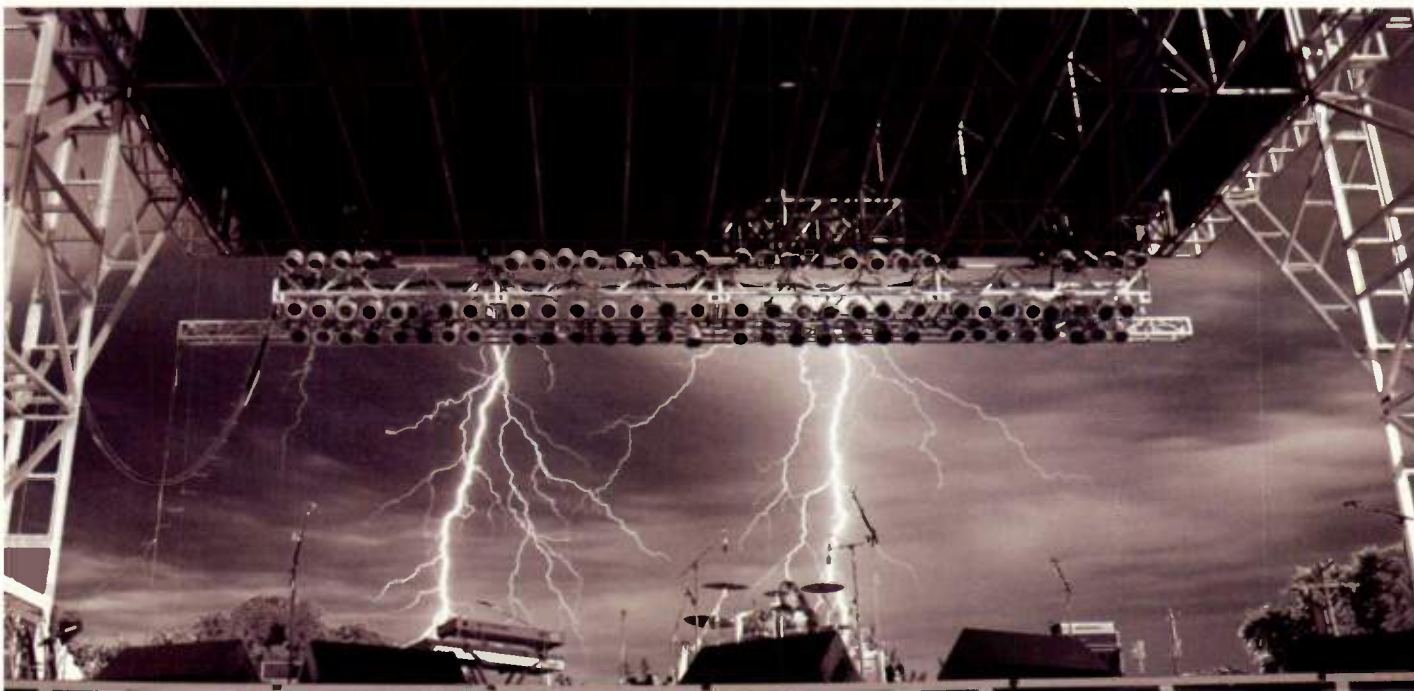
floor monitors with 500-HP subs for drum and bass support. Other monitor mixes will be heard by the band through Shure PSM IEMs and 20 channels of Shure UR4D receivers; meanwhile, audiences will hear each performance through a PA consisting of Meyer Milo and Meyer Mica side hangs with 700-HP subs. Crew for the tour includes Patrick Johnson as the FOH engineer, Bryan "Opie" Baxley as monitor engineer, Paul Scodova as monitor tech, and Jonathan Winkler as systems engineer.

Right about the time that tour rolled out the door, in came the new L-Acoustics system, comprised of 36 K2 and six Kara variable curvature WST line source elements, eight K1-SB and 18 SB28 subs, six ARCS II constant curvature enclosures and 10 LA-RAK touring racks, each housing three LA8 amplified controllers.

Thunder principles president Tony Villarreal and Owen chose to buy the system—one of the first K2 systems sold in the U.S.—after hearing it last year at the manufacturer's corporate headquarters in Marcoussis, France. "In the past, we've always purchased large-scale systems based on the requirements dictated by a specific tour or application," said Owen. "This is the first time, however, that we've taken delivery of a product purely from the standpoint of feeling in our gut that it will be a success. Given the overwhelming reputation of K1—as well as the more than 20-year legacy of K2's predecessor, V-Dosc—we knew that getting in on the ground floor of this new system with such a stellar pedigree was absolutely the right choice for us and our client base."

"K2 is perfect for so many of our customers, from corporate to touring to theatrical," said Villarreal. "And, of course, the sound is absolutely phenomenal. We A/B-ed it with the other four systems in our inventory and felt that it shined above and beyond anything else. We really have a sense that this is very quickly going to become the number one requested box on the market, and we're so confident in that fact that we've already put in a purchase order for an additional 48 K2 for early next year."

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Neil Young Launches PonoMusic at SXSW

AUSTIN, TX—After years of development, rock legend Neil Young officially debuted his latest project, Pono, during his keynote address at the South By Southwest 2014 Music Conference in Austin, TX on March 11.

Pono, a music service, is Young's effort to bring high-resolution audio into a mainstream environment, much as Beats made large headphones an aspirational brand category. Pono users will be able to download digital high res audio files from the service's online music store, PonoMusic.com, and play back the music on the portable PonoPlayer. The PonoMusic desktop media management application will allow customers to download, manage and sync music to a PonoPlayer and other



Pono's debut hardware, PonoPlayer, sports 128 GB of memory and can store 1,000 to 2,000 high-resolution digital-music albums.

high-resolution digital music devices. "Our goal was to offer the highest

quality digital music available from all the major labels with the world's

greatest sounding, user-friendly portable music player. We've achieved our goal and we are excited to...invite music lovers everywhere to join the PonoMusic community," said John Hamm, CEO of PonoMusic.

The portable PonoPlayer was developed in conjunction with the engineering team at Ayre in Boulder, CO, and features an LED touchscreen interface. It has 128 GB of memory and can store 1,000 to 2,000 high-resolution digital-music albums. Memory cards can be used to store and play different playlists and additional collections of music. The PonoPlayer will be sold at PonoMusic.com for \$399 MSRP.

Pono Music
PonoMusic.com

State of the Industry

(continued from page 1)

both *goods* (audio equipment, hardware and software) and *services* (recording, editing, mastering, system design, installation, event production, equipment rental and staging) at end-user pricing.

Wow, Ten Billion Dollars! Depending on how you look at it, that's either a lot or a little. Pro audio is somewhat smaller in dollars than pro video, but so what? The impact of pro audio on our lives exceeds the industry's purely economic footprint. Consider the following industry analogy (paraphrased):

AV without video = "radio"

AV without audio = system failure!

Our industry (including live sound reinforcement, recording and post production) is comprised of more than 36,000 North American companies with business-to-business customers. This number grows to more than 39,000 in 2017. These are firms that have commercial intention (e.g. recording to produce music tracks and albums, movies, television programs, etcetera, for resale) vs. pure hobby work. The key word is "intention." As such, audio pros are measuring success in both financial terms (sales revenue, profits, return on investment) and creative or non-financial terms (marketshare, buzz, competitive positioning, innovation).

Why should any *Pro Sound News* readers (and all industry stakeholders) care about these numbers? Isn't it all about the technology and the

satisfaction of pleasing the audience? Hah! If those days ever existed, they ended in 2009 when the walls came tumbling down. Today, we (our industry) need both technical and business chops in order to survive, let alone grow.

TELL ME SOMETHING I DON'T KNOW...

The pro audio industry in North America is going to do \$10 Billion in 2017. How are your role, marketshare and success criteria going to change in the future? In our practice, we of-

ning and tactical operations in the year ahead. Here are three action tips for measuring and achieving success in pro audio.

Action Tip 1: Determine where you want to be in 2017. In business? Hope so. Go deeper and set realistic objectives for revenue, profit, ROI, and market positioning. What's realistic? Clue: If there are ~ 39,000 companies dividing up \$10 Billion, there will still be lots of small and mid-sized companies that are successful on their own terms.

Action Tip 2: Measure the gap

HERE'S THE POINT...

Pro audio is a great industry and a serious business. When we look around us, we realize the profoundly important role that each of us plays and the impact that we have on the worlds of entertainment, communications, and life safety—music, movies, television, sports, dance, games, worship, news media...the list goes on. Where would they be without pro audio? So, we look to a positive future with a caveat: our industry needs to get its business chops up to the level of its technical and creative

"There are more pro audio companies and people employed in the industry than ever before. From the client or end-user standpoint, there are more product and service choices, higher quality and better value than ever before as well. And from the audience standpoint—lest we forget why we do this—audio media usage and enjoyment are also at all-time highs."

John Stiernberg

ten get the question, "OK so what do we do about it? We want to succeed—not just survive—and what we're doing now isn't quite working."

Just as technical recalibration is vital to high-quality system performance, business recalibration is essential to sustainable financial success. Knowing the size and scope of your specific rifle-shot segment of the industry (e.g. live, recording, post; engineer, dealer, consultant, rental company, etc.) is a good place to start. From there, you can get grounded and set realistic business objectives that will drive your plan-

between where you are now and where you want to be. Sure, you want to increase your revenue, add new product lines, go national (or whatever), but you've got to be specific about what that means and what the risks are.

Action Tip 3: Do the planning before leaping ahead. Remember the joke, "Ready, fire, aim?" Well, it's no joke. Your investment in planning further ahead than the next gig or next fiscal period will pay off in both financial (sales and profits) and non-financial (lower stress, better buzz, more fun) terms.

chops. And that kind of phase coherency creates waves heard around the world. Turn it up!

John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). Stiernberg has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact him via e-mail at john@stiernberg.com.

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Karen Godgart

The International Music Festival Conference (IMFCON) has named **Karen Godgart** to the position of vice president of Strategic Partnerships.

A graduate of the University of Connecticut, Ms. Godgart brings with her a wealth of experience in the publishing industry, including more than a decade as senior-level Advertising Sales Director at NewBay Media and *Pro Sound News*. Most recently, she founded and served as publishing director for the pioneering NewBay publication, *Music Festival Business*. In her new position as VP of Strategic Partnerships, Godgart will be directly involved in business development, and creating new relationships with IMFCON and its sister organization, the International Film Festival Summit (IFFS).



Matt Ward and Dirk Ulrich

Audio plug-in developer Brainworx recently appointed **Matt Ward** as CEO of its new division, Brainworx USA. Ward previously served as president of Universal Audio for ten years.

Prior to that, he worked in product management for other audio companies including Studer Revox, Otari and E-mu Systems. More recently, he has served as a strategic advisor to companies such as Manley Labs and PreSonus.

In his new position, Ward will focus on developing new business opportunities and assist with distribution and marketing efforts for both Brainworx and its American sister company, Plugin Alliance, in the US. Ward will also be working directly with Brainworx Germany CEO Dirk

Ulrich on growth strategies for the entire Brainworx family of companies.

D.A.S. Audio of America has named three new people to the company's sales and support teams in the Miami, FL office. **Robert Almodovar** was appointed to applications engi-



(Left to Right): Robert Almodovar, Darrin Young, and Javier Cabal.

neer, where he will be responsible for on-site and remote systems configuration, along with technical support and training for applications such as Ease and Smaart. He has served as a recording engineer and was nominated for a Latin Grammy Award for his work on the Shakira and Beyonce remix of "Bello Embustero."

Javier Cabal was named sales manager for MI Accounts, where he will oversee the company's involvement in the MI/Retail sales sector. His background includes pro audio sales positions with Sam Ash Music, MARS Music, and Space Music.

Darrin Young is D.A.S. Audio's new business development manager for MI/Retail, where he will work to increase the company's presence in the MI/Retail sector, will focus on large accounts and restructure the company's sales and MAP policies.



Simon Kerr

NUGEN Audio has named **Simon Kerr** chief marketing officer; he will oversee the company's global marketing strategy and manage the North American

60SECONDS

**CRAIG LAMBRECHT**
Crown

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

A: My role is Business Segment Manager for Commercial Audio and Portable PA at Crown Audio. I oversee Crown's commercial audio and portable PA business, which includes product development, marketing and sales.

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

A: I think I bring a unique perspective to this role having previously worked in the software, IT and financial fields. Crown is the industry leader in amplifier innovation, and figuring out where we can best apply our technologies to best support the needs of commercial and portable PA market segments is something I look to forward to offering.

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

A: We are going to focus on a host of vertical markets, especially in the commercial audio segment. High-quality audio is a powerful asset that too many businesses haven't leveraged because they thought it was too expensive or they don't have the knowledge or understanding to make an investment in this area. We are going to make a strong effort to bring solutions directly to these markets.

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

A: In the short-term, I want to continue the strong momentum we have in providing class-leading solutions in both of these market segments. By deploying technologies such as our patented DriveCore chip, customers are already benefiting from real cost savings with our amplifiers. In the long-term, we are striving to bring our technology to new applications and environments that haven't had the benefit of a high-quality audio solution that meets the needs of their specific application.

Q: What is the greatest challenge that you face?

A: Continuing to maintain our position as the innovation leader in amplifier technology, and as a result, bringing the best possible amplifier solutions to market that benefit the customers in the market segments I serve.

office in New York City. Before joining NUGEN Audio, Kerr served as director of marketing communications for professional imaging products at Canon USA Inc., leading marketing strategy for the company's professional SLR cameras, camcorders, and pro A/V products.



Max Lindsay-Johnson

Community Professional Loudspeakers has named **Max Lindsay-Johnson** as its international sales manager. Previously, Lindsay-Johnson held positions at Duran Audio BV as the international sales and marketing manager, and was managing director of Harman Pro UK.



Henning Kaltheuner

d&b audiotechnik recently created a new department for Market Research, hiring **Henning Kaltheuner** to lead the team as market research manager. Kaltheuner's professional career includes 10 years at audio rental house Pad-

co in Köln, before establishing the boutique pro audio specialist Teqsas, which Kaltheuner ran successfully for five years before moving to Yamaha Commercial Audio where he joined the Product Planning Department in Japan. He then spent three years at Riedel Communication as head of Product Management before joining d&b. Kaltheuner holds a Masters degree in Psychology from Köln University.



Michael Sipe

American Music & Sound has named **Michael Sipe** as Western Regional Sales Manager. Sipe will promote and train AM&S's roster of Music Creation and Pro Audio products

to dealers and reps.

Sipe's career has included positions of project manager, field representative, integrated systems lead and technical sales manager for companies including BC Electronics, Digital Sound Systems and ShowCore Inc. He is also a musician with a degree from Berklee. Sipe will be based out of Kansas City, reporting to AM&S Vice President Michael Palmer and President Lynn Martin.

soundREPS

■ Mostert Marketing Group received the 2013 Audix Rep of the Year award for representing Audix in Southern California, Las Vegas and Arizona. The award was presented by Audix VP of Sales and Marketing Cliff Castle to principal Mike Mostert, joined by inside sales director Robin Pitigliano, sales rep/ product specialist John Dziok, and contracting division manager Shawn Ellis.

■ Dutch loudspeaker manufacturer Alcons Audio recently appointed Audio Video Associates (AVA) as its rep. firm for Missouri, Kansas, Nebraska, Iowa and southern Illinois.

■ Renkus-Heinz has appointed Jack Aragon Marketing and Sales (J.A.M.S.) as the company's new representative for the Rockies.

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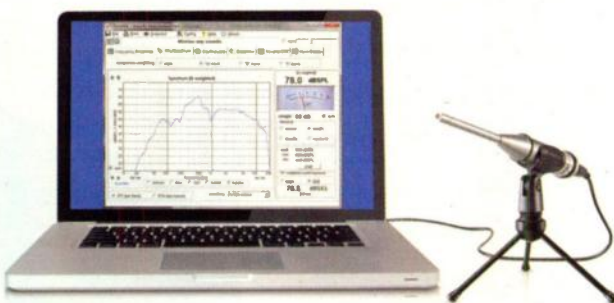
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Taking It To The Streets

PERRY GOLDSTEIN, DIRECTOR OF SALES AND MARKETING, MXL MICROPHONES

BY KELLEIGH WELCH

Originally making its mark in the industry with affordable condenser studio microphones, MXL Microphones has proven itself to be a strong competitor as it expands into new markets, applying the company's technologies to both the pro and consumer audio industry branches. Most recently, MXL unveiled a new line of recording equipment called MXL Mobile Media, which offers clients a range of quality microphones for recording audio to iPhones, iPads and other mobile devices.

Spearheading the new Mobile Media line is MXL's director of Sales and Marketing, Perry Goldstein, who after joining the company in 2009, has incorporated much of his background in consumer electronics to provide customers with new technology in this rapidly-changing industry.

"Probably my biggest challenge has been bringing the MXL brand to markets that haven't heard of us," Goldstein said. "For example, when I got here, we had the AC-404 USB boundary mic. It was originally designed for musicians to record directly into their computers. But that mic ended up getting discovered by the web conferencing world, and now MXL has one of the most popular mics for video conferencing. That inspired us to move into other vertical markets."

Goldstein spent the first 30 years of his career focused on consumer electronics, starting first at a retail store, where he cleaned and set up displays, but quickly moved up the management ladder. "I really did start out at the bottom in retail, and was able to bring my experience into manufacturing," he said. "I saw what was going on with the end user, and so I've seen the whole process (in the industry), from ordering and receiving in the store room, to product sales. I've seen the whole cycle, so as a manufacturer, I understand the retail experience very well."

Goldstein spent 23 years at Panasonic, his last position as marketing manager before joining MXL. As a performing musician outside of his job, Goldstein said joining MXL was an easy decision because it allowed him to merge hobby with profession. "This enabled me to take a look at professional features and products, and turn them into more," Goldstein said.

Goldstein also said he's seeing the line between commercial and professional audio products blur more and more, as new products are allowing end users to produce professional-quality results at a consumer price level. These products are also being distributed through consumer channels, whether the use is for music recording, web conferencing, or video production.

"I'm trying to get the pro audio industry to understand and embrace the new definition of pro audio in my mind," said Goldstein when asked about his goals at the company. "We're spending a lot of time talking about quality audio in the conference room, and that certainly is pro audio. Pro audio was always considered the domain of the music industry—but what I'm saying is that pro audio is everywhere, including in a conference room or while recording video on a cell phone. I want to see the industry recognize that pro audio is in a transitional stage and should include all the technologies where audio goes, not just in one area."

MXL is part of the larger El Segundo, CA-based company Marshall Electronics, which develops products for broadcast, digital signage, pro audio, optical systems and industrial video and security. MXL is also housed at the Marshall office, employing more than 140 people and running all sales from the office. MXL also has a research and development facility in Portland, OR.

While MXL's reputation started with its line of studio mics, the introduction of the AC-404 boundary mic allowed the company to expand into other markets. Since Goldstein signed on with the company, he has collaborated with the company's product designers to create both the Mobile Media line, and the pro web chat line,



Perry Goldstein has spearheaded the creation of the MXL Mobile Media line.

two markets he sees potential in. Specifically, Goldstein cited the increased use in video from cell phones, tablets and even digital cameras, and the rise of web conferencing at the corporate level. This made him realize the need for quality audio in both markets, and he suggested MXL develop products to fit that need. This year, MXL will be releasing a full line of USB mics, including wireless versions, and a line of MXL-branded web cams, and mini HD cameras (CV-500).

"In terms of Mobile Media mics, we had been talking about this since the first day I've been with the company. In the last two years especially, people were talking about using their mobile devices for something other than just phone calls, and I knew we needed to be there because there will be a huge demand for products."

One of the things that makes MXL unique compared to other companies is the sense of entrepreneurialism among its staff, Goldstein said. "It's a very open atmosphere," he said. "Anyone with an idea can bring it up to management and watch it come to fruition. In larger companies, you have your job and that's where you stay. But at MXL, you have your job description, and on top of that, we're open to new ideas, and your idea could become a product."

At the moment, Goldstein said MXL's biggest and newest market is accommodating the YouTube generation, which is why his focus is so heavy towards creating recording products for mobile devices. "As that market explodes, we're making full

solutions for the YouTube generation. This group is making really quality videos, and I think this is a huge growth market," he said.

The same concept of growth and adaptation to the changing market is also what makes MXL a strong competitor in the industry. "We're working on new initiatives every second of every day," Goldstein said. "We're really focused on what's new in the market and we're constantly looking at new formats for technologies."

Beyond the new Mobile Media line and pro web chat, MXL and Marshall is also working to improve its contributions to the broadcast/live streaming market. During the 2014 Winter NAMM show in January 2014, MXL provided the back-end production system and live streaming for the Go Pro Stage, so those who couldn't catch a performance could still tune in on NAMM's web site. They will do the same type of streaming from a recording studio in Nashville later this year.

Always enthusiastic, Goldstein remains positive about the future of MXL as it continues to expand into new markets, while also updating and strengthening its current line of products.

"We've got a tight little team. Everyone has brought something interesting to the table that has helped us grow, and the collaborations of ideas from people of all different walks in the industry has transformed MXL into something larger," he said.

MXL Microphones
www.mxlamics.com

UA Unison

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tional master Output level. Once again, switching On and Off, I couldn't imagine tracking without it. As for bidirectional control, the Preamp knob will let you dial in Gain, Level and Output. There's also polarity and pad controls.

Switching to a DPA 2011, I tracked a Jumbo Guild F-50 with the same 610B and it was delightful. I actually dialed back a bit of 70 Hz and played with the preamp gain, as well as the Level. The tone was thick and meaty but with pristine highs. The sound was tube/analog tape-sounding. I also played with the impedance levels on the 610B (line/2.0 kohm/500 ohm) and got a gritty, grainy sound that was actually very cool when dialing back the Preamp Gain and playing with the Level and Output. I can't wait to use this on my ribbon mics.

Of course, you could use these 610s as traditional plug-ins, but then you don't get the impedance change on the microphone control. I've not used the hardware versions before, but putting a 610A on a kick

(Shure Beta 52) and increasing the LF to +6, setting the Gain to Hi and adjusting the Level and Output delivered a lot of bottom.

I then put the 610B on the bottom snare mic (SM57), punched the Gain up to +10, cranked 200 Hz up 6 dB, cut the Hi 3 dB at 4.5 kHz and set the impedance to 2.0 kohm. It was crunchy in a nice way, and mixing it in with the master Output added a deep presence to the overall picture of the snare.

On the electric, I pushed up some 7 kHz and cut some 70 Hz. Then I switched the impedance to 500 ohm and got like a "Black Dog" crunch. I dialed back the Gain and pushed up the Level. What a sound! There are an amazing variety of tones that can be had by just playing with the Gain, Impedance, EQs and Level. From soft warm thickness to wicked shredding edge, it does it in a way that sounds "familiar."

The combination of Unison technology combining software and hardware with the 610A, 610B and API plug-ins is stellar. There is no denying this technology works, and it works well. Already, I look forward to more plug-ins that work with Unison. But for now, I'm a happy man.

Anderton

(continued from page 30)

Metro apps haven't been equally compelling. If Windows 9 doesn't force users into "all Metro all the time," which kept many away from Windows 8, perhaps those apps will develop more naturally as the market size for them increases.

GESTURES, ANYONE?

Although Xbox/Kinect integration may seem irrelevant to pro audio, consider computer-based musical instruments. It would be a breakthrough if there were gesture controls beyond basic touch screens, and these controls were integrated fully into desktop applications. There have been many attempts to make more expressive controllers, but most involved difficult-to-manufacture mechanical elements. Gestural control might solve at least some of those issues.

DUTY NOW FOR THE FUTURE

Windows 9 will be Microsoft's make-or-break moment. Windows 8 needed to accommodate a generation of users raised on mobile devices and

games, yet not jettison the gigantic installed base of traditionalists. Windows 8 didn't connect those dots.

Comparisons to Vista are inevitable. Vista was about what Microsoft thought you wanted, whereas Windows 7 was what you actually did want—an improved and sleeker version of XP. Vista's timing was off too, as its sheer size made it awkward for the laptops that were taking over from desktops. But if history repeats itself, remember that Vista was the rehearsal for Windows 7—after implementing all the updates, Vista essentially became Windows 7.

In retrospect, Windows 8 may end up being the rehearsal for Windows 9. However, trying to unify an increasingly fragmented platform landscape will not be easy. If Microsoft can pull this off, it will accomplish something that Apple and Google haven't accomplished yet—and possibly even attain dominance in worlds other than the shrinking desktop market. But if Microsoft can't tie these loose ends together, the hoped-for comeback from Windows 8 will become exponentially more difficult.

Author/musician Craig Anderton has given seminars on technology and the arts in 38 states, 10 countries, and in three languages.

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A Walk in the Woods

BY JACQUES SONYIEUX

Timber Timbre's new album, *Hot Dreams*, does not disappoint the legions of fans around the world attracted to the band's signature haunted folk sound. The album, out April 1 on Arts & Crafts, features a highly synergistic combination of acoustic and electronic instruments along with dark, soulful vocals.

Often compared to Nick Cave and the Bad Seeds because of the heavy moods and filmic tonalities of their songs, the Canadian group, featuring Taylor Kirk, Simon Trottier and Mika Posen, chose an adventurous route to record its new album that included stints at the Banff Centre in Canada's Rocky Mountains, Calgary's National Music Centre Museum and a highly regarded traditional recording studio in Montreal: Hotel2Tango. The overall experience inspired experimentation and creativity, as co-composer and co-producer Trottier recently explained to *Pro Sound News*.

ON SETTING THE STAGE:

On this record, we were trying to move away from minor chords and sounding too dark, so we were experimenting with more major chord progressions. From a recording perspective, we were looking for a sound that was a little more lush and warm. Taylor was away in Los Angeles and was working on his own lyrics and ideas, I was doing much the same from my place in Montreal and we were exchanging files by email. This

created the basis for the record before the rest of the work was done. Another one of the main points of this record was that we chose to work at the Banff Centre for Performing Arts in Alberta and at the National Music Centre keyboard museum in Calgary.

ON CO-COMPOSING AND CO-PRODUCING:

I wanted to get more involved with Timber Timbre because I really love music and I really like working with Taylor [Kirk, founder]. On the last record, we worked closely on the production side, but for this record, Taylor really opened the door and asked if I wanted to collaborate on the composition side. I was like, "Of course." I had some ideas and really wanted to bring these ideas to him and the band.

ON WORKING IN THE WOODS:

The Banff Centre for Performing Arts has music, dance, theater and cinema faculties and has been recruiting musicians from all over the world to give workshops for students since the 1970s. They have a



PHOTO CREDIT: JEFF BLERK

Recording at Calgary's National Music Centre Museum, Timber Timbre used a cart to roll its DAW from instrument to instrument, using an Apogee Duet interface with a Neumann U 87 mic to record each one as needed.

big studio there since they also teach sound recording and sound design. There are these little houses in the woods where you can go to write, and we wanted to go to there to be away from it all. We took a little room for Taylor and myself—there was a drum kit, a piano and I brought my laptop. It was kind of like a *Twin Peaks* vibe if you will. The first week was spent structuring and shaping the songs, and then during the second week, we went to the recording studio there and worked with engineer Graham Lessard to lay down basic tracks since we wanted to create a foundation for every song during our time there. When we went in with Graham, we just nailed the drums and bass.

ON WORKING IN A MUSEUM:

After that, we went to Calgary's National Music Centre. We were really interested in experimenting and wanted to use Mellotrons and many other keyboards that we never really had access to before. They have an amazing collection of instruments and keyboards, including old harpsichords, guitar synthesizers and modular synthesizers. The instrument that we really freaked out over was the Novachord, which we used this a lot on the record. It is close to the organ, but more 'electric' sounding. It sounds spooky and could be used in a horror movie.

We were mainly using keyboards and electronics to emulate other sounds—like flutes, or strings—and this made for a nice blend in our music. The modular stuff is super cool, but doesn't really fit our music. While we were in the museum, I did all the recordings—there was a desk with wheels on it and we rolled our [Avid] Pro Tools session from instrument to instrument. I used my Apogee Duet interface with a Neumann U 87 large diaphragm condenser microphone up against an old Fender amp and usually just hit record.

ON CUTTING AT HOTEL2TANGO:

After we finished our work at the Banff Center and the National Music Centre, we went back home and had some time. Both Taylor and I went through the all the tracks and chose what to keep. Then we went and spent two weeks at Hotel2Tango—a famous studio in Montreal owned by Howard Bilerman, which has been around for about 15 years. It's a really nice studio. We had to do all the guitars, all the vocals, saxophones, some drums and strings there. This was the place with great vibe, great microphones and engineers who knew about mic placement. The vocals were difficult to record—the way Taylor explained it to me was that he wrote these songs for Lee Hazlewood and then realized in the end that he didn't have Lee's voice. As for my guitars, I played a Fender Jazzmaster through a Lectrolab amp, a really small amp with a great, magical sound that had a great distortion.

ON MIXING:

We were editing all while we were recording, including between the final stage of recording and the mixing stage. I spent a lot of time at home editing in Pro Tools before we brought the final tracks to Mark. We really wanted to have Mark Lawson, the same engineer who mixed our previous records, to mix this record. We are very proud of the end result—anybody who is making a record should be proud of what they are doing. I am waiting to get my vinyl copy to put on my turntable and give it a listen. This is the ultimate test for me and it all makes sense—I listen, read the liner notes and I'm done.

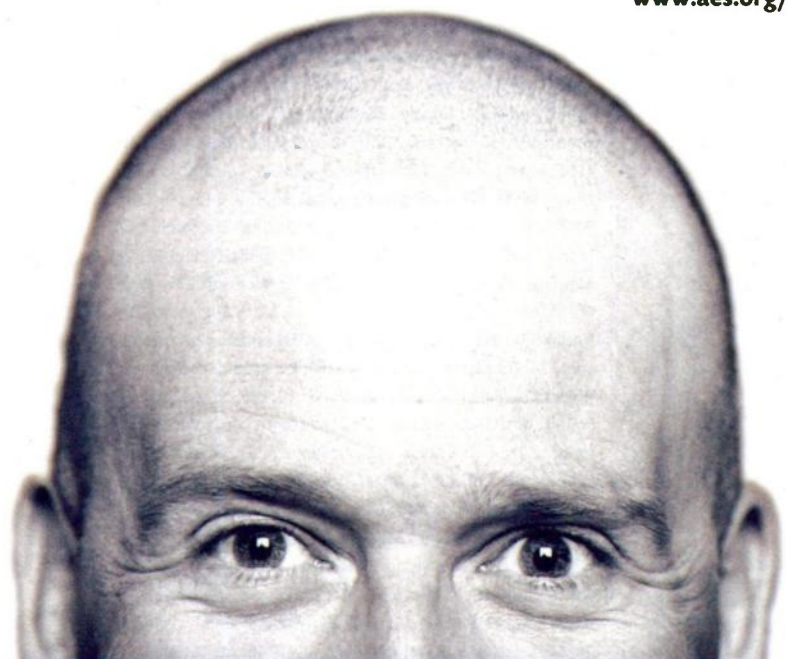
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