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pro sound

NEWS

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JOSEPH ORPAKO/REDFERNS VIA GETTY IMAGES

MOONSHINE AND MARS—Grammy-winning singer-songwriter and producer Bruno Mars recently performed on stage at Wireless Festival in Finsbury Park in London, UK, as part of his Moonshine Jungle Tour 2014. For his vocals, Mars used the Audio-Technica Artist Elite 5000 Series with AEW-T6100a hypercardioid dynamic handheld microphone/transmitter.

PROFESSIONAL AUDIO 2014 Salaries And Careers

BY FRANK WELLS

SPECIALREPORT

Returning to an annual tradition, *Pro Sound News* recently surveyed its readers about their primary and secondary business activities, job titles, and income. We also asked that they share whether their primary occupation and income had changed in the past year, and whether

they anticipated change in the coming year.

Under 20 percent of our anonymous survey respondents reported an income from their primary business pursuit in each of the three lowest ranges: under \$10,000, \$10,000 to \$24,999 and \$25,000 to \$49,999. 29 per-

(continued on page 52)

Preserve And Modernize

10

The Radial Engineering JDI passive direct box (shown below) was the company's first product to employ a Jensen trans-



former. Now Radial has acquired Jensen Transformers with a pledge of maintaining that company's independence and dedication to quality while improving manufacturing workflow. Radial's Peter Janis and Jensen's Bill Whitlock tell the merger's story.

Networked Audio "Appliances" Connect

BY STEVE HARVEY

In the kitchen, if you need a processor, a mixer or a blender, you simply plug

it in, use it, then put it away. It's an imperfect analogy, but Ethernet-capable audio tools have similarly become appliances—plug in the unit you

need, swap it out when you need a different device for a different application.

There are various audio networking protocols (some also carry data and control traffic) currently in use. But with the publication of the AES67-2013 standard, a subset of these existing protocols, potential industry-wide interoperability is on the horizon.

"We are seeing the equivalent of the XLR connector in networked audio develop via the new AES67 standard,"

says Phil Wagner, president, Focusrite Novation, Inc. "In a short while from now, we will look back at the transition from analog to network cabling and wonder what took us so long," continues Wagner, specifically noting the convenience and cost savings associated with audio-over-IP (AoIP) networking. "Set-up times are greatly minimized by using AoIP, and it's getting easier to use AoIP with more manufacturers coming to the party."

(continued on page 34)

Semi-Silver

12

Semiconductor maker THAT Corp. was formed 25 years ago with a dedication to providing analog semiconductor solutions. Though serving an industry that has morphed increasingly towards digital signal paths, THAT's singular focus has found abundant applications not only for those who prefer to stay in the analog domain, but for those who build devices for the analog-by-necessity front- and back ends of digital systems.

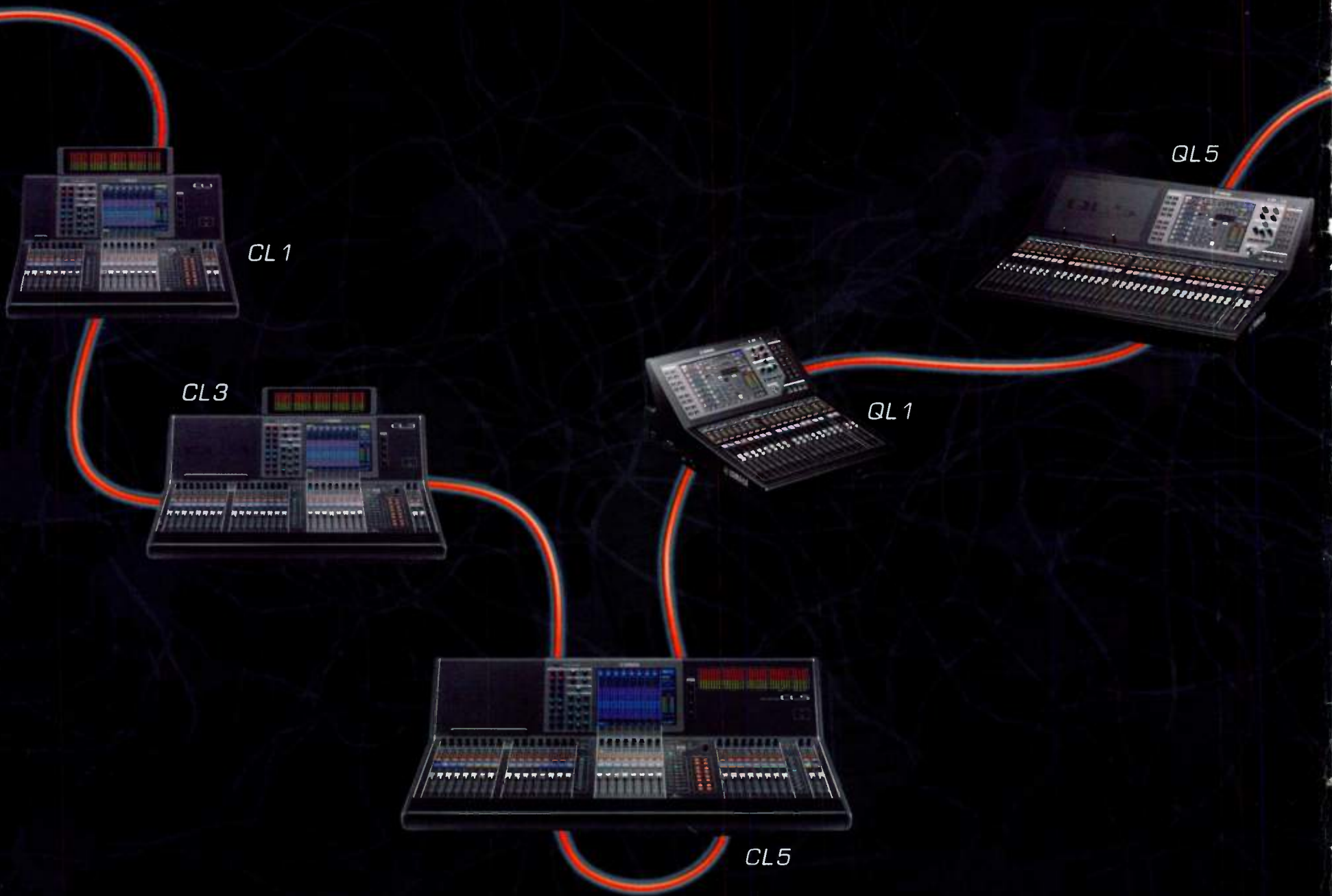


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THE BEST DOG & PONY SHOW IN TOWN

Dog & Pony Studios out of Las Vegas, NV recently upgraded their sound system to feature Yamaha's NUAGE Advanced Production System. As the premier recording studio in the entertainment capital of the world, Dog & Pony's resume features everything from MGM Resorts MLife TV to the recently released Elliot Smith documentary, "Heaven Adores You." With all that goes on in this studio, it's obvious that what happens here definitely doesn't stay here. We sat down with studio Owner/Producer John McClain to get his thoughts on the new system.

"My favorite thing about Nuendo is how you can find multiple ways to solve the same problem. The competition hands you their DAW and says "Work within these predefined parameters." In contrast, Steinberg hands you Nuendo and says, "Work how you want and define the parameters for yourself."

"With Nuage, Yamaha has taken the next logical step to this approach and built a stellar control surface that adds to the ergonomics of Nuendo. Now everything is at your fingertips and you spend less time with a mouse and keyboard. I'm spending time mixing like I would on an analog console but with all the modern conveniences of a top flight DAW and control surface that interact seamlessly. Audio is more fun than ever!"

— John McClain

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briefs

Community Bows New Branding

CH-ESTER, PA—Community Professional Loudspeakers (communitypro.com) has unveiled a new corporate brand identity; the new brand identity and product design language are elements of a branding initiative intended to communicate Community's



focus on the installation markets and commitment to product design.

SynAudCon Sets Seminars

GREENVILLE, IN—Synergetic Audio Concepts (SynAudCon) has announced its in-person seminar schedule for the fall of 2014. Sound Reinforcement for Technicians will cover the theory behind how sound systems work and demonstrate how to use instrumentation to troubleshoot. The seminar is offered in Charlotte, NC on September 17-19, and again in Dallas, TX on October 6-8.

Convergence: The Virtual Future For Denon Pro, Marantz Pro At inMusic

BY FRANK WELLS

LAS VEGAS, NV—While the booth appearance was similar to that of events past, InfoComm 2014 was the first tradeshow with Marantz Professional and Denon Professional brands exhibiting as part of the inMusic family of brands. Newly appointed senior VP, Marketing & Product Management, Costa Lakoumentas, offered *Pro Sound News* insight into the future of the two established installation and contractor gear brands.

Deeply involved in the DJ equipment market as the manufacturers of the Numark line, the availability of Denon DJ was what first put a potential deal on the radar of Jack O'Donnell, owner and CEO, inMusic. That's according to industry veteran Lakoumentas, who was brought in to analyze the IP and unique technologies of the two professional sister brands, and to chart a path for development and growth.

Denon Professional and Marantz



Recently named inMusic Senior VP, Marketing & Product Management, Costa Lakoumentas has been tasked with overseeing the Denon Professional and Marantz Professional brands.

Professional products traditionally deliver three main capabilities to fixed audio installation applications (with some spill into other markets such as broadcast and portable recording), says Lakoumentas, with the hardware serving as program sources, handling signal management and for recording. A key capability to add, he says, whatever the application, is ensuring the hardware is ready to use,

out of the box.

"When media was physical," says Lakoumentas, "we needed a player that was compatible." While Denon Professional and Marantz Professional will not be leaving the physical media space, he says the brands will be embracing many different delivery vehicles, including networked audio and internet-delivered content, as well as adding video capabilities. "To this point, it's been audio-focused," he says, but "it's a completely converged world."

Lakoumentas calls the brands "enablers" for their users, and the goal is to build on that reputation, delivering "a value proposition that's overwhelming." New products will be delivered quickly, with a "first mover" mentality. "That's how you own a category," says Lakoumentas. "By next year," he promises new products that are more affordable, with connectivity simplicity.

Denon Professional/Marantz Professional
d-mpro.com

DiGiCo, Allen & Heath, Calrec Join Forces

BY CLIVE YOUNG

LONDON, UK—Electra Partners has invested in DiGiCo, with the intention of forming a new pro audio group with Allen & Heath and Calrec, two other UK-based console manufacturers owned by the private equity firm.

In the works for the last 18 months, the move sees DiGiCo's CEO, James Gordon, move to the new role of group CEO, where he will work alongside Malcolm Miller, the current chairman of Allen & Heath and Calrec, who now becomes Chairman for the group. Charles Elington, Ian Wood and Shakira Adigun-Boaye are responsible for the investments in Allen & Heath, Calrec and DiGiCo. Charles and Ian will represent Electra Partners on the Board of the company.

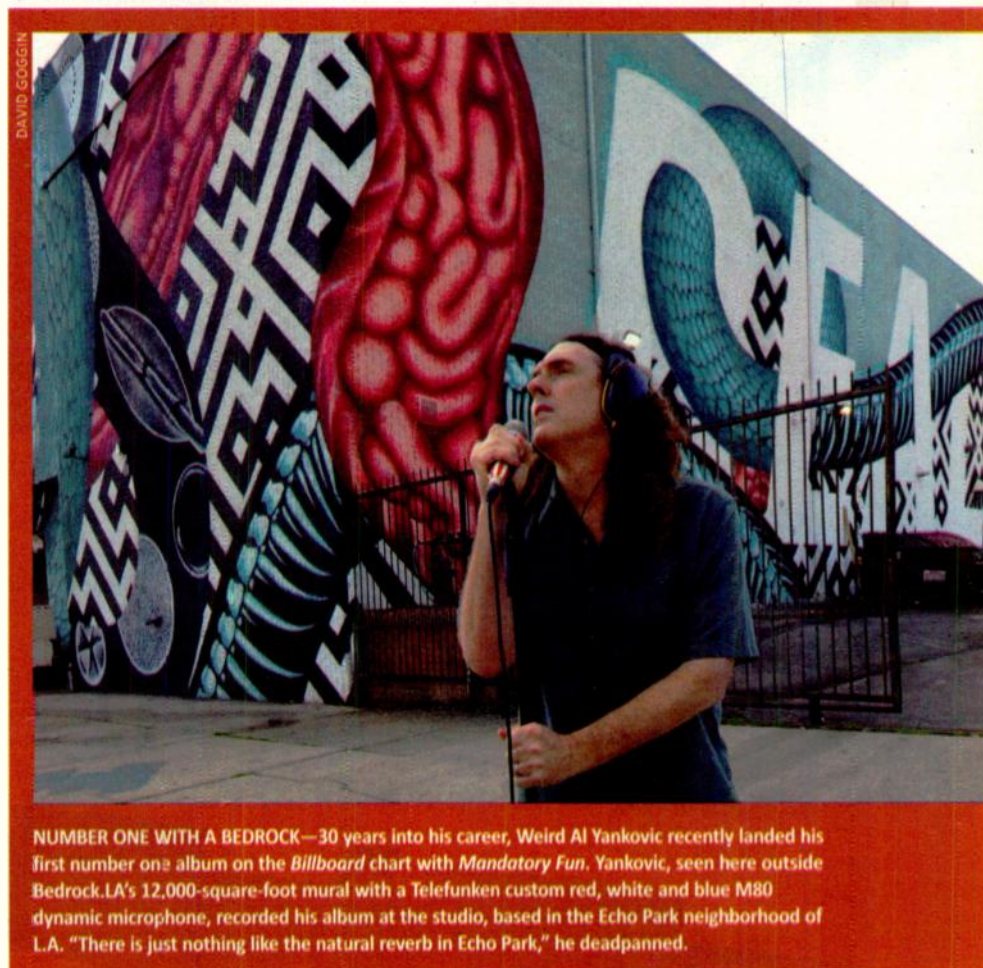
Gordon told *Pro Sound News*, "These are three great brands that all have very successful business relations in US. Each brand will maintain its own identity and the focused and dedicated sales teams are crucial." That holds for outside the U.S.

as well, as all three companies will retain and emphasize their individual brand identities worldwide. That said, a strategy is in place for the three console manufacturers to share technology and resources across the group and allow some interconnectivity across product lines.

Working together to make the deal happen, Electra Partners and ISIS Equity Partners pooled resources, resulting in what is a partial exit for ISIS from its ownership of DiGiCo, as it retains a minority stake in the new deal. ISIS originally invested in DiGiCo in December 2011 in a £50m management buyout.

Glenn Rogers, managing director of Allen & Heath, noted in a statement, "The creation of the group with DiGiCo and their management is an impressive combination. It will certainly add new momentum to what Allen & Heath and Calrec had already planned for the future."

Henry Goodman, Calrec's Sales and Marketing Director, also stated, "This exciting formation gives Calrec new opportunities for swifter devel-



NUMBER ONE WITH A BEDROCK—30 years into his career, Weird Al Yankovic recently landed his first number one album on the *Billboard* chart with *Mandatory Fun*. Yankovic, seen here outside Bedrock.LA's 12,000-square-foot mural with a Telefunken custom red, white and blue M80 dynamic microphone, recorded his album at the studio, based in the Echo Park neighborhood of L.A. "There is just nothing like the natural reverb in Echo Park," he deadpanned.

opment of a host of ideas we have been wanting to bring to the market. We will have a vast pool of engineers to share new ideas for the industry and target them specifically to each brand's needs. Customers can expect us to maintain and in some areas im-

prove our very high levels of support and service."

DiGiCo
digico.org

Electra Partners
electrapartners.com



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SOUNDRECORDING

Spicing The Mix In Philly 20
 Studio owner Alex Santilli built Spice House Sound, the studio of his dreams, in an 1880s Philadelphia carriage house, working with Walters-Styork Design Group.

Bountiful Options, Abundant Flexibility 22
 While noted as the USA's top online/catalog retailer of professional audio and musical instrument gear in the USA, Sweetwater Sound is also home to a unique and multi-faceted suite of studios, with an equally versatile staff.

SOUNDPOST/BROADCAST

Audio Rents Faces Changing Times 31
 Audio Rents, co-located with Hollywood Sound Systems in a building of significance to the film and television audio post production community, the building could soon face the wrecking ball.

Pow: Bang Zoom! 31
 Award-winning audio post production house Bang Zoom! Entertainment, which also offers creative production services, including animation, recently added a second multi-room facility: the former home of Oracle Post, which was originally built by Leon Russell in the 1970s.

SOUNDTECHNOLOGY

Sound Innovations: Helping Hearing Impaired Musicians 35
 Sound engineer and research audiologist Larry Revit, a hearing-impaired performing artist, teamed with Sensaphonics Hearing Conservation to develop a personal sound system that let him return to the stage. The system, which incorporates the Sensaphonics 3D AARO in-ear system along with a small array of outboard gear, shows promise for other stage performers with hearing loss.

SOUNDPRODUCTS

Studio Products 36
SR Products 37

SOUNDREINFORCEMENT

Appetite For Digestion 38
 Nathan's annual hot dog eating contest at New York City's Coney Island drew more than 30,000 people on July 4 to watch the real-life *Hunger Games*. Audio Production Services (Amawalk, NY) served up a veritable buffet of sound to cover the carnivorous crowd.

Live Sound Showcase: Dressed To Kill, Rigged to Wrap 42
 The ultimate diva returns, playing the U.S. leg of her world tour, with Berlin-based Black Box Music providing production. Dave Bracey (FOH), Horst Hartmann (ME) and Jon Lewis (ME) chat about mixing the extravaganza and the economics of touring with a German PA company.

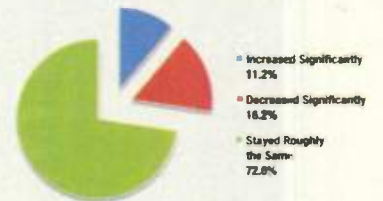
DEPARTMENTS

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

CHARTS

Tracks	26
Centerstage	48
Soundcheck	50

Income Change Relative to 2013



SPECIAL REPORT

Pro Audio Salary Survey 1, 52
 PSN readers responded to our survey on professional audio salaries and careers. This "executive summary" of the results provides a glimpse into how individuals are faring in the marketplace.

COLUMNS/REVIEWS

softwaretech	24
Craig Anderton finds himself leaning on support.	
viewfromthetop	56
Luke Furr, founder of Shoreview Distribution, looks back at the company's early days, celebrates its silver anniversary and gets ready for the next 25 years.	
music,etc.	58
Jaques Sonyieux talks with Nashville-based artist James House about recording his latest record and the unusual experience of having an older album suddenly become a blockbuster hit in the U.K., 20 years after its release.	

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If We Build It, Will They Come?

As reported previously in these pages, the Digital Entertainment Group, the Consumer Electronics Association, record labels and The Recording Academy's Producers and Engineers Wing are championing High Resolution Audio (HRA) at the consumer level. As part of their initiatives, a series of Master Quality source descriptors were developed to tag digital audio deliverables. MQ-P designates a PCM (linear digital audio) source of 48 kHz/20-bit or higher sampling. MQ-A indicates an analog master source. MQ-C indicates CD-standard sampling. MQ-D indicates a DSD (direct-stream-digital or 'single-bit' audio) source.

Consumer electronics manufacturers are rolling out HRA-capable equipment, including home receivers that can reproduce a wide range of musical file formats without a high degree of end-user technical knowledge. The Pono portable music solution championed by artist Neil Young raised over \$6 million in a Kickstarter campaign that only had an \$800,000 goal. The Astell & Kern family of portable HRA players from iRiver is receiving kudos.

I've seen a reasonable amount of dialog (and excitement) on audiophile sites and news forums about these formats and the hardware. I have yet to see significant penetra-

tion of the concepts at the street level, among the iPhone and generic white ear-bud listening public.

Beats' success in getting consumers to shell out the cash for designer headphones is significant. While many, if not most, audio pros are quick to dismiss the Beats products themselves based on their hyped frequency response, it is reasonable to credit the success of Beats and their marketing for a general increase in sales of headphones and aftermarket in-ear monitors. This includes high-quality, high-performance and even studio-grade personal monitors, even if some of that success is based on manufacturing existing pro products with style-conscious aesthetics.

Home theater listening, including HDTV audio, has driven some improvement in audio playback. Even though HDTV audio falls short of the MQ/HRA standards (5.1 audio at 48 kHz sampling with a typical streaming rate of 384 kbps—which means significant data compression is employed), broadcast and cable television audio is still the best it's ever been and consumers have by and far accepted such resolutions as acceptable—it being on a par with most audio on DVD video discs. Even with its advanced capability, only the high-end home theater and audiophile communities are praising Blu-ray audio—it's the

perceived improvements in video quality that gets the most attention. Dolby Atmos releases are poised to take consumer home theater audio to new heights (pun intended), but how many consumers will implement surround systems with greater speaker counts when so many are relying on a sound bar speaker beneath their television screen as a surround source (or even listening, gasp, to the speakers built-in to their HDTV sets, just maybe with a pseudo-surround mode enabled).

The HRA solutions discussed here thus far are file- or physical media-based, and it's easy to see why the record labels and film studios would embrace these solutions—ownership and thus purchases are a part of the formula. But that has to be countered with an increased consumer use of streaming audio, with even more drastic data reduction/lossy coding employed. In a quick internet search, I found only one, limited catalog, HRA streaming service, limited to MQ-C capability (though not using those descriptors).

Hopefully, the day will come when consumer perception and demand rises to meet HRA/MQ standards. In the meantime, we can support these initiatives to the limited extent we can, and maintain the highest standards in our work.

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Radial & Jensen Merge

BY FRANK WELLS

CHATTSWORTH, CA—In its 40th year of business, and on the 70th birthday of then owner/president, Bill Whitlock, the contracts were inked to sell Jensen Transformers to Radial Engineering, its biggest customer.

Entering into his 25th year of

ownership, Whitlock made the determination that it was time to release control to a younger generation. Whitlock unabashedly admits that he has “strong feelings about keeping the Jensen legacy alive and untarnished,” and that Radial owner/president Peter Janis is “somebody that I can trust...my expectations are high.”

The late Deane Jensen founded Jensen Transformers in 1974. “Deane’s take,” tells Whitlock, was that even the best transformers built in the early seventies “were made by people who truly knew how to wind transformers, but none of them understood how the transformers interacted with the electronics around them.” Jensen’s designs fully considered those interactions.

Radial has embraced the Jensen

vision, along with the challenge of turning an engineering-driven company into a sales-and-marketing-driven company without sacrificing quality. “What they do is build the world’s best transformer,” Janis proclaims. “I see so many opportunities.” The lease on Jensen’s Chatsworth, CA factory and headquarters has been extended; the raw parts inventory has been increased; more computing power has been added to production, inventory and workflow analysis systems; antiquated bookkeeping systems have been updated; and more manufacturing personnel will be added.

Two additional “high-precision, Meteor numerical winders” have been purchased; one will be put into service to immediately bolster manufacturing, while the other, says Janis, “is dedicated just to R&D, to start to look at ways we can improve production efficiency and intensify our efforts in new product development.” With its own ample experience with higher volume manufacturing, Janis says that Radial is working towards a philosophy change that doesn’t change the core of the company, but which moves towards redesigns that lead to production efficiencies and more inventory on the shelf without negatively affecting product performance. The Jensen website will be rebuilt to be more mobile friendly, aiding onsite purchasing decisions.

Janis says he’s contacted key Jensen OEM clients, assuring them of a continuation of business, with more consistent supply chain performance and the possibility of future savings as manufacturing efficiencies are improved. Radial, he says, is “not being treated any differently” than any other Jensen client.

Jensen’s non-OEM business, the ISO-MAX family of transformer-based video and audio isolation and splitter solutions, is part of the anticipated path to Jensen’s long-term health, through production efficiencies and more available inventory—rep firms have been lined up to represent the line for the first time.

Whitlock has committed to staying with the company for four years, returning to “the fun part of the work” as an engineer and a roving ambassador and educator on interface and grounding issues. Janis plans to encourage Whitlock in that role, with an educational tour being planned.

Radial Engineering
radialeng.com

Jensen Transformers
jensen-transformers.com

THERE’S MORE ▶ A longer version of this article is available online at prosoundnetwork.com/aug2014.

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Summer NAMM Grows



The number of pro audio exhibitors at Summer NAMM grew 23 percent.

NASHVILLE, TN—July saw the largest Summer NAMM show in six years, as members of the National Association of Music Merchants rolled into Nashville's Music City Center. When the show opened, 438 exhibitors—103 of which were there for the first time—representing 1,510 brands debuted new products. Pro audio and technology-driven exhibitors grew 23 percent, filling up much of the expanded floor space.

The number of buyers attending Summer NAMM increased another 5 percent over 2013. In total 12,442 people registered for the event. Retailers from Japan, Venezuela, Hong Kong, and Taiwan, and exhibitors from 12 countries including China, Sweden, and Germany added to the global business

opportunities at Summer NAMM. Overall international attendance increased 19 percent over last year's event.

"The audio component is visibly growing at this show," said Grant Buro, president of Pro Audio Partners in Savannah, GA. "It's easier to get around this year, and there are more pro audio vendors. It's good to see the show growing." First-time exhibitor Derick White, co-founder of Acoustas, which builds microphones for acoustic guitars and accordions, among other products, "remarked, "Being here has really put the wind in our sails; the show is a game changer for us."

NAMM
namm.org

NewBay Media Acquires AV-IQ Online Resource

NEW YORK, NY—NewBay Media, publisher of leading commercial AV magazines such as *Pro Sound News*, *Systems Contractor News*, *Sound & Video Contractor*, *AV Technology* and *Mix*, as well as the *Official InfoComm Show Daily and Show Guide*, has acquired AV-IQ, the AV industry's Equipment, Providers Directory & Industry Resource Center, from InfoComm International.

AV-IQ is a comprehensive online resource for the pro-AV industry that includes equipment database, case studies, local service directories, product comparison tools, and much more. It features My-iQ, a personalized, cloud-based industry information resource that allows users to select sources, choose their own content, decide when to receive alerts, manage their own project lists, and search current and historical data by brand, product type, or date.

"We are excited to have this unique, valued resource join our industry-leading AV and IT focused portfolio of brands and services," says Steve Palm, CEO, NewBay Media. "The addition of AV-IQ immediately strengthens our ability to serve the commercial AV market, and expands NewBay's data, analytics and lead generation capabilities."

The AV-IQ team will continue to be based out of its Minneapolis, MN offices. Management of AV-IQ will be handled by Adam Goldstein, EVP/Group Publisher, NewBay Media AV/Pro Audio, and Robert Ames, VP/Corporate Director of Digital Media.

AV-IQ
av-iq.com

NewBay Media
newbaymedia.com

FBT Brand Returns to US Market

NEW YORK, NY—Italian pro audio manufacturer FBT is returning to the U.S. marketplace via Italian Speaker Imports, Inc., (ISI) a newly formed New York-based distributor.

ISI opened its doors on June 1, and will exclusively distribute FBT (Recanati, Italy) products throughout the United States. FBT, on the other hand, has designed and manufactured pro audio products since 1963, including its newly revamped J Series, several versions of MaxX Products, and the Mitus line array.

"We are extremely happy and proud to be working with FBT," says Jamie Villarie, operations manager at Italian Speaker Imports, Inc. "FBT has consistently made some of the world's best loudspeakers for many decades and we believe they have not yet achieved the success in the USA that they deserve. People here simply don't know enough about them. It is our goal to change this."

For now, Italian Speaker Imports' goal is to get FBT products in front of as many people as possible, from retail to production houses to AV installers. "There is no doubt of our success," states Joe Fustolo, brand manager at Italian Speaker Imports, Inc. "It's just a matter of time."

FBT
fbt.it

ISI
info@italianspeakers.us

THAT Corp. Marks Silver Anniversary

MILFORD, MA—Initially started in 1989 by senior managers and engineers from dbx, pro audio integrated circuit manufacturer THAT Corporation marks its 25th anniversary this year.

Since its founding, THAT Corporation has grown from one location in Massachusetts to an international presence, supporting a worldwide customer base through additional offices in California, Georgia, and Tokyo. THAT's product line has also expanded from its initial offering of Blackmer VCAs, RMS detectors and Analog Engine dynamics processors to include InGenius balanced line inputs, OutSmarts balanced line outputs, microphone preamplifiers and more.

"When we started THAT Corporation, our main purpose was to avoid having to rewrite our resumes and look for 'real jobs,'" quipped Les Tyler, president. "The past 25 years have gone by in what seems like a



THAT Corporation turns 25 this year.

flash. We have our customers and employees to thank for our success—the customers have kept us on our toes, but have been loyal and consistent in buying our products. Our employees keep innovating and delivering high

quality, high-performance products. We appreciate the contributions and commitment that both groups have made to our collective success."

THAT Corporation
thatcorporation.com



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www.focusrite.com/saffirepro26

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Yorkville's Long Honored

TORONTO, CANADA—Yorkville Sound founder and chairman Jack Long has been appointed to the Order of Canada, one of the country's highest civilian honors. Long is being recognized for his work as a pioneer in Canada's music retail and manufacturing industries and his commitment to musicians, customers and employees across the country.

The announcement was made by David Johnston, Governor General of Canada; the Order of Canada, was established in 1967, during Canada's centennial year, to recognize outstanding achievement, dedication to the community and service to the nation.

"Making music is a lifelong passion," said Long. "Music is something that can improve peoples' lives." Proving his own point, Long founded Canadian MI retail chain Long and McQuade in 1956 when he had the idea to sell instruments to friends in the industry. Fifty-eight years later, the chain has 65 Canadian locations serving musicians from coast to coast.

In addition to building Long & McQuade, Long also established Yorkville Sound as a separate manufacturing and distribution company in 1963. Today, the company manufactures Yorkville Pro Audio, VTC Pro Audio and the Traynor guitar and



Yorkville Sound founder Jack Long has been appointed to the Order of Canada.

bass amp brands at its sizable facility in Pickering, Ontario.

Yorkville Sound Ltd.
www.yorkville.com

Eighteen Bows Web Videos

REGGIO EMILIA, ITALY—Eighteen Sound has debuted Loudspeaker Lyceum, a new section of the company's website that hosts educational videos and information on topics pertaining to loudspeakers.

"At Eighteen Sound, we believe that sharing information is the essence of growth and common purpose," explains manager Jeffrey Cox.

The videos, hosted by R&D manager Steve Hutt, cover a variety of topics relevant to transducer/loudspeaker design, manufacture, behavior and terminology. "We are working on this series of videos with individual components rolled out on a monthly basis," adds Cox.

Eighteen Sound
eighteensound.com

Jumpin' Jazz With Yamaha

MONTREAL, CANADA—The annual Montreal Jazz Festival served up the likes of Earth, Wind & Fire, B.B. King, Tony Bennett, Diana Krall, and Nikki Yanofsky, among others. Solotech provided the majority of the audio production for the 30 stages and stacked them with Yamaha digital audio consoles.

Yamaha Commercial Audio Systems pitched in for five of the stages: Scene TD, the main outdoor stage, was outfitted with two Yamaha CL5 digital consoles and three Rio-3224D input/output boxes. A pair of CL5s and two Rio-3224Ds were in position at Theatre Maisonneuve, while Lounge Heineken used a QL5 and

one Rio-3224D, and Club Soda and Savoy both had new Yamaha QL5 digital audio consoles. The Savoy also used a Rio-3224D.

Front of house engineer Richie Forte used his own personal Yamaha LS9-32 console at the Metropolis. Yamaha Commercial Audio Systems, Inc.
yamahaca.com



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SSL Live



Misperceptions Lead To Reinvention

A recent post on the PSN Blog looked at three disparate ideas—rising vinyl record sales, the changing public library and rebounding trade shows—to explore the concept of reinvention in the Internet Age. Here's an excerpt:

The main function of libraries for centuries has been the storage and dispensing of information—something that Google can do in the palm of our hands, thanks to smartphones. Faced with the misperception that they're increasingly irrelevant, some libraries are shriveling up and dying, but others are embracing the public's new love of technology by adding all kinds of things, like MakerSpaces, which are essentially consumer-oriented tech labs. The Cleveland Public Library's MakerSpace offers use of a wide variety of tools, like a laser engraving and cutting machine; 3D printers and scanners; a vinyl-cutting machine; a photography, videography and graphics design lab; and a recording studio, complete with guitars, keyboards and a variety of DAWs, ranging from GarageBand to Pro Tools.

Is a small recording space in a library a threat to local studios? Probably not, but it's a potential boon to pro-audio manufacturers if some people try it out, get bit by the recording bug and start hankering to make their own home recording set-up instead of reserving time at the MakerSpace. While not every library has the budget or room that Cleveland's main branch does, even my local library has a few MakerBot 3D printers and a 3D scanner in its fledgling MakerSpace. The point is, formerly quiet libraries are loudly overcoming misperceptions and attracting visitors by redefining themselves and what they have to offer. That's reinvention.

For the full post and plenty of photos, visit prosoundnetwork.com/aug2014.



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/aug2014

- ▶ Nashville's Welcome To 1979 Studio talks about its move into vinyl mastering; hoped to do 1 in a year—did 250!
- ▶ Interesting photo essay on NYC's eccentric BC Studios (Sonic Youth, Eno, Afrika Bambaata)
- ▶ Nashville music business tries to save "Cowboy Jack" home studio by getting house zoned as a landmark.
- ▶ Video: Google gives Womens Audio Mission Google Glass, \$25,000 to put pro audio classes online



BLOGGINGS

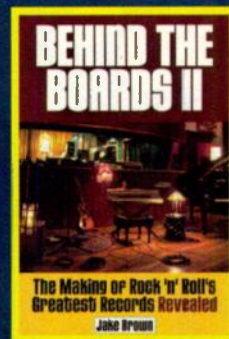
SPECTRUM RECORDING MARKS 30 YEARS

August 14, 2014 will mark the thirtieth anniversary of James Kalamasz founding Spectrum Recording Studios in Pompano Beach, FL. Over the years, the long-running facility has hosted names both big and small, all the while adapting to the changing times. Some of the notables who's come through the doors of Spectrum Recording include Juan Luis Guerra, The Four Tops, Clarence Clemons of The E Street Band, Dion DiMucci, Lorrie Morgan, Ronnie Milsap, Juice Newton, and The Doors of the 21st Century, among others.



BOOK REVIEW: BEHIND THE BOARDS II

Riding off the success of his first edition, author Jake Brown recently released Behind the Boards II, the second volume of accounts by record producers and engineers on the making of some of music's greatest hits, offering a mix of interviews and narration that reveal how famous songs like The Eagles' "Hotel California," Elton John's "Rocketman," and Lou Reed's "Take A Walk On The Wild Side" were created.



Find these blog articles at prosoundnetwork.com/aug2014.

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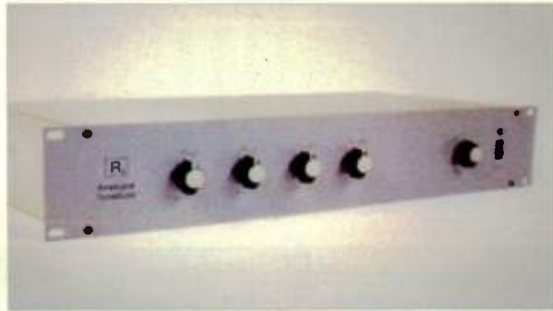
video vault



Abbey Road Remasters A New Wave Classic

The vinyl revival isn't just a U.S. phenomenon; pressing plants and mastering facilities around the world are seeing the same bump in business we've had here. Underlining the point, here's a nice video tour of Abbey Road Studios' mastering lab as engineer Geoff Pesche remasters Tears For Fears' debut album, *The Hurting*, for a 30th anniversary UK re-release. Catch the clip at prosoundnetwork.com/aug2014.

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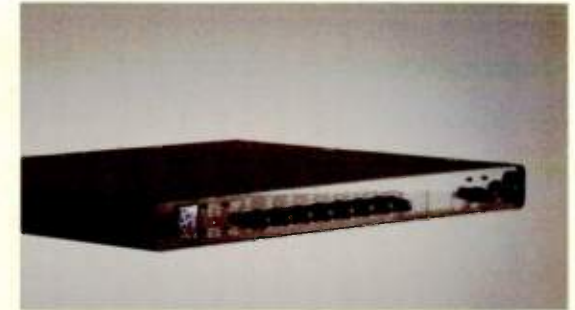
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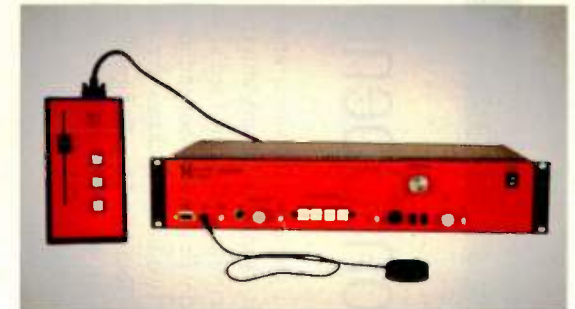
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AES Registration Opens

LOS ANGELES, CA—Registration for the AES Convention's return to Los Angeles, CA is now open. Held October 9 to 12, 2014, at the Los Angeles Convention Center in the city's revitalized live entertainment district, the four-day convention will pull from LA's diverse entertainment industry, from recording studios, post-produc-

tion facilities, television and broadcast, film, live sound, international electronic and print media, gaming, tech/web development and more.

Two badge packages are available: the Exhibits-Plus Badge (free) and the All Access Badge. The Exhibits-Plus badge will give you access to Project Studio Expo, Live Sound

Expo, Special Events and more. Best of all, Exhibits-Plus badges are completely free (advance registration required). All Access badges are available to anyone looking to take their knowledge and professional career to the next level. All Access badge-holders may attend all on-site AES events (Tickets for tech tours cost extra and can be purchased on-site).

For access to special area hotel rates, visit the AES137 Convention

Housing website for exclusive deals available only through the AES. To book a reduced rate hotel room, contact the AES Housing Customer Contact Center: Monday through Friday, 9am to 9pm (Eastern Time); 1-800-483-2433 (Toll Free U.S. & Canada); 415-979-2269 (Outside U.S. & Canada); or AESHousing@cmrus.com.

AES137 International Convention
aes.org/events/137

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JoeCo On The Move

CAMBRIDGE, UK—BlackBox Recorder manufacturer JoeCo has opened a new office to house its Cambridge headquarters. The new building incorporates office and meeting space, production and workshop facilities, as well as a dedicated development and testing area for the expanding BlackBox product range. The move coincides with the forthcoming release of the company's latest product, the new BlackBox BBR1MP Recorder with integrated mic preamps, and the expansion of its team.

"Our new workspace has been several months in its planning and construction," says JoeCo's Joe Bull. "We will continue to sub-contract many of our operations, as this has proved very successful so far in the growth of the company. However, with an expanding product range, requirement for additional staffing and extra space, it made sense for us to extend our current facilities."

JoeCo
joeco.co.uk

Clair Rebrands

LITITZ, PA—In a move intended to clarify brand identities, Clair Bros. Audio Systems, Inc. has announced a new trade name and logo for its audio, video and lighting (AVL) integration division. Now named Clair Solutions, this new name will serve as the company's sole representation in the AVL integration industry.

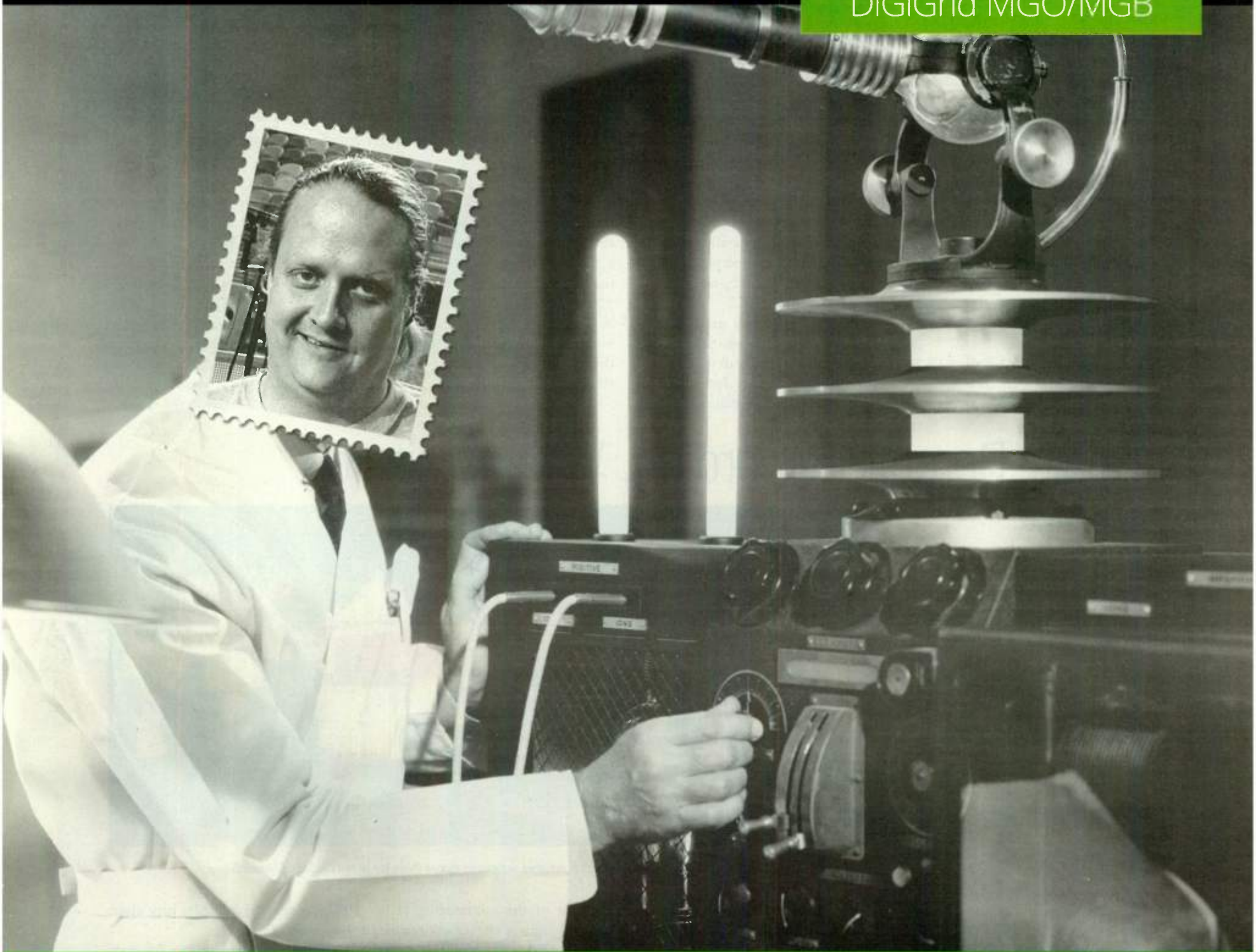
The previously established Clair Brothers brand will continue to operate as a professional audio products manufacturer. As a result, each division will be able to function independently and focus on separate and dis-



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DiGiGridMGO 128ch Optical MADI-to-SoundGrid Interface



DiGiGridMGB 128ch Coaxial MADI-to-SoundGrid Interface

Spicing The Mix In Philly

BY STEVE HARVEY

PHILADELPHIA, PA—At age 13, he started building computers; at 16, he began designing speakers and established a business custom-configuring PCs; and by age 20, he was restoring vintage analog mixing consoles and other studio equipment. The following year, Alex Santilli, then 21 years old, cold-called John Storyk, architect, acoustician and founding partner at Walters-Storyk Design Group (WSDG); his vision, Spice House Sound, officially opened for business in July.

Having worked his way from technician to engineer to manager at a Philadelphia studio, Santilli saw an opportunity to build his dream facility when the business was forced out of its location. Finding a late nineteenth-century carriage house in Philadelphia's increasingly gentrified Fishtown neighborhood, he moved into the adjoining house and began designing and constructing his ideal recording studio.

"John picked Matt Ballos [WSDG's project manager] to work with us," says Santilli. "The three of us



Located in an old carriage house in Philadelphia's Fishtown neighborhood, Spice House sports a WSDG-designed a 650-square-foot live space with a 400-square-foot, fully isolated control room.

bounced emails between us. I would send Matt these long lists of requirements and ideas. I had all these measurements and data and plots. I knew exactly what I wanted, but I didn't know how to draw it."

He adds, "I'm very much a technician. I think Walters-Storyk as a group liked working with me."

With 2,000 square feet of usable space and a 25-foot ceiling to work

with, WSDG designed a 650-square-foot live space with a 400-square-foot, fully isolated control room—a room-within-a-room construction that accommodates 10 people. A 120-square-foot iso room doubles as an overflow mix station while a 90-square-foot sound lock between the studio and the house can also serve as an iso booth.

In addition to variable acoustics

wall panels, the tracking space also includes a novel moving cloud that can alter the room's reverb time by as much as 50 percent. "I said I wanted at least 35 percent of the surface area from the center of the live room to be adjustable treatment," explains Santilli, noting that Ballos suggested the adjustable cloud. "The room is so large that the only way we could accommo-

(continued on page 27)

Really Remote Recording, With A Mission

BY STEVE HARVEY

CAPE TOWN, SOUTH AFRICA—In August 2013, *Wired for Sound*, a mobile studio funded by Open Society Initiative for Southern Africa (OSISA), drove around Mozambique, even into the most isolated regions, recording musicians of all ages and experience. The results of that project, a 17-track album entitled *Wired for Sound Mozambique*, became available on iTunes in June, also spawning a radio documentary, photo essays and video.

The project is a collaboration between two members of Cape Town-based Afro-fusion band Freshlyground, founder Simon Attwell and guitarist Julio Sigauque, who was born in Mozambique, and radio producer Kim Winter. Freshlyground is the band behind Shakira on "Waka Waka (This Time for Africa)," the official song of the 2010 FIFA World Cup.

Working with the National Community Radio Forum of Mozambique, the team sought assistance from local radio staff in each province to help them find interesting



Simon Atwell spent two months traveling to musicians in isolated regions to record them for *Wired for Sound Mozambique*.

venues and musicians with whom to work, recording them over a two-month period in five separate regions in the north of the country. The team worked with the local community radio stations to organize interviews with the participating musicians and play the initial field recordings, also relying on their assistance to find local accommodation and provide introductions to the local authorities.

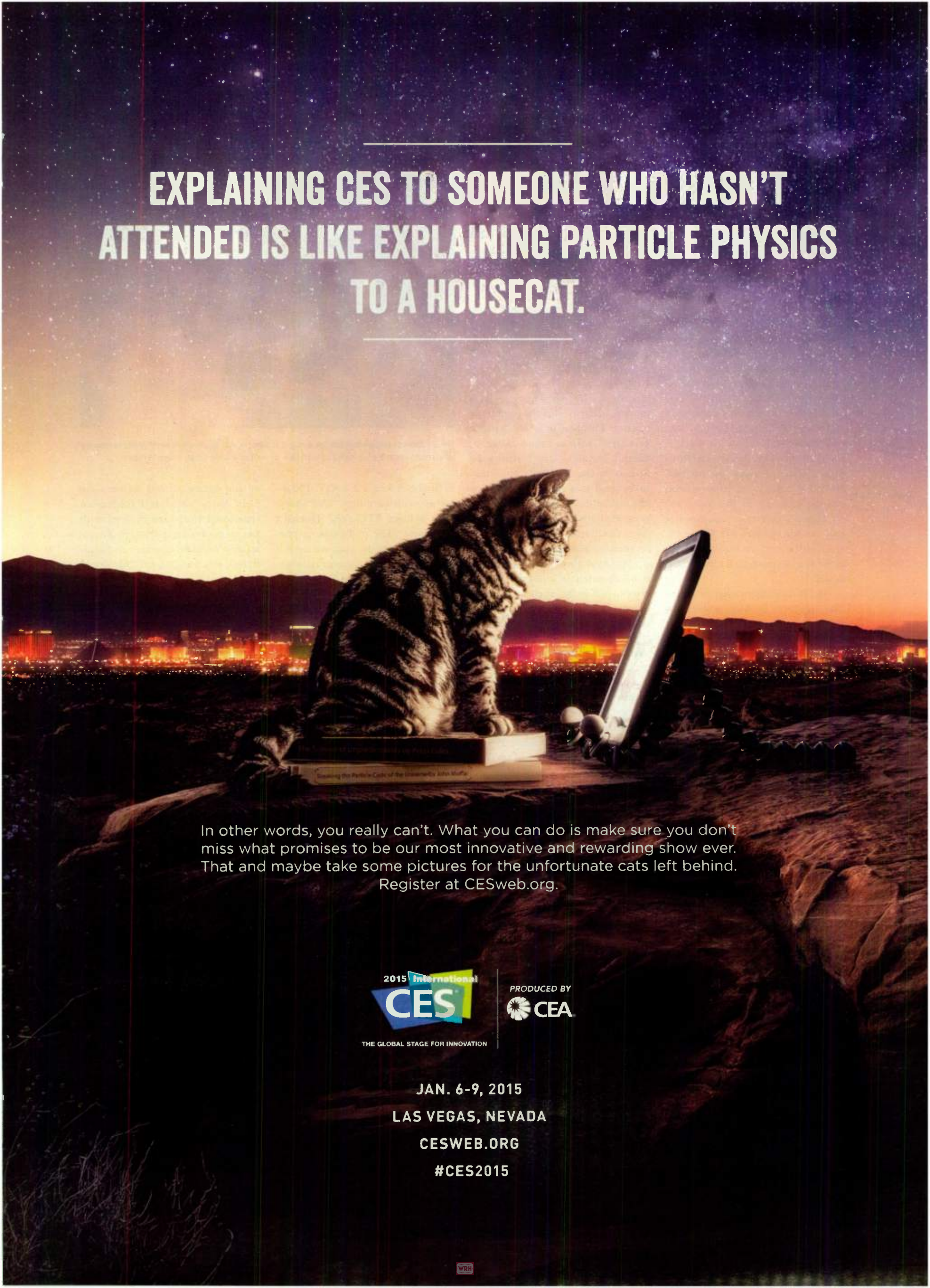
"One of the community radio stations' biggest challenges remains a clean and uninterrupted power source," reports Atwell by email. *Wired for Sound's* rolling rig is comprised of a Toyota Hilux 4x4 outfitted with a solar panel and loaded with portable recording equipment. The solar panel charges a 115 Ah battery, which is also connected to the vehicle's alternator, and feeds a 200 W pure sine wave inverter.

"This gives very reliable, very clean power," he says.

"This also gives us the freedom to record anywhere. Plugged into this, I used a MacBook Pro running Logic 9, which was mostly fed by AKG 414 and 214 microphones through a Focusrite Scarlett 18i20. The interface and AKG microphones were sponsored by Marshall Music in Cape Town," he says.

(continued on page 30)

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Bountiful Options, Abundant Flexibility

BY FRANK WELLS

While noted as the USA's top online/catalog retailer of professional audio and musical instrument gear in the USA, Sweetwater Sound is also home to a unique and multi-faceted suite of studios, with an equally versatile staff.

Sweetwater Studios originally specialized in corporate work, including the creation of jingles for local and national clients. In 2012, then Nashville-based producer/engineer Mark Hornsby joined Sweetwater Studios. With the title of director of Music Production and Artist Relations, Hornsby was tasked with expanding the services available through Sweetwater Studios. "When I came on board," Hornsby elaborates, "the mission changed, to extend the Sweetwater Experience to the studios—not only for our vendors and for people at GearFest and customers, but to make it a destination for musicians as well."

The Russ Berger-designed rooms that are home to Sweetwater Studios were finished in 2008 as part of Sweetwater's new headquarters. An Avid (then branded Digidesign) D-Control was the nerve center for the flagship Studio A.

The gear complement in Studio A was recently revamped to accommodate "all the needs of recording artists," as well as the traditional business of Sweetwater Studios and the varied working proclivities of the staff of nine. "Everybody has different preferences," Hornsby explains. "I grew up working on consoles and still have an affinity for that. Some of the younger guys on the team have grown up just using pieces of outboard gear [along with Avid's Pro Tools]—you want this sound on the kick, use a tube preamp here or a FET compressor there. That's a different preference. Some people like mixing in the analog domain. Some people like just working completely in Pro Tools. That's also true of our retail customers. So, when Avid came out with the new S6 control surface, we talked about how to incorporate the new technology into a room that can fit the preferences of 90 percent of the people that walk into it."

The answer is a unique hybrid console that's been informally dubbed the "Neve 6"—a 15-foot Sterling desk that houses, in part, an Avid S6 control surface, two Rupert Neve Designs 5059 Satellite Summing Mixers and a Portico II

Master Buss Processor. There're also 36 channels of the new Rupert Neve Designs Shelford Series modules—27 Shelford 5052 mic pre/EQs and nine Shelford 5051 EQ/Compressors—that combine select circuits from both Rupert Neve's modern designs and the venerable classics. The Shelfords are "special preamps" with a broad range of flexible features, says Hornsby. In Studio A, the Shelfords are wired to be used as a front-end or as 36 channels of processing, meaning the combined RND gear can serve the sonic function of an analog console for tracking and mixing.

The Avid Pro Tools | HDX rig is 64 channels in and out. "If you want to mix in Pro Tools and use the 36 channels of Neve EQs as inserts, you can do that," says Hornsby, "or put the EQs of the Neves on the inserts of the summing; take your pick." There's also a host of premium processing available—Universal Audio LA2A and 1176s, an SSL XLogic G compressor, an API 2500 compressor, ELOP and Vari-MU compressors and a Massive Passive EQ from Manley Labs and two 500 series racks with a variety of processors and pres from the likes of API, Shadow Hills, Chandler Limited, Focusrite, SSL and Millennia Media. Another rack of preamps includes the Daking Mic Pre EQs, Focusrite ISA430 MKII Producer Pack, a Universal Audio 4-710d, and a pair of PreSonus ADL 700s. "It's a plethora of solid-state, transformer and tube gear," Hornsby says of Studio A's 81 channels of analog processing.

The Avid S6 is the driving heart of the system, says Hornsby. "The S6 is a very powerful, very fun-to-use work surface, all the way down to the meters where you see the wave forms moving in real time. It also banks extremely fast, making navigation of large sessions a breeze." The customizable S6 control surface spec'd for Studio A sports 24 faders, nine rotary knobs per channel strip and the touch-screen master section.

As in other rooms in the facility, monitor control is via a Dangerous Monitor ST controller. The ST outs



The equipment complement in the A room at Sweetwater Studios has been newly revamped to accommodate a wide range of workflow as well as a wide range of applications.

in Studio A feed a 2.1 ATC 150 array as main monitors. "I've always been a huge ATC fan," Hornsby confesses. "The mid-range is phenomenal. With the sub, we have it dialed in to be a full-range monitoring system." A pair of Focal SM9s are also fed by the Dangerous Monitor ST. That makes three available speaker systems, counting the SM9s as two since they operate in both two- and three-way modes.

The main business of Sweetwater Sound is sales, and sales training is taken seriously, including the storied Tuesday and Thursday morning sales meetings where vendors come in to highlight their products. "Our sales engineers come to our studios to ask questions about gear, to see the gear in use," says Hornsby. "It's important from that aspect as well. We're educating our sales engineers who in turn are educating customers." Some of the manufacturer presentations even include live sessions in the studios, with audio and video piped into the main theater—all of the studios and the theater are interconnected.

"In the studios, we do anything," says Hornsby. "We work with everyone from Grammy Award-winning artists to local singer-songwriters." One example is a recent "proactive project" with Counting Crows. Coproducer Shawn Dealey brought in live tracks from Crows tour performances. The live tracks were mixed, and a 90-minute video was shot

on the mixing process for the song "Mr. Jones." Avid and Telefunken sponsored the video project, with the video available through Sweetwater's YouTube channel, and multitrack mix sessions for "Mr. Jones" and "Hard Candy" available for free download on Sweetwater's website. Social media is "a big component" of Sweetwater's educational efforts. "We have over 36 million views on YouTube and 174,000 followers on Facebook," Hornsby reports. "That makes us unique. In that sandbox, nobody can do what we can do." Sweetwater also hosts recording workshops and songwriting workshops.

Sweetwater Studios' production team boasts "300 years combined experience in recording and producing music in all genres" says Hornsby. "There still is a corporate element to what we do—national jingles, for example. There are guys on our staff that can lock themselves in a room and come out hours later having played every part on a song."

Hornsby emphasizes that Sweetwater Studios are not in competition with their customers, but rather actively seek out opportunities such as the Counting Crows project to provide educational content for its customers. Hornsby concludes, "It's a win-win for everyone."

Sweetwater Studios
sweetwaterstudios.com

STUDIO: SWEETWATER STUDIOS OWNER:
CHUCK SURACK LOCATION: FORT WAYNE, IN



There's more ▶ Watch the Sweetwater Studios-produced video of the Counting Crows "Mr. Jones" mixing session and download the session tracks to follow along at home via prosoundnetwork.com/aug2014.



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One Man's Personal Studio Essentials

In his Continuing Adventures In Software, Rich Tozzoli finds that he relies as well on core hardware tools.

Today I was working in my studio, composing some TV cues, and I took a moment to just look around. I realized that my setup was crafted over the years for the way I work, and that it wouldn't necessarily be as effective for someone else. Commercial studios are setup fairly generically, to get as many people in and out while providing as much high-level gear as possible. But our home setups are where we can customize, modify, experiment and evolve. And that got me thinking about a few of the most valuable pieces of studio hardware that I've acquired over the years and how they've helped me get the job done countless times.

Here they are, in no particular order:

FOCUSRITE ISA 428 QUAD PREAMPLIFIER:

I've got the original version, not the 428MKII with the larger knobs. Wow, if I think about the amount of sessions I've used this on...It's simply four channels of high-quality Focusrite preamp, VU and LED metering, as well as a digital I/O card with optical out. It's got ADC soft limit, a filter (which I tend not to use), Mic/Line/Instrument inputs (four 1/4-inch DI inputs on the front, XLRs on the rear), and a useful variable impedance capability (which I actually do use). In my studio, it doesn't live in a rack, as I'm constantly taking it out for mobile or location sessions. No doubt, this is a clean, lean preamp machine.

EVENTIDE H-9 HARMONIZER MULTI-EFFECTS PEDAL:

This is a fairly new addition to my

family, but wow, what a powerhouse for guitar, bass and keyboard effect processing. What makes it so cool is the fact that it's modular and it can employ any of Eventides' stomp-box sounds—and then some.

Effects can be downloaded into the box via USB from Eventide's website, which means it's not a fixed dead-end piece of hardware, but what I like about it the most is the ability to control it via Bluetooth from my iPad or iPhone. You can, of course, control it from the box itself, but with my iPad on the desktop, I'm able to dial in sounds that would be challenging without it, and save them for future use. Every time I plug into it, I find a new inspiration, and that's what makes it so valuable to my creativity.

MANLEY MASSIVE PASSIVE EQ:

This bomber costs a nice pile, but wow, is it worth it. Nothing like putting your DAW mix through a few tubes and some metal film resistors, film capacitors and hand-wound inductors. While it's a four-band EQ, I tend to use mostly mids and lows, which to me are its specialty. While I have the UAD software version and use it, this hardware version resides as an insert on my master fader. There's nothing like tweaking some great knobs.

GRACE M906 MONITOR CONTROLLER:

This ultra-clean monitor controller easily handles whatever you put into it, from stereo to full 5.1. It's a bit pricey, but I've never regretted the purchase. I feed an optical cable to it from my Pro Tools HDX rig for stereo and 5.1 mixes up to 48 kHz, and an AES3 digital cable for sessions up to

(continued on page 57)



Home Suite Home: Rich Tozzoli's primary work environment.



Leaning on Support

Many people maintain that DAWs have evolved to being much the same—they all cut, paste, copy, import, export, etc. Yet the more you travel into a DAW's extremities, the more differences you'll find—and support has become an oft-overlooked “feature” of increasing importance. After all, when your livelihood depends on software, you can't afford roadblocks. Although it's not too hard to troubleshoot or find workarounds for some issues, if there's a “known issue” that involves software, you're probably not going to venture into the code and fix it.

Support is a delicate balance for companies because it's expensive to provide quality support, yet users expect it. There are basic-

products you've bought from them (even if the products are from different manufacturers).

But if you're technically savvy, often the fastest support method is to “ask the internet”—type “[name of software] [type of problem] known issues” into a search engine to discover what others have experienced. The time required to uncover something useful can even be shorter than waiting on hold for tech support.

When companies do offer free support, it's often part of a mix of knowledge-base articles and official or unofficial user forums. The quality of forums varies wildly depending on the moderation and user base, but searching for contents within the forum will often

If you're using computers for music production, you're joined at the hip with the makers of your tools.

ly two needs for support: getting something to work initially (e.g., installation and authorization), and after-the-fact, “how can I do this?” support. But there's a bewildering array of support options from different companies. Some offer free support for a limited period of time, after which you need to pay. This might be per incident, or you might be able to choose from one of several support plans covering a certain amount of time. Or there might be free email support, but person-to-person phone support—with its much faster response time—requires payment from day one.

One limitation with manufacturer support is they'll typically support only their products. If you're having a conflict with another company's software or hardware interface, good luck. However, there are alternatives; Obedia.com is a “non-denominational” support company that sells bundles of time. You can grant their techs remote desktop access, which lets them analyze your system for conflicts. I once had a perplexing problem that they solved in 10 minutes, so I can vouch for this approach. Sweetwater, which places a huge emphasis on customer service anyway, can also do remote access for troubleshooting

uncover related threads, and some companies even have staff (or “superusers”) monitoring forums and supplying answers. Having a mix of options also has the potential to cut down on response times. A representative saying “please read knowledge base article TNV-1003 on video synchronization, then call back if you still have problems” takes less time than walking someone through synching to video.

If you do need support, always follow the rules. Companies have protocols, and issue support tickets. Once you're in the system, be responsive to requests for more information and be aware you're in a queue; you can't push to the front of the line. The more complete the information you provide, the better—even if you're not sure it's relevant. For example, with Windows, it's common for some graphics drivers, high-resolution gaming mice and motherboards that enable a floppy disk port (when there's no floppy disk drive) to cause problems.

The bottom line is if you're using computers for music production, you're joined at the hip with the makers of your tools, so, ideally, support should be a two-way street. No software is bug-free (a trip to any software manufacturer's

(continued on page 57)

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ARTIST: RAGAN WHITESIDE

ALBUM: QUANTUM DRIVE

LABEL: RANDIS

PERSONNEL:

Produced by: Dennis Johnson, Bob Baldwin, Ragan Whiteside

Engineered by: Dennis Johnson

Studios: Uppa Room South (Marietta, GA)

Mastered by: Matt Noble

EQUIPMENT NOTES: PreSonus Monitor Station; Apple Logic 9; Focusrite Saffire Pro40 interface; Vintech X73 preamp; Neumann TLM 103 mic; Yamaha NS-10 M, Mackie HR824 studio monitors



ARTIST: KAWEHI

ALBUM: ROBOT HEART

LABEL: SELF-RELEASED

PERSONNEL:

Produced by: Paul Wight

Engineered by: Paul Wight

Studios: Blacklodge Recording Studio

Mastered by: Brian "Big Bass" Gardner

EQUIPMENT NOTES: Avid Pro Tools 9; Ableton Live Suite 9; Sherman Filterbank, TC-Helicon Voicelive Touch 2 processor; Novation Mininova synthesizer; Neumann M149 microphone; Yamaha NS-10 M studio monitors



ARTIST: HALF JAPANESE

ALBUM: OVERJOYED

LABEL: SELF-RELEASED

PERSONNEL:

Produced by: Half Japanese

Engineered by: Craig Brown

Assistant Engineer: Jared Paolini

Studios: Tempo House (Baltimore City, MD)

Mastered by: John Dieterich

EQUIPMENT NOTES: Neotek Series 1 console; Avid Pro Tools 9; Manley VoxBox processor; Dynaudio BM6A studio monitors



ARTIST: ALVVAYS

ALBUM: ALVVAYS

LABEL: POLYVINYL RECORDS

PERSONNEL:

Produced by: Chad VanGalen

Engineered by: John Agnello

Assistant Engineer: Alec O'Hanley

Studios: Yoko Eno Studio (Calgary, Canada), Fluxivity Recording (Brooklyn, NY)

Mastered by: Sterling Sound

EQUIPMENT NOTES: Neve 80 Series console; Avid Pro Tools HD3; ATC SCM150ASL, SCM20ASL, Yamaha NS-10 M studio monitors



ARTIST: YONATAN GAT

ALBUM: IBERIAN PASSAGE

LABEL: JOYFUL NOISE

PERSONNEL:

Produced by: Yonatan Gat

Engineered by: Yonatan Gat

Assistant Engineer: Joao Brandao

Studios: Estúdios Sá da Bandeira, Porto, Portugal

Mastered by: Michael Tucci

EQUIPMENT NOTES: Amek M1000 console; Otari MTR-90 mkII 2-inch tape machine; Studer A80 2-track recorder; Dynacord Tube Echos; AKG BX20 spring reverb; Melodium 42b ribbon microphone; B&W DM302 studio monitors



ARTIST: HEAVEN'S JAIL

ALBUM: ACE CALLED ZERO

LABEL: HEART BREAK BEAT RECORDS

PERSONNEL:

Produced by: Matthew Houck

Engineered by: Ben Greenberg

Studios: Mobile set up in Connecticut

Mastered by: Josh Bonati

EQUIPMENT NOTES: Avid Pro Tools; Apple Logic



ARTIST: TREVOR HALL

ALBUM: CHAPTER OF THE FOREST

LABEL: VANGUARD RECORDS

PERSONNEL:

Produced by: Warren Huart, Trevor Hall

Engineered by: Phil Allen, Warren Huart

Assistant Engineer: Jake Gable, Nico Grossfeld, Sam Martin

Studios: Spitfire Studio (Laurel Canyon, Los Angeles, CA)

Mastered by: Adam Ayan (Gateway Mastering)

EQUIPMENT NOTES: SSL 4000 E console; Avid Pro Tools HD; BAE 1028, Lavry Blue mic preamps; Spectrasonics 610, Vertigo VSC 2 compressors; Pulse Techniques EQP-1A3, EQM-1A3, Phoenix DRS EQs; Peluso P47, Lewitt LCT 640 microphones; Genelec 1032 studio monitors



ARTIST: LIKE SWIMMING

ALBUM: STRUCTURES

LABEL: DIGSIN

PERSONNEL:

Produced by: Like

Swimming, Brian Malouf
Engineered by: Linn Fijal,

Lennart Ostlund

Studios: Cookie Jar

Recording (Studio City, CA)

Mastered by: Dave Cooley (Elysian Masters) and Jim Demain (Yes Master)

EQUIPMENT NOTES:

Neve 8068 console; Neumann U87, 67, 47, Royer R-121 microphones; TAD Reference One studio monitors



ARTIST: SOFT SWELLS

ALBUM: FLOODLIGHTS

LABEL: MODERN OUTSIDER

PERSONNEL:

Produced by: Dave Lynch, Jon Visger

Engineered by: Dave Lynch

Studios: The Electric Zoo (Eastbourne, UK)

Mastered by: Brian Gardner (Bernie Grundman Mastering)

EQUIPMENT NOTES: SSL AWS 900 console; Avid Pro Tools 9 HD 3; Apogee UV22 converter; Pultec MB1 Valve, Fet 47 AN Valve 47 mic preamps; Urei 1176 compressor; AMS, EMT Gold Foil, AKG BX20 Spring reverb; KRK V8, Dynaudio M3 studio monitors



ARTIST: FLINTFACE

ALBUM: HOPE

LABEL: TELL THE REST RECORDS

PERSONNEL:

Produced by: Ross Hogarth

Engineered by: Ross Hogarth

Assistant Engineer: Alec Henniger

Studios: The BoogieMotel (Woodland Hills, CA),

Soundmine (Strausburgh, PA), Fonogenic Studio (Van Nuys, Los Angeles, CA)

Mastered by: Gavin Lurssen (Lurssen Mastering)

EQUIPMENT NOTES:

Avid Pro Tools; Chandler LTD processor; Pulse Techniques EQ; Royer Labs microphones; ATC studio monitors

notes

Swing House Moving

LOS ANGELES, CA—Swing House Studios (swinghouse.com), which in nearly two decades of business has hosted Aerosmith, Shakira, Coldplay and numerous others, will relocate to a 21,000-sq-ft facility in L.A.'s Atwater neighborhood later this year. The new facility will offer recording and writing rooms, production and rehearsal stages, and backline, audio and staging rental departments.

Yaniv Outfits with GC Pro

WESTLAKE VILLAGE, CA—Yaniv Farber has created a production facility with equipment sourced through Guitar Center Professional (gcpro.com), including an Avid Pro Tools|HDX system, Apogee converters, Tube Tech MP2A mic pre, Focal SM9 monitors and a collection of AKG, Blue, Neumann, Sterling Audio and Sennheiser microphones.

VK Sponsors Master Class

HOLLYWOOD, CA—The latest Studio Prodigy Master Class Series, sponsored by Vintage King Audio (vintageking.com) plus The Recording Connection Audio Institute, Royer, Mojave, Waves, EastWest Studios, F-Pedals, Equator Audio and Delta H Design, featured two days of sessions at Hollywood's EastWest Recording Studios plus two days at Bernie Grundman Mastering with renowned producer/engineer Eddie Kramer.

Spitfire Releases Bonham Set

LONDON, UK—Spitfire Audio (spitfireaudio.com) has released HZ02 - Hans Zimmer Percussion Los Angeles, the composer's second cinematic percussion collection for Native Instruments' Kontakt, which features drummer Jason Bonham recorded in various L.A. area scoring stages and Zimmer's The Cathedral space.



is having a renaissance; I want that to be an artistic renaissance, as well.”

“I think he’s tapped into an opportunity there in Philadelphia,” says Storyk, also noting the city’s close proximity to New York and Washington, DC. “It’s a commercial studio with world-class specs, but he’s made it feel home-spun, very comfortable and low key.”

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Spice House Sound
www.spicehousesound.com



THERE’S MORE ▲ Catch “It Is Written” by Cape Wrath, recorded at Spice House, at prosoundnetwork.com/aug2014.

Spice House owner Alex Santilli with the fully rebuilt Audiotronics 700 Series inline analog console he restored himself.

Spice House

(continued from page 20)

date that was through a large amount of moveable ceiling treatment.”

These days, everybody records at home, Santilli continues. “There’s really not a lot of large, tuned rooms, especially in Philadelphia. We wanted to maximize the volume but also make it flexible, so you could have a huge space without all the clutter of less-than-20 millisecond reflections. We wanted to offer something that people couldn’t do at home, at a quality level that they couldn’t get at home, either.”

Storyk adds, “Generally speaking, for a room with volume like that, we

pacitors and uses higher quality parts than you can [typically] buy in audio equipment.”

The soffit-mounted main monitors are Santilli’s own design and incorporate Peerless and SD Acoustics drivers. “There are only a couple of other speakers in the world that have the same goals,” says Santilli, noting that the design “is the most ideal for transient response, for sounding natural to the ear and for replicating complex tonal qualities. It’s the least lossy, the most coherent. I’ve been working on them for years.”

As for outboard gear, “I built some 1176s with all the original important parts. We have restored, original Pultec EQs and I have a couple of other pieces that I modified.”

In addition to offering Pro Tools,

Santilli is working with the local Recording Academy chapter to initially bring in business. “I really want to focus on all the incredible artists in Philadelphia who don’t have anywhere world-class to record. I want to bring the soul of Philly back. The city

“It’s a commercial studio with world-class specs, but he’s made it feel home-spun, very comfortable and low key.”

John Storyk

design it on the bright side. We make the low frequency response correct—because that’s where the problem is: runaway low frequency response. Once we get that, we start adding, on a variable basis, broadband mid-frequency adsorption as we need it.”

Santilli, whom Storyk refers to as a “gear whisperer,” has outfitted the new control room with some unique pieces of audio technology. In pride of place is a fully rebuilt Audiotronics 700 Series inline analog console, serial number 20. “It had been in the basement of a church for years. No one knew what it was, so they sold it to us for \$1,500, which was a steal,” says Santilli. “Not only did I restore it, but I redesigned the signal path to be the cleanest, most optimal circuit. It’s direct-coupled with no ca-

Ableton and Logic—running on custom-configured computers, of course—Spice House also offers tape-based recording: “I have an [Otari] MX-80 that I spent about eight months redesigning and rebuilding. I have empirical proof that it’s the flattest tape machine that exists. I replaced about 2,000 components in it—it was a labor of love.”

The microphone complement also includes some gems. In addition to his favorite, a Klaus Heine-modified Neumann U 67, he says, “Our [AKG] C12 is one of the first ever made and has a different circuit design and body than the later ones. Not to mention all our old RCA mics—44, BK-5B, 74A, 74B; we had them restored by one of the guys who worked at RCA.”

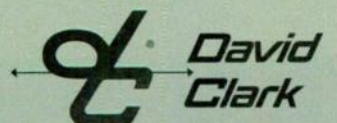


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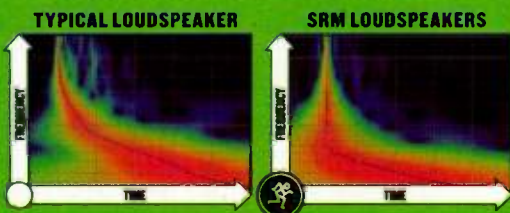
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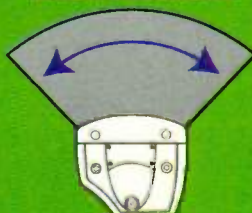
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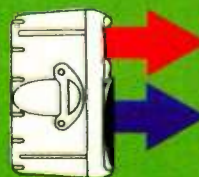
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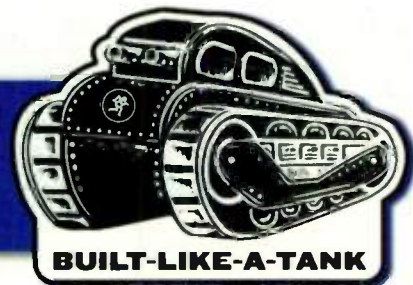
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WRH

Wired

(continued from page 20)

Many of the tracks feature full productions, overdubbed onto the initial field recordings in hotel rooms, Atwell's apartment and other locations, according to the availability and location of the musicians, plus some studio time for tracking drums.

Additional collaborators include prominent musicians from South Africa and Mozambique, including blues guitarist Albert Frost, classical guitarist Derek Gripper and saxophonist Buddy Wells, as well as members of Freshlyground.

"Julio and I spent quite a bit of time working through the recordings with a few instruments lying around, checking out which lent themselves to additional layering, and what sort

of sounds and styles," says Atwell. He also notes, "There was no real budget for this."

The tracks were mixed by Dave Langemann, who works out of Digital Forest Studio in Cape Town, and mastered by Tim Lengfeld at TL Mastering in Stellenbosch, South Africa. All of the documentary post production was performed at Atwell's apartment.

The iTunes release date coincided

with Mozambique's 39th Independence Day celebrations on June 25, 2014. The album spans a variety of genres, from traditional zouk, Marabenta and Chimurenga to modern rap, rock and jazz, with performances by traditional instrumentalists, contemporary singer-songwriters, MCs, choirs and bands.

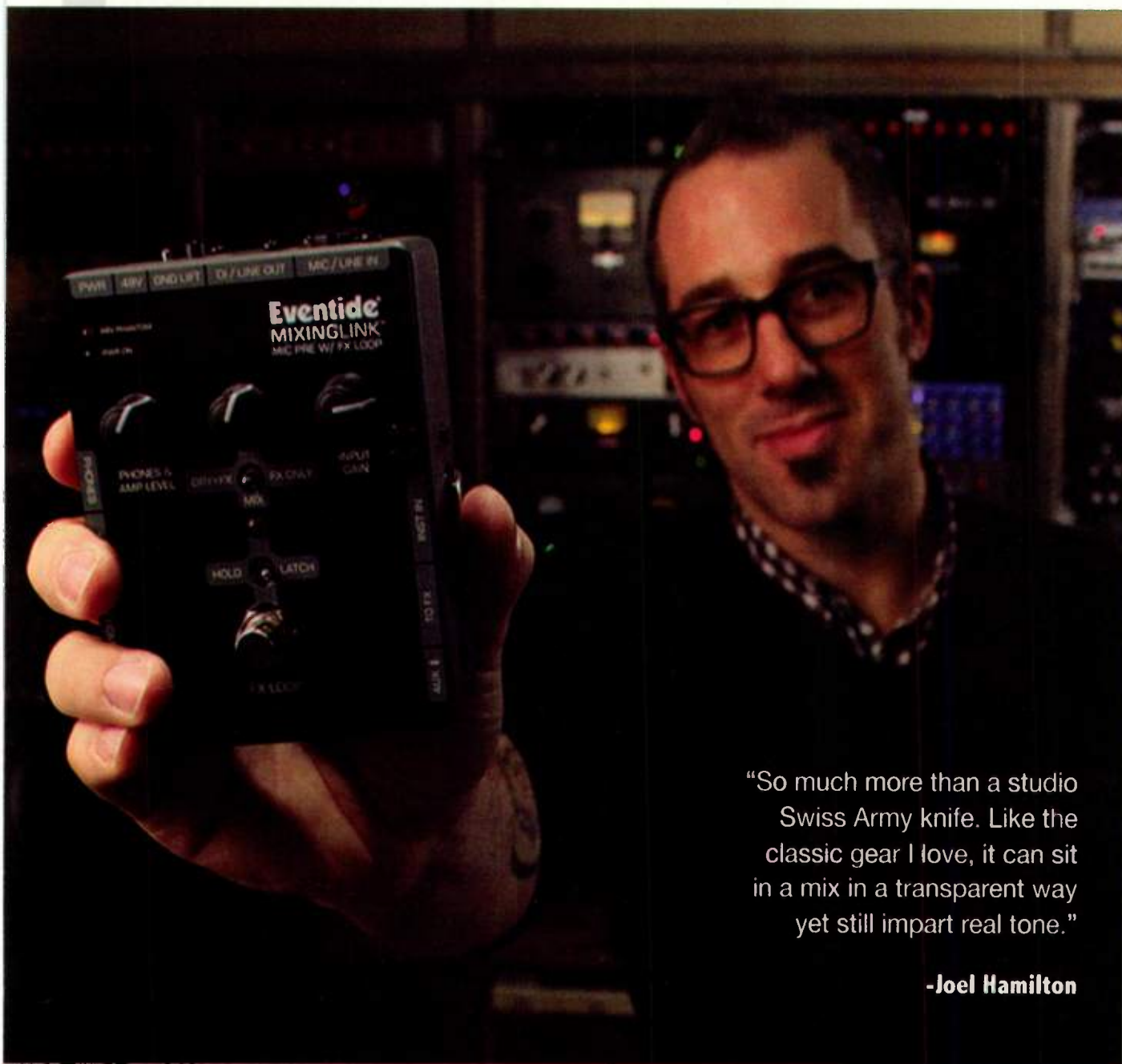
One of the principal motives behind the project is to raise sufficient funds, via album revenue and sponsorship, to establish more permanent music production facilities not just in Mozambique but also in Malawi, Wired for Sound's next destination. "I've had commitments from various suppliers for basic studio set-ups to be supplied at manufacturer prices," reports Atwell.

"We are looking at installing a good-quality, two-channel interface, coupled with two microphones, headphones, software, a laptop and a pair of studio monitors. We will be working with the radio station managers in Mozambique to install these once we've raised the capital."

Malawi, which the team plans to visit in September, will build on Wired for Sound's pilot program in Mozambique, he continues. "We will again focus on community radio stations as an entry point to the community and a base for the studio. Our focus will shift a little towards installing and training on basic studio set-ups—hopefully solar-powered—in the radio stations." The underlying idea is to promote local music and generate content for the community radio stations, says Atwell.

In planning for the next trip, he continues, "We have included hardware in the budget for Malawi, so we will be doing the installation and training on-site whilst recording the artists, leaving them with the basic know-how and gear to continue." Plus, on this next venture, he says, re:educate, a New York City-based community arts organization, will be on-board facilitating hip-hop collaborations in real time.

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THERE'S MORE ▲ See a behind-the-scenes look at the making of *Wired for Sound Mozambique* at prosoundnetwork.com/aug2014.

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Audio Rents Faces Changing Times, Industry

BY STEVE HARVEY

HOLLYWOOD, CA—Audio Rents, co-located with Hollywood Sound Systems in a building of some significance to the film and television audio post production community, could soon face the wrecking ball. The building, once home to Group IV

Recording—reputedly the first music scoring facility independent of any film studio—may well be the next victim of the city of Hollywood’s current high-density growth.

Co-owners Angel Balestier and Dennis Sands opened Group IV Recording, located on Wilcox Avenue at Sunset Boulevard, in 1976, at a time when film and television music was recorded and mixed live, typically to film. The facility’s credits included network shows such as *Cheers*, *Hill Street Blues* and *St. Elsewhere*, and numerous major films, including *On Golden Pond*, *Back to the Future* and almost every movie in the *Rocky* series.

The interior remains largely intact. Hollywood Sound warehouses gear in the live room, which once could accommodate a 60-piece orchestra (composer Bill Conti’s *Rocky* 24-tracks are still stored in the back), while Audio Rents occupies an area previously divided into edit bays. The original machine room and live chambers have been given over to of-



Bob Burton, chief engineer at Audio Rents, shows off a stack of vintage Pultec EQP-1A EQs topped by a rare Pultec MAVEC channel strip topped by a rare Pultec MAVEC channel strip. Audio Rents inventory amounts to a pro audio museum.

ice and storage use, and Hollywood Sound’s demonstration Yamaha Nuage and nearfield monitor selection sit in a former mix room.

According to Bob Burton, chief engineer at Audio Rents, the building is currently in escrow, the potential purchaser a Chinese investment group

that plans to raise a multi-story hotel. That said, several previous prospects have fallen out of escrow, he reports. But with hotels, as well as a dormitory for one of the local performing arts schools, going up all around the building, it seems only a matter of time before the demolition crew moves in.

briefs

DPA’s Star Rises

LOS ANGELES, CA—Daniel S. McCoy, CAS, sound supervisor for ABC’s *Rising Star*, is using DPA (dpamicrophones.com) d:dicat 4017 shotgun and d:screet 4061 omnidirectional miniature mics with Wisycom 24-bit/96 kHz wideband transmitters and receivers, supplied by New York-based Gotham Sound, to capture host Josh Groban and mentors Ludacris, Keshia and Brad Paisley.

Perez Makes Waves

TEL AVIV, ISRAEL—John Perez, live broadcast engineer on *Jimmy Kimmel Live*, regularly uses the Waves (waveslive.com) Dugan Automixer and Waves WNS Noise Suppressor on his broadcast audio signal chain, which comprises a Calrec console with MADI in and out of MultiRack Native running on a MacBook Pro, an SSL MADI Extreme interface and Magma PCIe to a Thunderbolt chassis.

Lectrosonics Gets Lucky

LOS ANGELES, CA—Digital Hybrid Wireless technology from Lectrosonics (lectrosonics.com) helps capture audio on CBS’ TV show *Lucky Dog*, where location sound mixer Danny Hammer uses SMV Super-Miniature and UM400a beltback transmitters with a combination of SRb dual-channel slot mount and UCR411a compact receivers, plus an R1a beltback IFB receiver.

Fairlight EVO. Live First

WATERTOWN, MA—Boston-area religious broadcaster The CatholicTV Network is on-air with the EVO.Live, Fairlight’s (fairlightus.com) first digital audio mixing console for broadcast studio and live production applications, which was supplied in a true split configuration with a main control surface located in the audio production suite and a second, smaller surface in the video control room.

IIIIII

Pow: Bang Zoom! Adds Rooms

BY STEVE HARVEY

BURBANK, CA—Award-winning audio post production house Bang Zoom! Entertainment, which also offers creative production services, including animation, recently added a second multi-room facility. The expansion into the new complex, which was already configured with multiple, fully-equipped, surround-capable mix rooms, enables the company to significantly broaden the scope of its operations and services.

Formerly the home of Oracle Post, the new facility has a colorful history,

having been built in the 1970s by the consummate session player, keyboardist Leon Russell, who named it Paradise Studios. In 1977, Russell began expanding the complex to include video production before selling it in 1982, when it became Alpha Studios.

The expansion might be considered risky for Bang Zoom!, especially in this rollercoaster economy. Eric P. Sherman, president and CEO, comments, “I don’t take it lightly; I know what’s going on around us. Overall, we’re seeing a little bit of growth—just enough.

“But for us, it was about having the right tools, the right space. We

thought it would be a game-changer, and it has been. We were barely in here for two days and Marvel came through and have already started working with us.”

The 7,600-plus-square-foot facility encompasses six stages, including a pair of two-man mix stages plus smaller ADR/mix/edit suites and a couple of VO booths. But of particular interest to Bang Zoom! was Stage 1, a large ADR space that was the original music studio.

“We were looking for a multi-mic room where we could have an ensemble cast,” says Sherman. “That comes with an entourage—producers, writers, executives—so we needed a space that could fit 20 people if we needed to on either side of the glass. There aren’t a lot of rooms like that.”

With the entire facility already fully outfitted, “There’s not much to do, just upgrading,” says chief engineer Pat Rodman. The technology is almost exclusively Avid Pro Tools throughout with multiple ICONs on each of the two big mix stages and smaller Avid controllers in the suites, plus an Avid Nitris with Media Composer in the video room, all networked to an Avid ISIS



Bang Zoom’s Stage 3 is the facility’s largest room, sporting 7.1 surround monitoring.

(continued on page 32)

Audio Rents

(continued from page 31)

Burton has been with Audio Rents for just over four decades, from the time when it was run out of Sunset Sound's studio complex by then-company owner Salvatore "Tutti" Camarata, the late father of Sunset's present proprietor, Paul. Some of the equipment has been around as long as Burton.

A couple of glass cases just inside the door hold a few choice pieces from what is practically an audio equipment museum. There is a Sennheiser VSM-201 Vocoder, one of two owned by the company; only 30 were built. Various *Battlestar Galac-*

"We're going to have to shrink, because we have more space than we need."

Bob Burton

tica productions have rented the unit over the years: "People debate, did they use the AMS or the Sennheiser for the Cylon voices?" says Burton, referring to the show's robots. "We don't know, because they always rented both."

Above the VSM-201—and a Roland Space Echo—sits Eventide's first



Audio Rents' Sennheiser VSM201 Vocoder, which was often rented to create the Cylon voices on numerous *Battlestar Galactica* productions.

Harmonizer, with the keyboard modification and two-octave keyboard. Beside that is a UREI 965 metronome, modified by Burton at the request of Camarata, who was musical director of Disneyland Records.

"The LinnDrum used a VCO that was just horrible for its timing; it would speed up or slow down depending on the temperature," Burton recalls. "I looked at the back [of the 965] and it had a tape sync. It used FSK [frequency shift keying], like a modem." Burton had a crystal custom-ground, added some circuitry and—voilà!—the Linn kept perfect sync with the tape machine.

"We had 14 of them that we rented out all over the place. We added outputs for Oberheim and some of the other synthesizers, with a switch."

Also on display, a Simmons Clap

Trap, a digital handclap popular in the 1980s. "We rented the heck out of it," he says, noting that Camarata, who founded Decca Records' offshoot label, London, had an affinity for the UK. "We were the first company in the country to have AMS, because of that connection," says Burton, also noting that there was an Audio Rents London branch for a time. In an adjacent display case, a Survival Projects quad panner used by Pink Floyd sits below a Stylophone of a vintage similar to the one played by David Bowie on his 1969 hit single, "Space Oddity."

Also at the front counter is a Universal Audio 550-A filter. "This is pre-1957," says Burton. "According to Wikipedia, that's when Putnam moved from Chicago and changed the name from Universal to UREI."

Some of the gear in the warehouse, an Aladdin's cave of new and vintage gear, is no longer in demand, such as SQ and QS quadrophonic codecs. Shure recently exchanged some new microphones for Audio Rents' HTS surround sound codec, blueprints and promotional materials, which the manufacturer apparently plans to put in its museum.

Then there is the Model S-27 four-band splitter/combiner. "It was like a super [Dolby] Cat 43 [noise processor]," says Burton, who engineered the device. "One hundred percent stolen ideas, everything borrowed from ADR, Skywalker, dbx. It took off like gangbusters; we had a couple dozen." Burton won a Technical Achievement Award for the device from the Academy of Motion Picture Arts and Sciences in 1993.

Times have certainly changed since the heyday of audio equipment rentals. "According to Dolby, we were their largest customer at the time of SR; we had thousands of channels," says Burton. "We used to have over 20 employees. We used to have five delivery vehicles always on the road. Now we have two." And now, there are five employees.

If there is any good news related to the impending relocation of Audio Rents, it is that the company can at least lower its overhead. "We're going to have to shrink, because we have more space than we need," says Burton.

Audio Rents
audiorents.com

Bang Zoom

(continued from page 31)

7000 server. There is also a color correction suite outfitted with a Blackmagic Design DaVinci.

Rodman's first task is to upgrade to HD video in every room, and he is also rewiring where necessary. Stage 1, for instance, has multiple runs to and from the distant machine room; that stage's machines will be relocated to the control room. But much of the legacy wiring infrastructure is fine, he says: "The music guys are notorious for their clean sound; they did a great job."

Every room features 5.1 monitoring, but Rodman plans to upgrade Stage 6 with a 7.1 system, like Stage 3, the facility's largest stage. "I'm trying to get Genelecs in every room," he says. "We have 1032Bs and the newer DSP series."

With the expansion, Sherman has had to hire more staff. Driving between the two locations, which are

half a mile apart, he says, "I was thinking, I kind of long for the days when it was just ten of us." But even now that the staff numbers two-dozen, he says, "It really is a family environment. We've been in business for 20 years and I love the people and would do anything for them—and our clients, too. I think that comes through."

"One thing we hear a lot is that the reason clients keep coming back to us is service. They have said that every time they've come into the lobby, it has felt like they're coming home."

The company was largely built on localization services, translating, casting and recording different language voiceovers, especially for anime and video games. While a lot of that work continues, it's not as central as previously. That said, Bang Zoom! has been working on a localization project for a Japanese anime that started on the Disney XD Channel in July. "It's already been localized into 31 languages around the world," says Sherman. "A lot of territories are looking

to see how it does in the U.S."

Splash Entertainment recently brought in Mario Lopez to revoice the main character in a new cartoon. Over the last couple of years, the studio worked on Activision's *The Amazing Spider-Man 2* video game, to tie in with the film's release earlier this year.

"Nothing is a slam dunk; you really have to work for it," observes Sherman. "Being in L.A., we're constantly struggling with overseas and Canada. There are so many incentives; [producers] get 90 percent of their budget back if they go to Canada!"

"I was talking with someone about Ireland; with the government subsidies, it's practically free. How do you compete with free?" asks Jonathan Sherman, VP new business development.

He adds, "A lot of pre-production and productions are going everywhere—it's almost a mass exodus. But they're still coming back for post in a lot of cases."

There's always downward pressure on budgets, he says: "We get people who come in and say, 'We could get a guy with a Mac in his garage to do

this for \$100.'"

"It's up to us to make it work if we're going to be in the game," says Eric Sherman. "There's always the compromise between quality and money, and how much time you can spend on something."

As for the home-based competition, he says, "There's also the mixing; there's no substitute for being in a studio environment. You can edit anywhere, but we've found there's still a need for a post production facility."

Bang Zoom! Entertainment
bangzoomentertainment.com



THERE'S MORE ▲ Bang Zoom localized Japan's iconic *Doraemon* into English for Disney XD. Catch a clip at prosoundnetwork.com/aug2014

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Networked Audio

(continued from page 1)

AES67 interoperability may not be ubiquitous quite yet, but Focusrite's RedNet interface products, which network using Dante, are part of a very large—and growing—ecosystem. "Over 150 OEM manufacturers have now adopted Dante," reports Ervin

Grinberg, director of marketing, Audinate. "Any combination amongst hundreds of Dante products can be utilized to create the ultimate studio, from microphones, consoles, pre-amps, amplifiers and I/O devices."

The benefits of networking go beyond long, simple cable runs, says Udi Henis, who handles international marketing for Waves. "Imagine you have three control/mix rooms and three performance rooms. Network-

ing means that at any given moment, any of the control rooms can use any of the performance rooms simply by accessing the I/O through the network, including patching audio to and from that performance room for recording and monitoring/talkback, and (remote) controlling the I/O's settings for mic gain, phantom power, etc. from the mix room."

Waves' SoundGrid system adds low-latency processing to the net-

work. "Using StudioRack, it enables sending the plug-in process from the DAW to the SoundGrid server, freeing up your DAW's CPU," explains Henis. "It also places a low-latency mixer in front of your DAW, meaning you can send a processed—with Waves and other plug-ins—monitor mix to the performance room I/O headphones output, in real time, over the SoundGrid network, while applying similar or totally different processing to the recording path, and/or your own monitoring patch in the control room."

By using Ethernet instead of USB, PCI or other busing methods, multiple DAWs may even be interconnected, continues Henis. "Because we are using Ethernet, your I/O and DAW can be easily located in different rooms or, in the case of fiber-optical cables—since Ethernet has a distance limitation of about 330 feet—"in different buildings."

Henis also notes, "Networking allows you to add units to your network by just plugging them into your network switch and installing control software into your DAW."

An Audinate innovation, Dante Via, recently unveiled and available at the end of this year, further expands the Dante ecosystem. Grinberg explains, "Dante Via is an application that bridges all the soundcards and applications onto the existing network from your computer to Dante-enabled audio equipment. You may also create a stand-alone network with Macs and PCs."

The network could be temporarily extended, for example, by connecting USB microphones and other audio interfaces into a Dante Via-enabled computer and placing it on the network. Audinate's software app, Dante Virtual Soundcard (DVS), additionally enables a PC or Mac to directly introduce audio channels on a Dante network to any DAW without a hardware interface.

Focusrite's RedNet units provide a portal to and from the Dante network for a variety of other audio formats, including analog, AES, optical and S/PDIF, as well as MADI and Pro Tools. "When a facility needs to connect its MADI output of a film console or Dolby processor to a speaker processor such as a BSS London device, a RedNet 6 MADI-to-Dante bridge does the trick," says Wagner.

Tying a Pro Tools|HD recording rig into a live sound system is equally simple, continues Wagner: "Just add a RedNet 5 HD Bridge. For a MADI console, just add a RedNet 6, and now you have MADI to Pro Tools via the Dante network."

"The possibilities are endless when everyone talks the same language."



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innovations: the manufacturer's view

Helping Hearing-Impaired Musicians

A SENSAPHONICS-LED HYBRID PATH BACK TO THE STAGE.

BY JACK KONTNEY

One of the most challenging situations in the world of live sound has to be a musician with hearing loss. Not only does the loss prevent one from enjoying music with its proper full-range response, but for some, hearing issues profoundly affect their ability to perform live on stage.

For these musicians, reduced ability to hear certain frequency ranges amid the cacophony of a typical stage makes live performance nearly impossible. For many, hearing aids are not a viable solution. They don't provide full-range response, and lack the SPL handling, dynamics and control that a performing musician needs. Today's most advanced hearing aids roll off the low frequencies below around 150-200 Hz, and only a few extend as high 10 kHz on the upper end. They are simply not designed to work optimally in a musical context.

With properly fitted in-ear monitors (IEMs) and access to a dedicated monitor engineer with powerful mix-

the Personal Sound System-3D (PSS-3D), based around the Sensaphonics 3D AARO in-ear system, along with a small array of outboard gear that includes two small analog mixers and a multi-function DSP device. The 3D AARO incorporates Active Ambient technology to provide full-range pickup of ambient stage sounds through custom miniature microphones embedded in custom-fit silicone earpieces.

Having on-board ambient microphones addresses the needs of a hearing-impaired musician by reducing the need for stage miking and enabling conversations between songs. Better yet, the binaural mics also retain full directional cues and can withstand on-stage transients of 140 dB SPL without distortion.



The Sensaphonics AARO 3D system is comprised of an interface/control module and custom-molded earphones (the small white circle at bottom of the 3D-2q ambient earphones shown is the ambient microphone location).



the pre-DSP perceived response, such as reducing low frequencies when the user is stationed near a bass amp on stage. Once the inputs are equalized individually for tone and level, the resulting mix is sent to a multi-function DSP device.

The DSP device in the system delivers further adjustments to the stereo mix, starting with its 31-band graphic EQ, used to create a transparent tonality to the ambient mix. If needed, the audio is then further adjusted via a 5-band parametric EQ. This latter step was initially used to notch out frequencies that caused feedback, but proved unnecessary with the strong, persistent isolation (up to -37 dB) from the 3D system's custom-fit silicone earpieces.

Additional DSP adjustments include a compressor, used to keep output levels within a convenient operating range; and a fast-acting peak limiter to eliminate clipping (and ear overload) on extreme transients. The final step of the DSP process is dynamic equalization (DEQ). For instance, in bass-heavy environments, Revit reduces low-frequency gain at high levels.

The last piece of the outboard signal chain is a second small mixer, which provides final balancing of the left and right mix for overall gain before returning the signal to the 3D AARO system via the bodypack's unbalanced monitor input jack. Final EQ can also be added at this stage.

In normal operation of the 3D AARO bodypack, the user mixes the stereo input signal with the ambience to taste via an internal rotary knob. The bodypack also has a mode

switch, allowing the user to flip between this Performance mix (used while playing) and a Full Ambient mode, typically used between songs. In the latter mode, the ambient audio is presented at full volume (unity gain) and the mix input is ducked, thus enabling normal conversation. In the PSS-3D configuration, these functions can also be served manually via the pre-DSP mixer.

According to Larry Revit, the 3D AARO is critical to the system, as it provides inherent access to both the ambient microphone and console mix signals, something no other IEM can deliver. This enables the specific processing needed to compensate for damaged hearing. Revit also notes, "The importance of the earpiece seal cannot be overemphasized, especially when severe hearing losses call for substantial high-frequency gain." The deep fit and persistent seal of the medical-grade silicone earpieces is unmatched in this regard.

Hearing loss is a very personal experience, and can be devastating to any professional musician. This system combines multiple technologies that can bring the joy of live performance back into the lives of hearing-impaired artists, enabling effective monitoring without compromise.

Jack Kontney, President and Chief Caffeine Officer of Kontney Communications, handles marketing for Sensaphonics.

Sensaphonics
sensaphonics.com

The Personal Sound System-3D (PSS-3D) [is] based around the Sensaphonics 3D AARO in-ear system, along with a small array of outboard gear that includes two small analog mixers and a multi-function DSP device.

ing consoles and effects, touring professionals can stay in the game much longer. But for those playing small venues without dedicated monitor systems, hearing loss remains a huge barrier to playing.

Today's technology, properly deployed, can help. Founded by an audiologist, Dr. Michael Santucci, Sensaphonics is dedicated to developing the products and expertise to help musicians retain their hearing health. Larry Revit, president and founder of Vermont-based Revitronix, is a performing artist with severe hearing loss. He is also both an experienced sound engineer and a research audiologist. This combination put Revit into a unique position to solve his on-stage hearing problem using patented technology from Sensaphonics.

Revit designed a system he calls

To compensate for the user's specific hearing loss (Revit's is down 85 dB or more in the high frequencies), the audio is routed to a simple yet sophisticated system of outboard gear for compression, EQ and mixing. This is accomplished through the Record Out jack found on the 3D AARO's bodypack mixer. The Record Out function, designed to capture live binaural recordings, is used to send the stereo feed from the 3D ambient mics to a small outboard mixer.

At the mixer, the binaural ambience is combined with the console mix and, optionally, stage mics. The mixer is used primarily for supplemental preamplification of the ambient mic signals (panned fully left and right) with the other feeds. Ambience can also be equalized for optimizing



Avid Artist Suite Upgrades

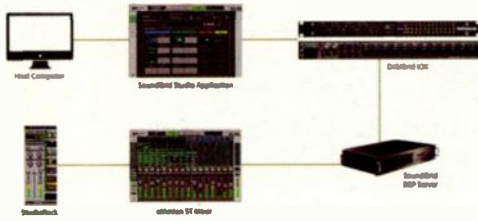
Avid has released new updates to its Artist Suite of creative tools for audio, video and live sound production, including new versions of Pro Tools | S6 and System 5.

The System 5 version 6.0 software update provides full support for and integration with Dolby Atmos. Features in this new software include 9.1 panning of “bed” channels; integrated monitor control of the Dolby Rendering and Mastering Unit (RMU); object metadata panning either direct from the console or through plug-in control; direct Atmos plug-in control in Pro Tools from System 5; and more.

Meanwhile, the Pro Tools | S6 V1.2 updates and changes include: VCA Spill—ability to spill VCA slaves onto the surface from a VCA master to access and update as necessary; multi-workstation layouts—ability to map channels onto the surface from any of EUCONTM-connected DAW, side by side; and numerous other features.

Waves SoundGrid Studio System

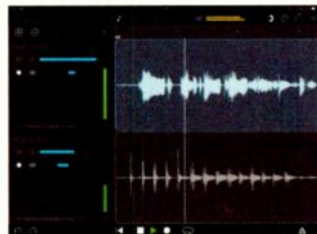
Waves Audio has introduced its Waves Soundgrid Studio System, a real-time processing and networking platform that allows users’ DAWs to offload their plug-in processing. It enables users to connect all components through a centralized hub, as well as to connect multiple DAWs using the SoundGrid ASIO/Core Audio driver. It is also compliant with SoundGrid-compatible Waves and third-party plug-ins and comes with a line of DSP servers that provide offload capabilities.



The SoundGrid Studio System includes the SoundGrid Studio Application, which manages the SoundGrid network on a host computer; the eMotion ST mixer, which runs plug-ins in real time for recording, mixing and monitoring while tracking or rehearsing; and StudioRack, which runs plug-in chains, saves and loads their presets, and offloads their processing to a SoundGrid DSP server. A SoundGrid ASIO/Core Audio driver connects any DAW to the SoundGrid network as a software I/O.

PreSonus Capture Duo, Capture Live iPad Apps

PreSonus has announced two new audio recording apps for Apple iPad—Capture for iPad and Capture Duo—based on the company’s Capture live recording software for StudioLive.



Capture for iPad can record up to 32 tracks simultaneously, with up to 24-bit, 96 kHz fidelity. The app provides basic mixing and editing features. Free Capture Duo lets users record and play two stereo tracks and is otherwise identical to Capture for iPad. With either app, users can record and save multiple songs on an iPad, then wirelessly transfer them directly to PreSonus Studio One (Mac or PC, version 2.6.3 or later), where they can edit and mix. Songs and individual tracks can also be copied using iTunes if the iPad is connected to the computer with a USB cable.

Tascam Master Clocks

Tascam has announced three new master clock generators for studio and broadcast application. The CG-1000 is a clock generator designed for recording studios, engineers and musicians. It has 12 word clock outputs, two AES/EBU, and two S/PDIF outputs. Two of the clock outputs can output multiples of 1/2Fs, 1/4Fs, 2x Fs, 4x Fs, and 256x the selected sampling rate. Four front-panel preset buttons recall often-used frequencies and other settings, and settings can be saved to a USB drive. A menu screen is provided for additional settings, and the front panel can be locked to prevent accidental changes. Tascam’s CG-1800 is designed for post-production facilities. This clock generator adds video clock capability to the CG-1000 feature set. The CG-2000 adds redundant power sources and clock sources for broadcast applications.



firstlook



MOTU Thunderbolt Interfaces

MOTU has announced three new Thunderbolt audio interfaces, equipped with complementary I/O configurations, A/D/A conversion with high dynamic range, 48-channel mixing, DSP effects and AVB Ethernet audio networking for system expansion.

Based on a new, shared technology platform, the 1248, 8M and 16A differ only in their analog I/O configurations. The flagship 1248 (shown) offers 8x12 balanced TRS analog I/O, four mic inputs with digitally-controlled individual preamps, two front-panel hi-Z guitar inputs, two independent phone outs and stereo RCA S/PDIF digital I/O. Each is equipped with ESS Sabre32 Ultra converters, DSPs, and a single AVB Ethernet network port. All three interfaces are equipped with a single AVB Ethernet network port; through it, users can add a second MOTU interface to a system with a Cat 5e Ethernet cable or build a system of three to five interfaces connected to the five-port, 1-Gigabit MOTU AVB Switch (sold separately).

Nugen Audio SEQ-S Spline, Match EQ

Nugen Audio has launched SEQ-S, a high-fidelity, linear-phase equalizer (EQ) intended for music production and mastering as well as film and post-production applications.



SEQ-S provides stereo mid-side operation, automated spectrum analysis, curve smoothing, and a direct-draw spline interface for corrective applications, supporting mono, stereo, 5.1, and 7.1 surround formats. Through SEQ-S’s direct-draw interface and spectrum analysis, users can identify and fine-tune their audio. When coupled with EQ matching via sonic fingerprinting, they can match one recording to another to capture the “flavor” of a piece of source audio and then transfer it to the current project—a technique that can be used on individual tracks to unify different takes and microphone positions.

RØDE NT-USB and iXY Upgrade

RØDE has announced its newest microphone, the NT-USB, a studio-grade microphone with a digital USB interface, making it fully compatible with MacOS, Windows and iPad. Additionally, it has updated its iXY mic with a Lightning connector for iPhone 5, 5s and 5c, enabling recording at sample rates up to 24-bit/96 kHz.



The NT-USB is a side-address microphone intended for recording musical performances in addition to spoken applications such as podcasting and voice-over. The body of the NT-USB features a zero-latency stereo headphone monitoring (3.5 mm) jack, which allows users to monitor the microphone input in realtime, along with dials to adjust the monitoring level and mix between the computer/iPad audio and the microphone input.

Blue Mikey Digital with Lightning

Blue Microphones has announced the availability of the Mikey Digital with Lightning connection, a stereo microphone for recording to an iPhone or iPad. Mikey Digital features twin, custom-tuned condenser microphones with discrete mic pre-amplification and CD-quality A/D conversion, along with built-in gain control. With Auto Level Sensing technology and multiple gain settings, Mikey Digital can reportedly handle audio levels up to 130 dB. Users can enable Mikey Digital to adjust to fluctuating volume levels or manually set low sensitivity for loud sources and high sensitivity for much quieter sources.



There’s more information on all the products featured at prosoundnetwork.com/aug2014.

SSL Live Offline Setup Application

Solid State Logic has announced its Offline Setup software for the SSL Live console is now available to download. The SSL OffLine Setup Application, or SOLSA, allows creation and editing of Live console Showfiles on a laptop or desktop PC. Software functionality includes console architecture configuration and setup of Fader Tile Layers and Banks. Stageboxes and I/O routing can be assigned along with the creation of scenes and other automation editing. The software also allows users to add effects, manipulate channel processing settings, bus routing and VCA assignments. SOLSA includes the same Help System as the Live console software, offering a built-in user guide with tutorials and reference sections.



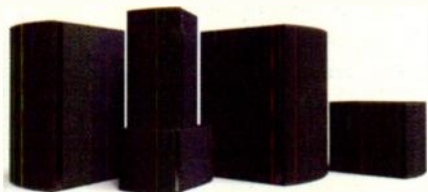
Kaltman Aaronia PowerLOG Antenna

Kaltman Creations has debuted its new Aaronia PowerLOG horn antenna series. According to the company, the new antennas offer a broad frequency range and high input powers, and that their gain increases with frequency up to a maximum of 13 dBi. The PowerLOG 10800 and 70180 are suitable for both transmitting and receiving purposes, and Kaltman Creations reports that the line is appropriate for EMC and immunity test measurements as well. The 10800 model has a frequency range from 1 GHz to 8 GHz and the 70180 model has a range from 700 MHz to 18 GHz.



Community I Series Modular Installation Loudspeakers

Community's new I Series is a family of high-power, high-output modular loudspeakers that includes compact and floor monitor models in multiple performance levels with a suite of matching-height subwoofers in sizes ranging from compact single 12-inch models to dual 18-inch models. Two-way models have large-format compression drivers, a choice of six rotatable horns and individually-voiced, beam width-matched crossovers with single or biamp operation.



Three-way models offer a choice of three rotatable horn patterns and biamp or triamp operation and use a combination of large-format HF compression driver and Community's M200HP midrange compression driver—both with ketone polymer diaphragms. Their 15 mm Baltic Birch cabinets are finished in black or white low-gloss textured paint, and their edge-to-edge wrap-around fabric-backed powder-coated steel grilles have no forward-facing logos. A range of optional low-profile, modular installation hardware are available, with brackets hidden above and behind the cabinets.

EV ETX Powered Series

Electro-Voice has introduced its new ETX Powered Loudspeaker family. EV-engineered high-efficiency transducers and Class-D amplifiers, Signal Synchronized Transducers waveguide design, and FIR-Drive DSP can be found in a trio of two-way models (10-inch, 12-inch, and 15-inch, all with an HF titanium compression driver), a three-way model (15-inch with a 6.5-inch MF driver and a precision HF titanium compression driver), and two subs (15-inch and 18-inch drivers) are available.

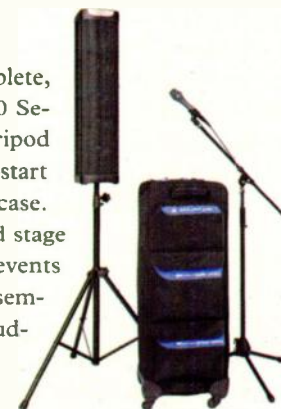


EV's FIR-Drive utilizes the company's latest Finite Impulse Response (FIR) filter technology in an effort to optimize transducer linearity. Meanwhile, full-function DSP control is provided via a single-knob interface. An LCD screen aids system set-up and monitoring: location/application EQ presets (e.g. tripod, mounted, suspended, live, music, speech), limiter status, input level controls/meters, and master volume control. The powered speakers incorporate 1800 W (subs) and 2000 W (full-range) Class-D power amplifiers with integrated DSP.

Dawn T100 Complete Kit

Dawn Pro Audio has introduced the T100 Complete, an all-in-one kit comprised of the company's T100 Series 100w full-range loudspeaker, microphone, tripod stands, all necessary cables, and illustrated quick-start guide, prepackaged into a custom-made rolling case. Created for hotels, schools, multi-use facilities and stage equipment rental companies to use at musical events and for public address applications, the 25-lb. ensemble is built around the T100 tower, a five-driver loudspeaker that includes a built-in 3-channel mixer.

For larger crowds and venues, additional T100 speakers can be linked to the system.



Sound Devices 970 Recorder

Sound Devices' 970 is the company's first-ever dedicated, audio-only, rack-mounted solution, boasting 64 channels of Dante and MADI in a half-rack, 2U device. It records 64 channels of monophonic or polyphonic 24-bit WAV files from any of its 144 available inputs. Inputs available include 64 channels of Ethernet-based Dante, 64 channels of optical or coaxial MADI, eight channels of line-level analog and eight channels of AES digital. Any input can be assigned to any track. In addition, 32-track recording at 96 kHz is supported.

The 970 records to any of four attached drives, which include two front-panel drive bays and two rear-panel e-SATA connected drives. Material can be recorded to multiple drives simultaneously or sequentially. The Sound Devices 970 features an embedded Web-based control panel for machine transport and setup control over Ethernet-based networks as well as file transfer over the data network with SMB.



Danley Direct Modeling Software

Danley Sound Labs has introduced its latest loudspeaker and subwoofer installation design software; named Danley Direct, it is available for free from the company's website. The new platform models the direct sound path from user-defined designs involving Danley products in three-dimensional spaces. The software supports multiple-window operation, and rendered objects can be rotated and otherwise manipulated without requiring re-rendering. Spaces can be created from scratch or imported from file types that SketchUp accepts (e.g. .dxf, AutoCAD). Danley Direct can import Danley DDT files.

firstlook

Allen & Heath Qu Series Firmware Update

Allen & Heath has issued a new firmware update for its Qu Series of compact digital mixers, offering new features as well as support for the Qu-32 mixer and AB168 Audio Rack v1.5, introducing DCA Groups, custom channel naming, flexible dSNAKE output patching, improved routing for studio recording applications, and additional MIDI control soft keys. Four DCA groups have been added, which can be assigned to fader strips in the custom layer on Qu-16 and Qu-24, while the new Qu-32 has 4 dedicated DCA master strips in the upper layer. All Input channels, FX returns, Mixes, DCA and Mute Groups now have custom naming functionality, which can be shared with the QuPad remote app and with any connected ME-1 personal mixers. Also, dSNAKE outputs to remote Audio Racks and monitor sends to ME-1 mixers have full user configurability, providing flexibility on output routing. There is also improved functionality for studio recording applications.



Appetite for Digestion

BY CLIVE YOUNG

CONEY ISLAND, NY—In July, the eyes of the international sporting community were focused on one event, watching as athletes traveled from far and wide to compete before thousands of fans in person and millions more watching the live broadcast at home on ESPN, lifetimes of training having led the competitors through the preliminary rounds to this final, career-defining moment. It was, of course, the 98th Annual Nathan's Famous Fourth of July Hot Dog Eating Contest.

Held every year on New York City's Coney Island at the original Nathan's hot dog stand, the contest isn't to everyone's taste. Nonetheless, when emcee George Shea served up this year's opening ceremonies at 10AM, the surrounding streets—much like the competitors' stomachs—filled up fast. An estimated 30,000 people turned out to watch the masters of mastication, and they ate it up, braving the rain to see defending champion Joey "Jaws" Chestnut take home the Mustard Belt in the men's division for the eighth year



A Cadac CDC eight digital console was on hand for this year's Nathan's Famous Fourth of July Hot Dog Eating Contest.

in a row, downing 61 hot dogs in 10 minutes but falling far short of the record-setting 69 franks he swallowed last year. Meanwhile, in the women's division, Miki Sudo devoured the competition—and 34 hot dogs—to beat defending champion Sonya "Black Widow" Thomas.

While it all seems a bit silly, the contest is actually serious business. Major League Eating, the officiating organization that runs the event, just extended its contract with ESPN for annual contest coverage through 2024. While that ensures gluttons for gluttony at home will get their fill, it's up to Audio Production Services (Amawalk, NY) to make sure the on-site audience experiences a feast for

the ears as they watch the real-life Hunger Games.

While most eating contests might just require a few loudspeakers on sticks, when you get more people than a typical ballgame at nearby CitiField (The Mets' 2013 average attendance: 26,366), you have to dig in or get eaten alive. "Front-of-house is on a platform across the street from the contest, so you're pretty high up—you can see all around and it's just a sea of faces," said FOH engineer Mark Fiore. "You can't see the end of the people, just that they keep coming in from the subway."

The two 10-minute gastronomic games were the highpoint of three

(continued on page 46)

If/Then Sounds Off On Broadway

BY CLIVE YOUNG

NEW YORK CITY, NY—People the world over may know Idina Menzel as the voice behind the omnipresent "Let It Go" in the recent animated film *Frozen*, but the singer has been wowing crowds in person this spring, playing the lead role in *If/Then* on Broadway. An intricate new musical, the show follows Elizabeth (Menzel), a recent divorcee who moves to New York City. When she faces a seemingly innocuous choice, the storyline splits in half and follows the heroine as her life goes in two very different directions.

Ensuring that the audience can follow the play and tell which version of Elizabeth and her coterie they're watching was a challenge to the creative team, which includes director Michael Greif, working from a book and lyrics by Brian Yorkey and theatrical score by Tom Kitt. Given that it's a musical, sound inevitably plays a strong role in helping the audience follow

along, so Tony Award-winning sound designer Brian Ronan and theatrical sound reinforcement, installation and design company, Masque Sound, had their work cut out for them.

While it opened at the Richard



Idina Menzel and James Snyder are two of the principal castmembers in *If/Then* who are double-miked with DPA 4061s.

Rodgers Theater on the Great White Way in April, the show's initial run was at the National Theater in Washington, DC in November last year. That run required three weeks of David Dignazio (sound engineer), Jim Wilkinson (assistant sound engineer) and Mike Tracey (associate sound

designer for Washington; A2 sub for Broadway) building the system in Masque Sound's shop, followed by three weeks of teching and previews in Washington. The result was a system that required minimal reworking when the show went to New York.

Aphex 1788 mic pre-amps are used for the split, sending audio to Dignazio's DiGiCo SD7T house console at the back of the upper orchestra seats, and an Avid Venue Profile monitor desk beneath the stage. Monitor mixes are sent to numerous Aviom 16-channel personal mixers used by the orchestra, and to other places. "We have 32 channels of wireless and five IEMs to do special effects speakers," said Tracey. "For instance, there's a baby in a scene, so there's an IEM with a small Altec speaker in a doll. We also have an actor who plays acoustic guitar on stage; he was really struggling to hear and we didn't want to blast his guitar at everybody, so we gave him an IEM

(continued on page 41)

briefs

Lake, Belew Bring Bose

NEW YORK, NY—Tour manager for guitarists Greg Lake and Adrian Belew, André Cholmondeley recently used Bose (pro.bose.com) L1 Model II portable loudspeaker systems with B2 bass module for the separate tours.

St. Madeline Sophie Upgrades

SCHENECTADY, NY—St. Madeline Sophie Church in Schenectady, NY recently upgraded its sound system with a Community (communitypro.com) Entasys ENT-FR full-range column coupled to an ENT-LF low-frequency column for each side of the chancel and a Community dSPE-C226AN DSP processor for loudspeaker management and system EQ.

Adamson Powers Toby Keith

HALIFAX, CANADA—For a recent Canadian tour leg, Toby Keith brought along an Adamson (adamsonsystems.com) Energia system provided by Halifax, Nova Scotia-based Tour Tech East. Line arrays of a dozen E15 enclosures with an underhang of three SpekTrix W boxes graced either side of the stage with two E12 line arrays handling outfills, bolstered by two-dozen E218 subwoofers.

Cross Pointe Goes Meyer Mica

DULUTH, GA—The Cross Pointe Church in Duluth, GA recently replaced its audio system with new gear that included a Meyer Sound (meyer-sound.com) Mica line array system based around 1100-LFC low-frequency control elements. The new system replaces the previous, nine-year-old Meyer Sound CQ-2 loudspeaker system, which will continue to serve in a second Cross Pointe campus that will open in late 2014.

Soundcraft Shows How-To

NEW YORK, NY—Soundcraft has added a "How To" instructional video series to its website to guide users through the Si Series of digital consoles. The videos can be viewed at <http://www.soundcraft.com/support/videos.aspx?c=14>

Neon Trees Take Root

NEW YORK, NY—Neon Trees' latest album, *Pop Psychology*, debuted at number one on *Billboard's* Top Rock Albums chart warranting an extended tour that will find 'The Trees' on the road until late fall.

"Some nights, it's a concert hall or big club and everything has a pretty normal schedule," shares Neal Duffy,

FOH Engineer for the band.

"Other nights, it a festival show and everything is Go! Go! Go!" Duffy has been with the band for three years, but all along, his aim

has been to emulate the band's album sound in concert. "Before I went out with the band this time, I spent a lot

of time with their recordings," begins Duffy. "I want to recreate for the fans the sound they have been listening to,

Neal Duffy, FOH engineer for Neon Trees, with an Allen & Heath iLive T-112 console used on the band's UK tour leg.



but put my artistic touch on it to make the live setting fresh."

A good sound starts with good input, and the band tours with a sizable mic complement. Vocals are captured with Audio-Technica AE6100 handheld mics for the leads and the AE4100 model for the rest of the band. Meanwhile, the guitar and bass cabinets are miked with AT4040s and a Sennheiser e 609, respectively. For the drums, there's a Shure Beta91 on the kick, and a Yamaha Subkick, too; otherwise, the drums are surrounded by Sennheiser e 604s on the toms, Audio-Technica ATM450s on hat and snare bottom, ATM650 on snare top and AT4033s for overheads. Rounding out the stage capturing are a slew of Radial DI boxes.

For the U.S. leg of the tour, Duffy has been using an Allen & Heath iLive-144 modular console at the FOH position with an iDR-10 and iDR-32 rack set up to fulfill opening act needs. Also on-hand at FOH is a Focusrite RedNet 4 preamp interface and a Manley VoxBox for the lead vocals.

"I've been using Allen & Heath for three years now," said Duffy. "It's a stable and sonically beautiful surface...then you have their tech support and there really is no comparison."

"I'm at a gig and some people are checking out my original compact iLive T-112 console with comments, like 'What's that toy?' because of the small footprint. I always say to them, 'listen to my show, then we'll talk about it.' Afterwards, they come back and want to know everything about the 'toy!'"

At stageside, monitor engineer Mike Bangs oversees another Allen & Heath iLive console—this one a T-112—with an iDR-48, which sends mixes to a cross-stage monitoring and front-fill solution. The unusual arrangement places a Vue Audiotechnik al-8 element and hs-25 subwoofer on both sides of the stage facing inward. A pair of subcompact al-4 elements in front of each al-8/hs-25 combination provide additional front fill. American Music & Sound (A&H US Distributor)

americanmusicandsound.com



THERE'S MORE ▲ Catch an exclusive clip of Duffy and Bangs discussing their work with Neon Trees at prosoundnetwork.com/aug2014.

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If/Then

(continued from page 38)

so he can monitor the band and himself more clearly.” Additionally, small Meyer Sound MM4 speakers can be found in numerous plexiglass tunnels that castmembers pass through during the show, helping ensure actors hear their cues.

The four principals are double-miked, all run through Grace m802 preamps. The cast is wearing Sennheiser SK 5212-II bodypack transmitters attached to a mix of “... Sennheiser MKE2s and MKE1s and DPA 4061s, but we went mainly with the DPAs because they make a good beige,” said Tracey.

DPA 4061s can also be found in the orchestra pit, clipped to the strings while Neumann KM 185s act as overheads; working in tandem with an Avalon DI on the cello; and Y-ed together on the accordion in order to achieve enough gain during louder numbers. Guitars and electric bass are run through Avalon DIs and Fractal Audio guitar processors instead of amplifiers, while the acoustic bass is captured with a combination of an Opus Audio DI 1000 and a Neumann U87.

L-Acoustics V-Dosc arrays are used to cover the orchestra, mezzanine and balcony, with d&b audiotechnik E3s used for stage front-fills, getting additional orchestra support from two flown Meyer Sound UPA-2Ps aimed down at the first four rows, and single CQ-1 and UP Junior boxes used to cover seats on the outskirts. Left and right opera boxes on the sides of the proscenium hold arrays of five dV-Dosc speakers groundstacked on subs to cover the Mezzanine and Balcony. Other speakers in the system include d&b audiotechnik E8s and B2 subs; L-Acoustics dV-Subs; and Meyer CQs used for balcony delays and UPA-1Ps used as effects speakers, hung from trusses but facing upwards. “They bounce off the dome and the ceiling, helping to spread some of the sound effects and widen them,” said Dignazio. “We don’t have a sur-

round system, but we have things that pan one direction or the other through the main system.”

And handling those effects? Tracey explained, “We’re using a QLab 3 system and then we’re using the DiGiCo UB MADI to run it into the SD7 console. It’s just a little box that goes USB-in, MADI-out; we could do up to 48 channels of sound effects into the console, but we’re using only 12.”

Another engineering feat is pres-

ent back down beneath the stage in the form of a video distribution package handling closed-circuit HD video used by the stage crew, performers, conductor and stage manager. “We’re using ETS SDS887 video distribution hubs to do all the distribution of safety shots—the video signals hit a 4-channel Balun [transceiver], put them into Cat 5 twisted pairs, and that’s the whole system basically,” said Tracey. “The rack next to it is our com—it’s Clear-Com and Telex

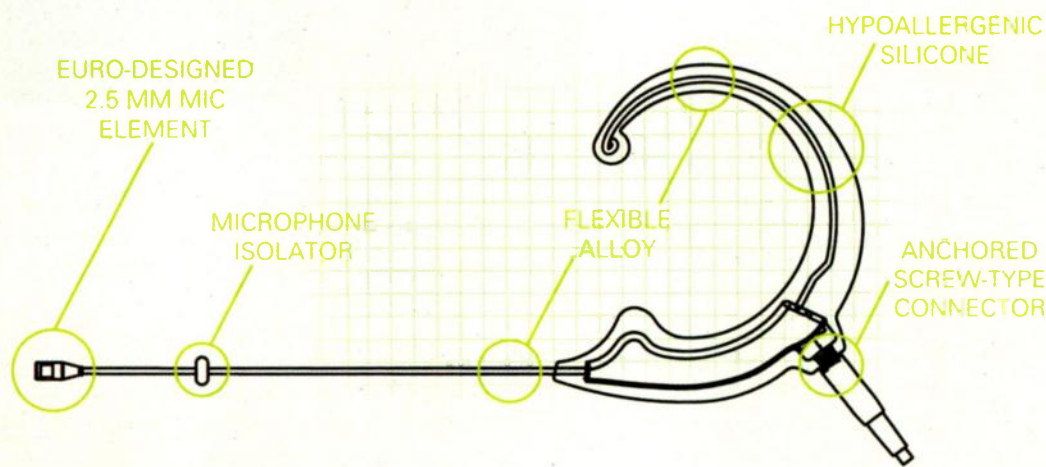
for the wireless. We have eight channels of com.”

While *If/Then* didn’t fare well at the Tonys, Menzel nonetheless got to belt the show’s signature tune, “Always Starting Over” during the awards show and the musical continues to draw big crowds.

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THERE'S MORE ▶ Watch Idina Menzel's Tony Awards show performance of *If/Then*'s "Always Starting Over" at prosoundnetwork.com/aug2014.

Dressed To Kill, Rigged to Wrap

BY STEVE HARVEY

Her job these days may be to “come out in silly outfits, sing and be fabulous,” as Cher commented onstage at the Staples Center recently, but there are plenty of people willing to pay to see the costume changes and hear the hits. And what hits: including duets with her former husband, Sonny Bono, Cher’s songbook of *Billboard* chart-toppers spans six decades, a seemingly unassailable record.

By the time the second leg of the Dressed to Kill (D2K) Tour, Cher’s eighth solo outing, wraps up in early November, the North American jaunt will have taken in 74 shows—and enviable box office receipts. Unusually, a German company, Berlin’s Black Box Music (BBM), is the production provider for the tour.

BBM’s head of sound, Markus Eichhofer, believes that the company has established its reputation via its high-quality equipment and infrastructure. “Tour managers are able to reduce a huge amount of personnel, time and costs due to our specialized professional know-how



OPDAVID CARROU/CREATIVECOMMONS

On her current D2K Tour, Cher has been wearing Ultimate Ears UE 11s IEMs with ambient filters to ensure she gets the vibe from the crowd.

in touring production and a huge amount of creative technical solutions with regard to efficient setup and dismantling,” he says.

BBM, which also maintains workshops, rehearsal stages, and truck and bus rental services, employs custom-fabricated packaging and rigging to improve load-in and load-out times. “The costs for all productions from our workshops are vanishingly low in comparison to

the saved costs of less personnel and work time on a half-year tour,” says Eichhofer.

For D2K, “We modified our existing dollies and gave them rigging options. Our power distribution was also custom-made for this tour, by our in-house electro workshop.” All modifications are independently tested and fully comply with German standards, he adds.

BBM sea-freighted the L-Acous-

tics rig for the D2K Tour. Although it takes three weeks, they are hardly missed: “We own over 800 L-Acoustics components, from 5XT to K1,” reports Eichhofer. “Therefore BBM is able to send out three to five full arena PA systems from our stock at one time.”

As Dave Bracey, Cher’s FOH engineer, enumerates, each main hang comprises 14 K1 boxes with eight K1-SB subs above, plus six K2 boxes below for downfill. Side and rear hangs per side, extending coverage to 270 degrees, each comprise 12 K2s, with the side hang also including four K1 subs. A half-dozen KARAs provide in-fill and 16 groundstacked SB-28 dual-18s, in a cardioid arc, support the lowest octave. Power is provided by LA8 amplifiers with four LM44s handling system processing.

The K2s in the main hangs seamlessly extend coverage with the same sonic signature as the K1, reports Bracey, a veteran of tours with The Cure, Robbie Williams and Massive Attack. “It’s basically exactly the same sounding box as the K1, just 3 dB less headroom. And there are three hangs per side—if anybody tries to cover all the way round to the back with just two hangs, they’re cheating!”

Because of the length of the main arrays, the ground subs are only

(continued on page 44)

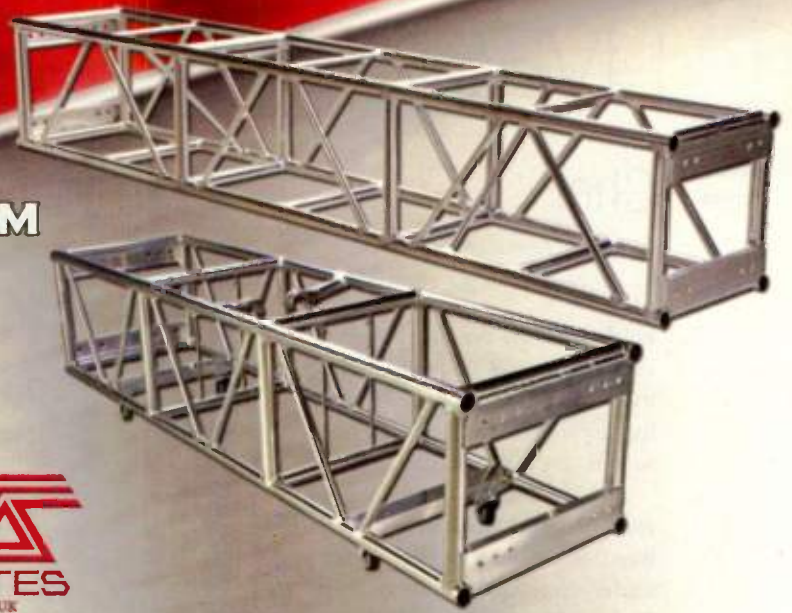


Manning a DiGiCo SD7, FOH engineer Dave Bracey sends the mix to a massive L-Acoustics house system supplied by Black Box Music.



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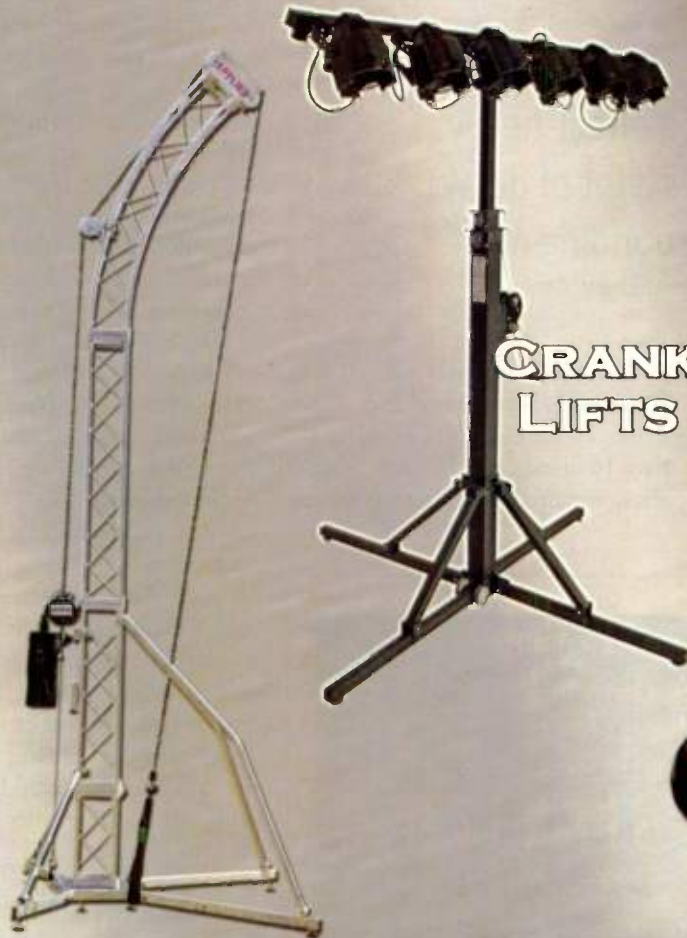
POWER DISTRIBUTION



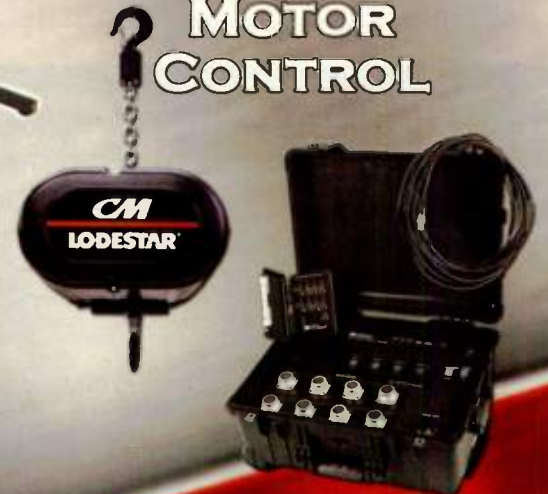
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Cher

(continued from page 42)

needed for the bottom 10 Hz, at an input gain of -8 dB, says Bracey. "If there was a good reason for not having any subs, I could do a damn good version of the show without them."

Bracey, Jon Lewis, Cher's monitor mixer, and Horst Hartmann, who handles the seven-piece band and under-stage tech crew, were all on P!nk's 2013/14 tour together, along with system engineer Ulf Oeckl. The D2K Tour is carrying three DiGiCo SD7 consoles and five SD-Racks, including two for Hartmann, who runs a different gain structure, plus a spare, all on an optical loop. BBM already owned two SD7s and bought two for the tour. "BBM now owns the largest number of SD7 consoles in Germany," says Eichhofer.

Due to the range of Cher's material, the show is heavily programmed



The tour carries a selection of Sennheiser 5200 series wireless handhelds with 5235 heads. Guess which ones are Cher's.

the archival footage has less-than-perfect audio, "You have to process it in a way that makes it intelligible in the room," he says.

wireless guitar," he says. Plus, "Every musician and every crew member has a talkback mic. There's a lot of communication going on."

Hartmann generates 12 stereo and 12 mono sends. "The monos are basically effects sends. I have ButtKickers bolted onto the risers," he says. Everybody is on Sennheiser 2000 Series wireless IEMs.

With so many costume changes, it makes sense to have an engineer focus on Cher's monitors, says Lewis, who has toured with AC/DC, David Gilmour and Paul McCartney. "Her mix is quite effect-heavy, quite wet; there's a lot of delays. It's a very live sounding mix," he says. His only outboard effect is a TC Electronic M6000, primarily for its EMT plate setting.

Cher has four Sennheiser 5200 series handhelds with 5235 heads, blinged-out to match her costumes, and EM 3732-II receivers. "The majority of the microphones are Sennheiser," he adds.

"She uses Ultimate Ears UE 11s with ambient filters, to get that vibe from the crowd," says Lewis, who also feeds two hangs of three L-Acoustic ARCs and six HiQ wedges for the 13 dancers. "We sell 270 degrees around, and will continue for the foreseeable future. The ARCs have the smallest footprint we could get up there with the maximum dispersion, not to block out too many seats." Thus ensuring the fans have got clear sightlines when Cher belts "I Got You Babe."

Black Box Music
www.black-box-music.de

DiGiCo
www.digico.biz

L-Acoustics
www.l-acoustics.com

"Her mix is quite effect-heavy, quite wet; there's a lot of delays. It's a very live sounding mix."

Jon Lewis, monitor engineer, Cher

in the SD7, says Bracey, who fires off snapshots to change processing between songs and in and out of the video interludes that cover Cher's changes costumes. Because some of

Hartmann, who has worked with Kraftwerk, Scorpions and Sade, manages 30 channels of RF. "We have 16 in-ears and 14 mics, headset mics, communication mics and one

VITALstats

Cher

Black Box Music (Berlin, Germany)

FOH Engineer:

David Bracey

Cher Monitor Engineer:

Jon Lewis

Band Monitor Engineer:

Horst Hartmann

Crew Chief:

Ben Byford

Systems Engineer:

Ulf Oeckl

Techs:

Simon Farell, Björn Boernecke

FOH Console:

DiGiCo SD7

Monitor Console:

(2) DiGiCo SD7

House Speakers:

L-Acoustics K1, K1SB, K2, SB28

Monitor Speakers:

L-Acoustics: 2x3 Arcs sidefill, HiQ

Personal Monitors:

Sennheiser 2000 Series IEM

House Amplifiers:

L-Acoustics LAB

Monitor Amplifiers:

L-Acoustics LAB

FOH Equipment/Plug-Ins:

DiGiCo SD7 onboard FX/Dynamics; TC Electronic M6000; Yamaha SPX 2000

Monitor Equipment/

Plug-Ins:

DiGiCo SD7 onboard FX/Dynamics; TC Electronic M6000

Microphones:

Sennheiser 901, 902, e904, e905, MKH80, MK4, SKM 5200 MKII; Audio-Technica ATM450; Shure SM57; Radial SW8, ProD8



THERE'S MORE ▶ Catch fan-shot video of Cher belting "Take It Like A Man" in concert at prosoundnetwork.com/aug2014.

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Nathan's

(continued from page 38)

hours of entertainment that started with emcee George Shea whetting the crowd's appetite for the big show via a Shure UHF/R wireless mic outfitted with a KSM-9 capsule. Keeping an eye on all aud io needs onstage was a veteran of previous contests, systems

engineer Bryan McPartlan. Fiore explained, "Bryan is usually running around on stage putting out fires; in fact, he's under the stage"—which is a potentially dangerous place to be if a competitor has what the referees call "a reversal of fortune."

This year, Fiore really sank his teeth into the gig, mixing the contest on a Cadac CDC eight digital console. "The Cadac is probably a little bit of overkill for it," he admit-

ted. "In years past, we've done it on a Yamaha LS9-32, but since the Cadac was available, I couldn't resist—and it sounds like an analog Cadac J-Type. Paul Marini, the general manager of Cadac USA, loaned it to us, so we used it for the contest and then the next day at Caramoor [Center for Music and the Arts] for a Patti Lu-pone concert." Summing up the desk, he deadpanned, "It met all my needs for a hot dog contest—and then

some."

And there were more needs than you might expect. Chuckling when asked if they miked up the athletes' gurgling stomachs, Fiore noted that his input list included music playback, the host's microphone, a mic for a guest guitarist, and channels for DJs and a four-piece rock band with guitar, bass, keys and drums. "There's also a 10-minute compilation bed that the production gives us, so George will announce the actual contest and have it playing underneath," he noted.

When Fiore first prepped for the cue-heavy event in 2005, it looked like he'd bitten off more than he could chew. "George gave me a stack of CDs, saying 'Track 3 on this, track 4 on this one, and then go to 2 on this one,'" he recalled. "That was ridiculous, juggling all that on CD players, so I ripped all the discs, put it into SFX and ran the show that way. For the last six years, I've been using QLab for it and these days, I've brought in a playback guy to fire cues while I chase the show."

The crowd relishes every moment of the hot dog contest, but that doesn't mean people want audio shoved down their throats. Everyone hears the chow-down throwdown via numerous RCF line array hangs, comprised of TTL31A arrays with dB Technologies DVA-T12 and DVA-T4 boxes. "The house right side is where we have the most area to cover, so we have three arrays—infill, outfill and wide—and then we set a delay stack on the other side of the street," said Fiore, "On house left, we have two arrays—one is an infill and one points all the way up towards the beach." For stage coverage, a combination of dB Technologies K70 compact active speakers and DVX DM12 monitors help everyone on stage eat to the beat.

This year's event had its share of dramatic moments on stage, such as when Chestnut proposed to his girlfriend, fellow competitive eater Neslie Ricasa, before the men's contest; fortunately, she said yes so he wasn't left feeling down in the mouth. Nonetheless, the festivities were over by 1 p.m., and the audio team and their gear were loaded out by 5 p.m. Much like its competitors' appetites, the niche sport is continually growing, so it's a safe bet Audio Production Services will be back next year to capture the cramming of every carnivorous crawl on the contest's stage.

Audio Production Services
audioproductionservices.net

Cadac
Cadac-sound.com

RCF USA
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~ **Jean-Luc Ponty**
(AI Di Meola, Frank Zappa, John McLaughlin, Elton John)

"The Radial PZ-DI is the perfect complement to my bass. I finally found the DI that I was looking for. Thank you Radial for making such fantastic products."
~ **Carlos Puerto**
(Chick Corea, David Sanborn, Chris Botti, Herbie Hancock)

"Not only do my keyboards sound cleaner and better than ever... but the sound crew prefers to work with my Radial DIs instead of theirs!...IT'S THE TRUTH!!!!"
~ **Otmaro Ruiz**
(John McLaughlin, Frank Gambale, Steve Winwood)

"I just finished another long recording session followed by a night club gig... and the RADIAL PZ-DI MADE my bass sound as fresh as a daisy!!"
~ **Ron Carter**
(Most recorded bassist in Jazz history)

"When I forgot to bring my Radial JDV to a session, my engineer made me go back home to get it! That's how good it is."
~ **Marcus Miller**
(Miles Davis, Herbie Hancock, Michael Jackson, Elton John, Wayne Shorter, David Sanborn)

"The Radial JDI is the cleanest, warmest and best (!!) I've found for plugging my organ in direct and is a great companion to mics on the rotary speakers."
~ **Joey DeFrancesco**
(Miles Davis, Jimmy Smith, Elvin Jones, John McLaughlin)

"I love my Radial Firefly tube direct box and the warmth that it provides."
~ **Dennis Crouch**
(Diana Krall, T. Bone Burnett, Steve Earle, Marty Stuart, Dolly Parton, Jerry Reed, The Time Jumpers)

"The PZ-Pre is an absolute life saver. I can honestly say there is no way we could produce the kind of quality acoustic show that we have without it."
~ **Keb' Mo'**

PZ-Pre™ acoustic preamp:

The most powerful acoustic preamplifier ever to be put inside a pedal! Two channels with on-board EQ, DI box and effects loop for total control over your signal path.

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Most natural sounding direct box ever made. The unique class-A circuit design eliminates phase-cancelling negative feedback to deliver your tone without distortion or artefact.



Firefly™ tube DI:

Combines Radial's incredible class-A front end with 12AX7 tube character for tone, tone, tone. Remote switchable inputs and low-cut filter for efficient on-stage control.

JDI™ Duplex stereo DI: Industry standard passive direct box delivers two channels of 'vintage' warmth to round out your tone. Particularly suited for highly dynamic instruments like digital piano and active bass.

PZ-DI™ variable load DI: Lets you optimize pickup loading to extend frequency response and warm up tone. Makes piezos sound as good as mics! 48V phantom powered for easy setup on any stage.

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ACT / STATISTICS

CREW

EQUIPMENT

1 CHER | BLACK BOX MUSIC

David Bracey (he); Jon Lewis (cher me); Horst Hartmann (bme); Ben Byford (cc); Ulf Oeckel (se); Simon Farell, Björn Boernecke (techs)

HC: DiGiCo SD7; MC: (2) DiGiCo SD7; HS: L-Acoustics (28) K1, (16) K15B, (66) K2, (16) SB28; MS: L-Acoustics: 2x3 Arcs sidefill, (6) HiQ; IEM: Sennheiser 2000 Series IEM; HA: L-Acoustics LA8; MA: L-Acoustics LA8; HARDWIRED MICS: Sennheiser 901, 902, e904, e905, MKH80, MK4; Audio-Technica ATM450; Shure SM57; Radial SW8, ProD8; WIRELESS MICS: Sennheiser SKM 5200 MKII; FOH EQUIPMENT: DiGiCo SD7 onboard FX/Dynamics; TC Electronic M6000; Yamaha SPX2000; MONITOR EQUIPMENT: DiGiCo SD7 onboard FX/Dynamics; TC Electronic M6000

2 KATY PERRY | SOUND COMPANY

Pete Keppler (he); Manny Barajas (me); Ben Rothstein (cc/se); Matt Moser (mst); Hope Stuemke (stage tech); Niall Slevin (rf/com); Kory Lutes, Taylor Holden (techs)

HC: DiGiCo SD5; MC: DiGiCo SD5; HS: Clair i-5D, i-3, i-dl, BT-218, Cohesion CP-218, Cohesion CP118, P-2; MS: Clair 12AMs, Clair SRM; IEM: Sennheiser SR 2050, AC 3200, A5000; Jerry Harvey JH7, JH13, JHFR; HA: Clair StakRak (Lab.gruppen); MA: Clair StakRak (Lab.gruppen); HARDWIRED MICS: AKG; DPA; Shure; Sennheiser; Radial J-Rak, JDI; WIRELESS MICS: Sennheiser EM 3732, SKM 5200-II, MD5235; FOH EQUIPMENT: Waves Soundgrid Extreme Server; Genelec 1031A monitors; Radial SW8; MONITOR EQUIPMENT: Fischer Amps ALC 161 rechargeable batteries

3 THE DAVE MATTHEWS BAND | PROMEDIA/ULTRASOUND

Jeff Thomas (be); Ian Kuhn (me); Lonnie Quinn (ame); Joe Lawlor (re); Tom Lyon (s tech); Greg Botimer (m tech); Ryan Cornelius (tech)

HC: Avid Venue Profile; MC: Avid Venue Profile, SC-48; HS: Meyer Sound Leo, Milo, Mica, LFC-1100, HP-700, MSL-4, CQ-2, UPJ-1P; MS: Meyer Sound MJF-212A, Fonz Foot Wedge, Clark Synthesis TST; IEM: Sensaphonics 3D, 2XS; Shure PSM 1000; MA: Crest 7001; Lab.gruppen FP2400; MICS: Neumann; Sennheiser; AKG; Shure; B&K; DPA; Crown; Electro-Voice; Audio-Technica; Earthworks; Radial JD-7, JD-I, JD-I Duplex; FOH EQUIPMENT: Meyer Sound Galileo; Metric Halo Mobile i/o 2882; Avid Pro Tools 10 HD; Tascam CD Player; Apple Mac Pro; Rational Acoustics Smaart 7.3 MONITOR EQUIPMENT: Apple Mac Pro; Avid Pro Tools 10 HD; PWS GX-8, Helical RHCP; X-keys XK-16; WinRadio WR-G305e

4 LADY GAGA | EIGHTH DAY SOUND

Mike Hackman (he); Chris Rabold (be); Ramon Morales (me); Jim Allen (cc); Wayne Bacon (se); Dan Bluhm, Andy Dudash, Matt Strakis (tech)

HC: DiGiCo SD7; MC: DiGiCo SD7; HS: d&b Audiotechnik J8, J12, J Sub, B2, Q7, Q10, V8, V12; MS: d&b Audiotechnik V8, Q Sub, V Sub; IEM: Sennheiser; Shure; HA: d&b Audiotechnik D80; MA: d&b Audiotechnik D80; HARDWIRED MICS: Shure; Telefunken; Heil; Beyer; AKG; Earthworks; WIRELESS MICS: Sennheiser; Shure; FOH EQUIPMENT: Bricasti M7; Empirical Labs EL8, Lil Freq; Sonic Farm Creamliner; TC Electronic System 6000; Radial SW8

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, Cohesion CO8; 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; Radial Firefly WIRELESS MICS: Shure UR Series; FOH EQUIPMENT: SSL bundle; MONITOR EQUIPMENT: Avid Venue Pro Pack

6 MICHAEL BUBLE | SOLOTECH

Craig Doubet (he); Matt Napier (me); Louis-Philippe Maziade (cc/se); Chuck Deziel, Philippe Pigeon (ae); Marc-Olivier Magnan (tech)

HC: Avid Venue Profile; MC: DiGiCo SD7; HS: Meyer Sound (32) Leo, (24) Mica, (16) LFC1000, (6) 700-HP, (12) M'elodie, (6) JM-1P, Galileo 616, Calisto; MS: Meyer Sound (10) MJF 212; IEM: Sennheiser 2000 series, G2, P6HW; HARDWIRED MICS: Neumann KMS104m KM 134; Shure KSM32, Beta 52, Beta 58; Sennheiser e 901; Audix i-5; DPA 4021, 4099; Schertler; Radial JDI, J48; WIRELESS MICS: Sennheiser SKM 5200, SKM 2000, SK 5212 with DPA 4099; FOH EQUIPMENT: BSS DPR-901 II; Lexicon 480L; Lexicon PCM92; Meyer Sound SIM-3; MONITOR EQUIPMENT: Aviom A-16R, A-16D PRO, AN-16, A-16li; WinRadio scanner

7 BRUNO MARS | CLAIR

Derek Brener (be); Lawrence "Filet" Mignogna (bme); Erik Rodstol (me/mtech); Markus Meyer (cc/se); Mike Gamble, Austin Dudley (techs)

HC: DiGiCo SD7 with SD Racks; MC: DiGiCo SD7 with SD and Mini Racks; HS: Clair i-5, BT 218, i-micro; MS: Clair BT 218, BT 118; IEM: Sennheiser SK 2000, AC 3200 combiner; Clair antenna combiner, Helicals; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Earthworks KP1, SR30, SR 40, DP30/C; Beyer M88, Opus 88; Shure SM 57, Beta 57a, Beta 91; Sennheiser e 945, e 602, MKH 416; Heil PR 30; Radial JDI; Audio-Technica ATM25; WIRELESS MICS: Sennheiser SK 2000; FOH EQUIPMENT: Waves Mercury; MONITOR EQUIPMENT: Waves Mercury

8 BLAKE SHELTON | CLAIR

Jeff "Pig" Parsons (he); Brad Baisley (me); Tim Holder (cc/se); Jason Bennett (mse); James Higgins (tech); Tom Nisum (pm)

HC: Avid Venue Profile (96 Ch.); MC: Avid Venue Profile (96 Ch.); HS: Clair i-5, i-5B, BT-218, i-DL, Clair Cohesion-8 micro array; MS: Clair Cohesion 22, 12AM; IEM: Sennheiser G3; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Sennheiser e-901, e-902, e904, e905, e906, e614, e614, e914, e935, 421; Radial J-48, JDI; WIRELESS MICS: Sennheiser em2050 receivers with e935 capsule; FOH EQUIPMENT: Avid VenuePack 3; Rane Serrato; MONITOR EQUIPMENT: Avid VenuePack 3; McDSP MC2000; Flux Epure II; Radial 500 Series PowerStrip

9 JASON ALDEAN | SPECTRUM SOUND

Chris Stephens (he); Evan Richner (me); Joseph Lloyd (pm); Jeremy Seawell (se); Ryan Stotts (mtech); Bob Campbell (tech)

HC: SSL Live; MC: SSL Live; 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

10 MILEY CYRUS | CLAIR/JPI AUDIO PTY LTD.

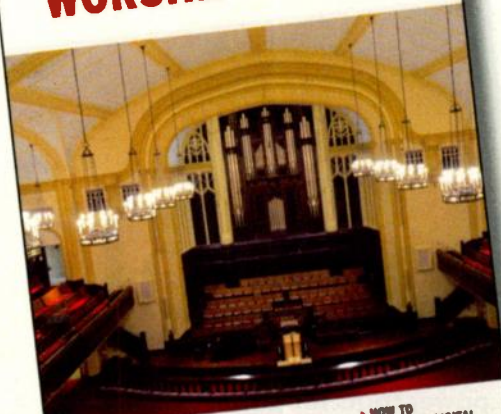
Paul David Hager (he); Vish Wadi (me); David Quigley (cc/se); Kyle Ronan (mse); Jen Smola, Bryce Beauregard, Matt Patterson, Andrew Bongardt (tech)

HC: DiGiCo SD7; MC: Avid Venue Profile; HS: L-Acoustics K1, K1-SB, K2, Kara, SB28, Arcs, P108; Clair i-3; MS: Clair CM-22, R-4; IEM: Sennheiser 2000 Series, G3; Shure PSM600HW; HA: L-Acoustic LA8; Lab.gruppen PLM20000Q; MA: Lab.gruppen PLM20000Q; HARDWIRED MICS: AKG 414, 451, D12; Beyerdynamic M88, TG D 58c; Fishman C-100, V-200-VI; Heil PR-30; Neumann KM 184, U87; Sennheiser MD 431, e815, e904, e935, MKH 416; Shure Beta52A, Beta57A, Beta91A, SM57, SM58, SM91; Avalon U-5; Radial J48, JDI, PZ-DI; WIRELESS MICS: Sennheiser 9000 series; FOH EQUIPMENT: Waves Mercury/SSL Plug-In Bundle; API 2500; Crane Song HEDD 192; dbx 902; Empirical Labs EL-8 distressor, Fatso; Bricasti M7; Eventide H3000; TC Electronic Reverb 4000; Apogee Big Ben; BSS DPR 901, GML 8200; MONITOR EQUIPMENT: Waves Live Bundle; XTA DS800

LEGEND: (he) house engineer. (ame) 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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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
Chris Robinson Brotherhood	PAT HOFFMAN AV Mesa, AZ	THE PRESSROOM Phoenix, AZ	Pat Hoffman (he), Jerod Jasinski (me)	HC: Behringer x32; MC: Behringer x32; HS: QSC KLA12, KW181; MS: QSC K12
Don Felder	BOULEVARD PRO Ridgefield Park, NJ	NORTHEAST TOUR	Anthony Cioffi (he), Richard Landers (bhe), Randy Taber (me), Vernon Perrone (se), Ace Dibella (tech)	HC: Yamaha CL5; MC: Yamaha PM5D; HS: L-Acoustics dV-Dosc, dV subs, SB 218 subs, 108P; MS: L-Acoustics 112P, SB15P, Sennheiser G3 IEM; HA: Lab.gruppen; MA: L-Acoustics
DrumStrong Festival/ Railroad Earth	DB SOUND OF CHARLOTTE Charlotte, NC	MISTY MEADOW FARMS Waxhaw, NC	Matt Barker (he), Kenny Shouse (me), Dave Barker (se), Jamel Lee (tech)	HC: Soundcraft Si Performer 3; MC: Yamaha LS9; HS: VTC EL210T, Danley TH115 subs; MS: JBL SRX712M, Sennheiser IEM G3; HA: QSC; MA: QSC
Macklemore and Lewis	THE WAVE INC. Las Vegas, NV	ENCORE BEACH Las Vegas, NV	Mike Freitag (he, se), Vince Agne (be), Dominic Maratita (me), Jesse Turner (bme), James Nugent (Stage Manager), Ben Campofreda (Production Manager)	HC: Midas Pro2c; MC: Avid Venue Profile; HS: Turbosound Flex Array; MS: Martin LE1200S, Sennheiser G3 IEM; HA: Lab.gruppen PLM10000Q; MA: Lab.gruppen PLM10000Q
Ms. Lauryn Hill	RMB AUDIO Raleigh, NC	RED HAT AMPHITHEATER Raleigh, NC	Robert Weddings (me), Roger Dennis (se), Matt Johnson (ae), Cooper Cannady (tech)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: Martin Audio MLA Compact, DSX, MLA Mini; MS: Clair Global, Sennheiser EW 300 G3; HA: Martin Audio; MA: Lab.gruppen
Nathan's 2014 Hot Dog Eating Contest	AUDIO PRODUCTION SERVICES INC. Amawalk, NY	CONY ISLAND Brooklyn, NY	Mark Fiore (he), Djuan J Grant (me), Bryan McPartian (se), Tarik Solangi (se)	HC: Cadac CDC Eight; MC: Allen & Heath GLD-80; HS: dB Technologies T12, T4, DVA S20, RCF NX L23, FBT Mitus; MS: dB Technologies DVX DM12
Patriots in the Park	OUTPUT UNLIMITED Alton, IL	COOLIDGE JUNIOR HIGH SCHOOL Coolidge City, IL	Tracy Bodenbach (he), Mike Harper (be), Brian McKinny (me), Scooter (se)	HC: Soundcraft GB8; MC: Allen & Heath GL2800-40; HS: Electro-Voice XLC; MS: Electro-Voice PX1152M, Sennheiser EW300 G3 IEM; HA: Electro-Voice TG7; MA: Crown, QSC, Electro-Voice
Samantha Fish	DYNASAUR SOUND AND LIGHT Hastings, NB	THE LARK Hastings, NB	Doc Ivo (he), Don Robertson (se), Melanie Hiatt (tech), Neil Brunkhorst (tech), Robby Collins (tech)	HC: Soundcraft LX-7; MC: Dynamix 1604; HS: Wannanosaurus Bins with Protoceratops; MS: IVO LR-12; HA: Crown Macrotech; MA: IVO Quadralux
Super Jam featuring Yo Gotti	IRONMAN SOUND INDUSTRIES St. Louis, MO	SCOTTRADE CENTER St. Louis, MO	Bob Horner (he), Maceo (be), Ian Goodman (me), Nate Golomski (se)	HC: Avid Venue SC-48; MC: Yamaha PM5D; HS: Martin W8LC, W8LM, WSX, X12; MS: Martin LE1500, WS218X, WS18X; HA: Lab.gruppen PLM; MA: Crown MA
Taste of Country Music Festival	AUDIONX Swanton, VT	HUNTER MOUNTAIN Vermont	Chris LaRocque (he, se), Will Turgeon (me), Jereb Carter (production manager)	HC: Allen & Heath iLive T112, IDR48; MC: Allen & Heath iLive T80, IDR48; HS: RCF HDL20-A, TT052A, dB Technologies DVA S30N; MS: RCF NX-15-SMA, SUB 8004AS, NX M25-A MK II
Taylor Dane	QVR PRODUCTIONS Oklahoma City, OK	38TH STREET ENCLAVE Oklahoma City, OK	Newt Taylor (he), Chuck Shafer (me), Mike Mosteller (se, ae), Courtlan Harris (tech), Quinn Taylor (tech)	HC: Midas Siena 400; MC: Midas Siena; HS: Electro-Voice; MS: Electro-Voice; HA: QSC; MA: Carver
The Big Gig	PEARL PRO AUDIO Godfrey, IL	THIRD STREET Alton, IL	Don Lanier (he), Wynn Planer (me), Nathon Luck (ae), Dylan Luck (tech)	HC: Soundcraft Si Expression 3, Midas Venice U; MC: Crest HPW 44, Peavey XR 2400; HS: Peavey VR218, QW2F; MS: JBL PRX415m, PRX412m, MIPRO; HA: Peavey IPR 7500, 5000, CS Series 4080, 4000, 3000; MA: Peavey IPR 5000, CS 3000
The Ravler, City of Upland Fourth of July Fireworks Show	GATES SOUND Wildomar, CA	UPLAND HIGH SCHOOL FOOTBALL FIELD Upland, CA	Doug Gates (he), Bob Huber (ae), Cameron Swenson (tech)	HC: Yamaha QL5; MC: iPad, StageMix; HS: Electro-Voice QRX 153, QRX 218s, SX300; MS: Electro-Voice CP4000S; MA: Electro-Voice CP2200, P3000
Third Day	SOLID ROCK AUDIO Conway, AR	HORTON FARMS Centerton, AR	Mark Malone (se), Lance Gipson (se)	HC: Yamaha PM5D; MC: Yamaha PM5D; HS: JBL VerTec VT4888; MS: Sennheiser G3 IEM; HA: Crown MacroTech 9000i
Third Eye Blind	LOGIC SYSTEMS St. Louis, MO	BALLPARK VILLAGE St. Louis, MO	Ziggy Stull (he), Rob Thomas (be), Brian Bird (me), Brendan MC Donough (bme), Joe Shambro (se)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: JBL VerTec; MS: Logic LS152, Shure PSM 900; HA: Crown; MA: QSC PL236A

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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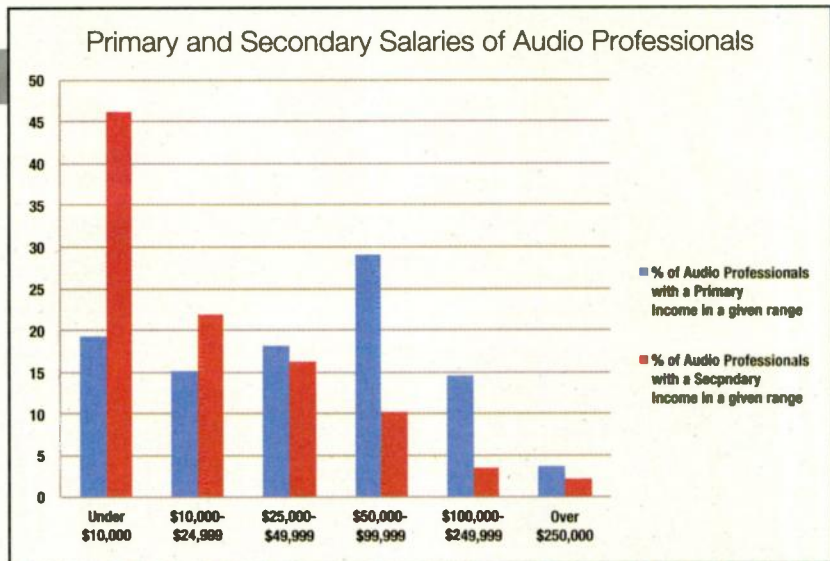
Salaries

(continued from page 1)

cent reported an income of \$50,000 to \$99,000. Under 4 percent reported making over \$250,000 (see accompanying table). Interestingly, 85.6 percent of those sharing their primary income also indicated a second source of income from audio-related work—46 percent of those second incomes being

under \$10,000 and near 22 percent falling between \$10,000 and \$24,999. That leaves more than 30 percent of second incomes at \$25,000 or above.

More than 40 percent of our survey respondents claim the primary job title of president, CEO, owner. That's perhaps suggestive of our readership, but also of the owned-and-operated nature of many pro audio production companies, including independent engineers with a dba—doing business as—business profile. The job



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The primary and secondary incomes of audio professionals are represented in this chart, with the blue representing primary income and the red representing secondary income, both by range.

title that was claimed by the next largest group of respondents—just over 10 percent—was the rather generic "sound engineer." In the 4 percent to 6 percent range fell the titles general management, recording engineer, mixing engineer, front of house engineer, musician or composer, educator and sales/marketing professionals.

Secondary job titles were more evenly distributed, with recording and mix engineering combining for 24 percent of the totals. Perhaps not surprisingly, some 12 percent of respondents reported a secondary job title of musician/composer, after adding in a couple of "musician" write-ins from the "other" category.

A tendency towards independent work is also suggested by the survey results in the Primary Business Type category, with independent audio engineer accounting for over 15 percent. An equal number report a primary business type of "private recording studio." Live sound/touring was chosen buy near 9 percent in this category, followed by educational facilities and commercial recording studios.

As for trends, 72.6 percent of respondents reported that they had roughly the same income this year as last. 16.2 percent reported a salary decrease while 11.2 percent saw a significant uptick in income. Looking forward, 70 percent of those surveyed expected that their income next year would also stay roughly the same. 5.5 percent expect a significant decrease in income while there's optimism amongst 24.5 percent who expect a significant increase in income in 2015.

Also in the category of year-to-year changes, near 20 percent of the respondents report a primary job change since 2013, a number roughly mirrored by 24 percent reporting that they expect a primary job change in the coming year.

THERE'S MORE ▶ Additional detail and illustrations of this report can be found online at prosoundnetwork.com/aug2014.



137TH

AUDIO ENGINEERING SOCIETY
INTERNATIONAL CONVENTION

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- Line Array Modeling Versus Performance
- Networks and IT—The Basics
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Steve Armstrong

Yamaha Commercial Audio Systems has appointed four new industry professionals to positions on its marketing and technical "A Team," including **Steve Armstrong** to speaker systems applicant engineer; **Chad Cooper** to applications manager; **Patrick Killianey** to network systems engineer; and **Marcel Mauceri** to Nuage technical marketing specialist.

Armstrong spent close to 20 years as an independent rep in the Northwest and Northern California representing many top lines including Dolby Lake, L-Acoustics, and Nexo. He also held the position of North American director of Sales at JBL for 12 years. Previously, Armstrong was tour director for two major product roll outs and involved in the design and installation of several installations including Bayside Church in Roseville, CA; Great American Music Hall in San Francisco; and the Hult Center in Eugene, OR.

Cooper began his career at Capitol Records in the A&R department. He then worked for the Walt Disney Company at the Disneyland Resort for the past 28 years as both a live sound engineer/technician and manager, mixing upwards of 10,000 shows in his career at Disney, then becoming a manager in the technical services department in charge of the Hyperion Theater in the Disney California Adventure Park.

Killianey joined YCAS as network systems applications engineer in late 2013 with more than 15 years of ex-

perience in Pro Audio, Automation, and Commercial Sound. Working with TASCAM, AMX and M-Audio, he was involved in product development, market expansion, and customer education initiatives. He also spent seven years operating his own business—South Coast Logic.

Mauceri's music and audio experience range from live performance, songwriting and recording to audio post-production work for independent feature films. Prior to joining YCAS, Marcel worked at Echo Digital Audio, a research and development company located in Santa Barbara, CA, where he managed global sales, interfaced with clients as the go-to tech person, and was a contributor to Echo product development and OEM projects for Mackie and Gibson guitar.



Alex Oana

Vintage King Audio has hired **Alex Oana**, an award-winning recording engineer and producer, pro audio journalist, musician, for its community and content development efforts. Oana most recently worked as the co-creator of the Raven Multitouch Audio Production Console from Slate Pro Audio.



Daniel Hughley

Manley Labs has appointed **Daniel Hughley** to sales and marketing coordinator. Hughley joined Manley Labs in 2011, and has held a number of positions within the company, including assistant to company president EveAnna Manley, as well as working within the company's Production and Finance departments. Most recently, he has worked as sales and marketing assistant, supporting the Sales and Marketing team in building brand awareness and growing sales. Hughley has also provided his engineering and production skills to commercial and private recording studios, including Grandmaster Recorders, The Pie Studios, and guitarist Steve Vai's personal studio.

**GARY BOSS**

A-T

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

A: My new position is Marketing Director, Professional Markets. The main responsibilities are to chart our marketing direction across all of our professional markets including: Studio, Live Sound, Installed Sound and Broadcast. It also includes the MI retail and

trade channel. This will include everything from advertising, promotions, product launches, market feedback, product development—pretty much the entire process of communicating the benefits of both our products and company to the consumer and closing the loop by communicating the wants and needs of the customer back to Audio-Technica. It also includes developing tools that help our retail channel not only sell our products, but convey our messaging in a clear, concise manner to their customers.

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

A: I would love to say that my Marketing degree was what I lean on the most; however it is really the fact that I grew up as a musician (well I play the drums—does that count?) and have a keen sense of what it is like to be a customer for gear. I also spent my career outside of Pro Audio in retail consumer sales and management, which also added to the mix that is Gary Boss. Combine all that with being a bit of a tech nerd, the industry experience of working at A-T for 24 years and there ya have it.

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

A: We have really been focusing recently on digital wireless development in the non-traditional RF spectrum. A main focus for A-T going forward will be educating customers on the exceptional benefits of this new technology. This is an area of great potential growth and accelerated change, so we really need to stay on top of the market.

We will also be getting back to our roots, so to speak, and re-energizing our studio, live sound and installed sound markets. We have great core product offerings that have not received enough attention due to a flood of new product introductions by our company.

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

A: Short term is to shore up our marketing efforts and really take a long, hard look at our current messaging, media mix, product offerings, product mix and pricing.

Long term is to change the market perception of Audio-Technica. We have a really good reputation in the field, but it has been difficult to shake the "A-T makes great products for the price" mentality. We have introduced so many groundbreaking, first-to-market and innovative professional products since our founding over 50 years ago. I would really like us to be seen as an innovative company that makes incredible products that, oh, by the way, also happen to be a great value.

Q: What is the greatest challenge that you face?

A: We are so diverse in both our product lines and markets served that it will be a challenge to juggle everything...oh yeah, did you know that I once juggled for money at a local festival as a kid? I'm not too worried.



Charles Boehm

Manley Labs also recently added **Charles Boehm** to its engineering team. Boehm joins Manley Labs after serving as lead design engineer for Aphex, where he oversaw the re-birth of the company's product line. His career also includes high-level engineering positions at M-Audio (formerly a division of Avid Technology), where he was responsible for heading up design teams behind such products as the Prokeys88 and DCP-200 digital pianos, GSR studio monitors and Midisport USB MIDI interfaces. Prior to his tenure at Avid, Boehm worked with Nemesis Technology, where he also made contributing to a

number of USB and FireWire audio interfaces.



Jesus Cruz

Harman Professional has named **Jesus Cruz** sales director for Mexico, reflecting the company's commitment to provide greater support for local distribution within that region.

Operating from Mexico City, Cruz will report to Scott Robbins, Harman Professional VP of Worldwide Sales.

Cruz joins Harman following an 18-year career with Sony Electronics in Mexico, where he most recently served as national sales director for the audio, video, and other divisions.

soundREPS

■ Audio Technica recently recognized the Los Alamitos, CA-based Alliance Audio Visual Group as its Rep of the Year for the 2013-2014 fiscal year. Alliance represents Audio-Technica in the Southern California and Nevada regions.

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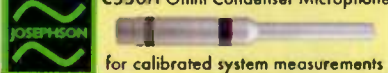
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Shoreview Looks Ahead

LUKE FURR, FOUNDER,
SHOREVIEW DISTRIBUTION

BY KELLEIGH WELCH

As the Foxboro, MA-based distribution company, Shoreview Distribution Inc., celebrates its 25th Anniversary this year, company owner and founder Luke Furr attributes the company's success to three key points: knowledge of the industry, a strong sales team and adapting to the latest technologies.

As a musician in the late 1970s and early 80s, Furr developed a vast knowledge of how recording and performing gear worked, and spent much of his time explaining to his bandmates how to hook up a sound system for a gig. It was through this hands-on knowledge of pro audio gear that Furr decided he wanted to pursue a career in the industry.

"By September 1989, I'd become VP at Lake Systems," Furr said. "Then one afternoon, I was on a beach in Florida when a friend at Sony called. They were reorganizing their 'go to' market and looking to build a team of independent reps. My friend asked if I could recommend someone for the gig and I immediately said, 'How about me?'"

This initial interaction led Furr to found Shoreview Distribution, which today represents clients including Sony, Revolabs, JVC, Pioneer, Toshiba, Tascam, Ricoh USA, Crane and more.

"I still count Sony Electronics in the US as one of my primary clients," Furr explained. "They've been an important part of our business from Day One, and over the years, they've generously acknowledged our contribution to their bottom line by presenting us with a number of 'Dealer Of The Year' awards. Most recently, we were named a select distributor for all Sony professional audio and video products."

Back in 1989, Furr said the company was "in the heart of a technology explosion," where the audio industry was starting to develop some great digital innovations, and musicians, producers and engineers were eager to get their hands on new products to incorporate into their work.

This demand directly impacted Shoreview Distribution, as it helped the company build a larger client base and expand its product categories. The push also allowed the company to develop a strong sales team to meet the growing needs of its clients.

Today, the company has two ware-

houses, one on each coast of the United States, and a total of eight salespeople across the country handling each of the company's major territories. National sales manager Rory Caponigro leads Shore's sales team, with six regional sales managers covering their own territory: Mark Rehuss for the Southeast; Dan Drees for the Midwest; Curtis Harris for the Southwest; Warner Swain for the Northeast; Bo Murgo for the Pacific Northwest; and Berl Shaffer for the North Pacific.

"We're all in it for the long haul, clients and sales reps alike," said Furr. "You've got to be reliable, accessible and flexible. Your clients need to know they can call you in a pinch and that you'll go the distance to help them out. Our website and personal touch have always been our attraction, but our sales people in the field are our biggest assets and define us as a distributor."

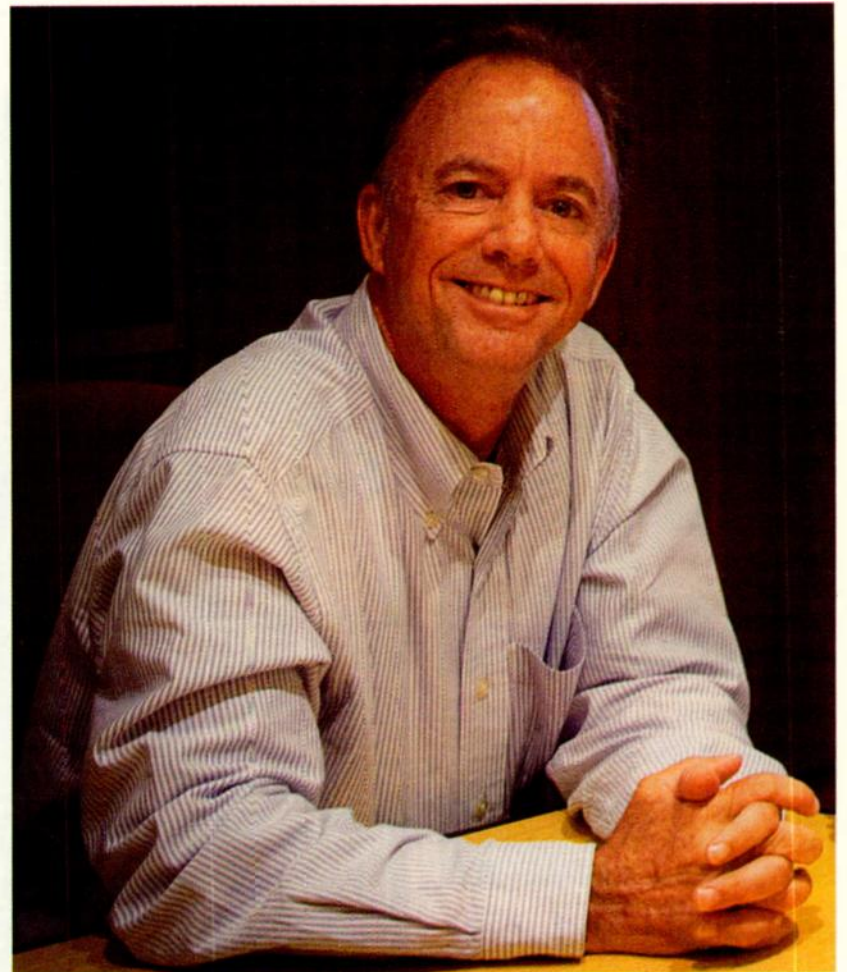
"One of the best examples of the skill set and personal flair I'm talking about is Rory Caponigro, who joined

"You've got to be reliable, accessible, and flexible. Your clients need to know they can call you in a pinch and that you'll go the distance to help them out."

Luke Furr

Shoreview in 2001," Furr continued. "Over the past 13 years, he has risen through the ranks to national sales manager. He supervises a crew that ranges from his own NY, NJ, MD, PA turf to seven other skilled reps across the country. He's very much in synch with my own sales approach—a sense of urgency, and scrupulous follow-through."

Furr said the company also emphasizes the importance of catering to the manufacturers, especially those with small in-house sales departments. "As the guys in the field, we represent a reliable, fluid, direct point



Luke Furr, Founder, Shoreview Distribution

of access between the product users and the product makers. Whatever the message, whether there are technical questions, new ideas for product improvement, custom packing needs or special terms, we provide a reliable channel of communications. Our input helps the manufacturers by providing them with direct feedback from the field," Furr said.

Over the years, Shoreview Distribution has expanded its services, working with Sony's Audio and Video divisions on multiple projects in-

company hasn't faced challenges along the way. "Like everyone else in the business today, we're challenged by the realities of falling price points, shrinking product life cycles and constant upgrades. We need to explain the new efficiencies and expanded creative options provided by these updates, and assure our clients that they will recoup their investments," Furr said.

Technology is one big game changer for the company, as it is becoming more affordable for clients and requires A/V companies to keep up with the latest products. Computers and Internet sales have also impacted Shoreview's bottom line, said Furr, as new products are constantly coming through for these markets. "We're also seeing sales growth in conference room construction and upgrades, and House of Worship remains strong," said Furr.

As for competition, Furr says there has been a driving force for the company to continue to improve its image and services, most recently inspiring it to completely redesign the company Website.

"Old-school values don't change, but our tools need to be cutting edge. We're optimistic that there will always be a need for professional sales organizations to get the right tools in the right hands. Our goal is to continue expanding our list of services and to be even more valuable to our two constituencies—buyer and seller."

Shoreview Distribution Inc.
www.shoreviewdistribution.com

Tozzoli

(continued from page 24)

192 kHz. In addition, I run the optical output from my Mac into it, so I can listen to my mixes in iTunes or for general playback, while maintaining the same volume levels as my Pro Tools setup. I simply switch the input on the front, which is one of those simple but effective things that's great to have in a home studio. The main control unit sits in a rack off to the side, while the remote sits just to my left on the desktop. It's also a great headphone controller with two reference headphone outputs, one on the remote controller and one on the front panel of the system mainframe.

EARTHWORKS QTC-1 MICROPHONES:

These omni bad boys have recorded probably several hundred sessions. I first started with the TC-30Ks on Al DiMeola sessions (which are not easy), but they had a little too much self noise for me. I moved up to the QTC-1s (now called the QTC-40s); I've now owned them for years. They are the

kind of mics you plug into a good preamp, place in front of whatever, and get a great sound out of them. I've found them especially effective on acoustic guitars and drum overheads. They are flat from 4 Hz to 40 kHz, and are transparent with very little coloration, if any at all. I also have four channels of Earthworks 1024 preamps and when

paired with the Earthworks QTC-1s, it's quite a potent combo.

NHT PRO M-00 LOUDSPEAKERS AND S-00 SUB:

Purchased many moons ago at the Surround Conference in Beverly Hills, CA, these have been with me a long time. Sure, I use other monitors and enjoy them, but these little bad boys, which they sadly don't make anymore, have made me a nice living. I actually have several sets of them, which I use for stereo and surround monitor-

ing. I've even flown a set with a sub down to my friends' house/studio in St John USVI and left them there, so every time I go down, I have a piece of my home studio with me.

DOUBLESIGHT DS-90U USB MONITOR:

Yes, this \$125 investment has paid dividends greatly. It's a small

9-inch, USB-powered monitor that I plug into the back of my Mac monitor. It resides just behind my Grace 906 remote, and I use it to watch video when composing to picture. That way, it stays out of the way of my Pro Tools Mix and Edit windows. When not composing to pic, I tend to leave a Waves Duro software meter on the screen all the time. It's a easy glance to the left to check my levels. Just goes to show you, the best purchases for your studio are not always the most expensive ones!

"Just goes to show you, the best purchases for your studio are not always the most expensive ones!"

Anderton

(continued from page 24)

forum will confirm this within seconds), so users who file bug reports, especially if they provide the steps needed to reproduce a bug, are often rewarded with their bug being fixed in a future update. I used to think user bug reports were jettisoned into a black hole, but that assumption was wrong—I often see fixes for bugs I've reported. While I doubt I was only person reporting the bug, it shows that companies do listen.

Of course, the irony is that the more support companies get from users to track down problems, the fewer problems there will be that cause support issues for users. Meanwhile, software complications will remain a fact of life and as our world takes a more complex turn, remember that using software means you're entering into a relationship—and that relationship will likely involve support at some point.

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

advertiserINDEX

ADVERTISER	PAGE	ADVERTISER	PAGE
Acoustics First	8	Hosa Technology	41
Applied Electronics	1,43	Lectrosonics	10
Argosy Consoles	6	Mackie	28-29
Audio-Technica	23	Mogan Microphones	41
B & H	59	Neutrik USA	52
Black Box Music	39	PreSonus	60
D&B Audiotechnik	46	Radial Engineering	47
David Clark	27	Shure	7
DPA Microphones	34	Solid State Logic	15
EAW	49	Sweetwater	11
Ebtech	44	Vintage King	14,17,40
Eventide	9,30	VU	16
Focusrite	13	Waves	19
Galaxy Audio	18	Yamaha Commercial Audio	2,3
Genelec	4	Yorkville	51

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companyINDEX

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

Ableton...27; Acoustas...12; Adamson...38; ADR...32; AKG...20, 26, 27; Allen & Heath...5, 37, 40; AMX...54; Aphex...54; API...22; Apogee...26; Apple...8, 20, 24, 27, 30, 31, 32, 34, 36, 56, 57, 58; Audinate...34, 37; Audio-Technica...1, 40, 44, 54; Auditronix...27; Avalon...41; Avid...16, 22, 24, 26, 27, 31, 34, 36, 38, 54, 56, 57; Aviom...38; Blackmagic Design...32; Blue Microphones...26, 36, 58; Bose...38; Cadac...38, 46; Calrec Audio...5; Clair Solutions...18; Clear-Com...41; Community Professional Loudspeakers...5, 37, 38; Crane Song...56; Daking...22; Dangerous Music...22; Danley Sound Labs...37; Dawn Pro Audio...37; dB Technologies...46; dbx...32; Delta H. Audio...26; Denon Professional...5; DiGiCo...5, 38, 41, 42, 44; Digidesign...22; Dolby...8, 32, 54; Doublesight...57; DPA Microphones...31, 41; Earthworks...57; Echo Digital Audio...54; Eighteen Sound...14; Electro-Voice...37; Electra Partners...5; Equator Audio...26; Eventide...24, 32; Fairlight...31; FBT...12; Focal...22, 26; Focusrite...20, 22, 24, 34, 40; F-Pedals...26; Fractal Audio...41; GarageBand...16; GC Pro...26; Genelec...32; Gibson Guitar...54; Google...16; Harman Pro Group...54; inMusic...5; JBL...54; JoeCo...18; JVC...56; Kaltman Creations...37; L-Acoustics...41, 42, 44, 54; Mackie...54; Magma...31; MakerSpaces...16; Manley Labs...22, 24, 40, 54; Marantz Professional...5; Masque Sound...38; M-Audio...54; Meyer Sound Labs...38, 41; Mojave...26; MOTU...36; Nemesis Technology...54; Native Instruments...26; Neumann...26, 27, 41, 58; Neve...22; Nexo...54; NHT...57; Nugen Audio...36; Numark...5; Opus Audio...41; Otari...27; Peerless...27; Pioneer...56; PreSonus...22, 36; Pultec...27, 31; Radial...1, 10, 40, 44; RCA...27; RCF...46; Revolabs...56; Ricoh USA...56; Røde...36; Roland...32; Royer...26; Rupert Neve Designs...22; SD Acoustics...27; Sennheiser...26, 32, 40, 41, 44; Sensaphonics...35; Shadow Hills...22; Shoreview...56; Shure...40, 44, 46, 58; Slate Pro Audio...54; Solid State Logic...22, 31, 37; Sony...54, 56; Sound Devices...37; Soundcraft...38; Spitfire Audio...26; SSL...22, 31; Sterling Audio...26; SynAudCon...5; TASCAM...36, 54, 56; TC Electronic...44; Telefunken...5, 22; Telex...41; THAT Corp...1, 12; Toshiba...56; Tube Tech...26; Universal Audio...22, 24, 58; Vintage King...26, 54; VTC Pro Audio...14; Walter-Storyk Design Group...20, 27; Waves...26, 31, 34, 36, 57; Yamaha...14, 31, 40, 44, 46, 54; Yorkville Sound...14

Discovering *Days Gone By* and the Present

BY JAQUES SONYIEUX

On his latest album, entitled *Broken Glass Twisted Steel*, Nashville-based artist James House presents a collection of soulful country tunes, each exploring different dimensions of human relationships, as told through a hearty and sincere vocal delivery.

Working alongside co-producer Michael Bradford, House recorded the basis for the new album in Nashville's legendary RCA Studio A (now dubbed Grand Victor Sound), along with an elite set of studio musicians before cutting the vocals himself at his home studio. Besides his success as one of Nashville's most sought-after songwriters, House has become something of a sensation in the U.K. and mainland Europe following the recent "re-discovery"—and chart topping success—of one of his earlier songs: "This Is Me Missing You." *Pro Sound News* caught up with House during his English tour, which has included several sold-out performances.

ON THE PROJECT LAUNCH:

Michael Bradford and I were going over what would comprise the album. More than anything else, I would throw in stuff like "Ain't That Lonely Yet," which I co-wrote and which is a Dwight [Yoakam] cut. I knew how I'd played the original ver-

sion, and I'd experimented a little bit just to see if this enhanced anything—Michael has great ears for things like that. As far as the musicians are concerned, you don't really need to do a lot of work in advance with them. They are so good that you are going to get their attention very quickly. When you hire musicians like Lou Toomey and Brent Rogers, they are all in the moment. I don't know how they do it since they are cutting so many sessions.

ON STAYING IN THE MOMENT:

When I try to intellectualize the songs, it just doesn't work. I'll let ideas collect in my head for a while and then write them down. A good example is the new one I just wrote with Danny O'Keefe, who I've been a fan of for all my life. He wrote a big hit back in 1971 called "Good Time Charlie's Got the Blues." It's a classic, and I think I told Danny that I used to play it as a kid. I had part of a song with this title and this strand



Nashville songwriter James House has had a string of UK Dance Chart hits after his 1994 album, *Days Gone By*, was rediscovered by a line dance instructor.

of a piece of music and I thought, 'I could write this by myself, but wouldn't it be really cool to write it with Danny?' So I sent him the track on Facebook and asked him if he would be interested and he said 'Yes.' A week-to-10 days went by and we had finished this great track "Songwriter's Serenade." You go through these different stages as a songwriter. First, there is a stage you go through as a young kid who's a little wild, then you go through the middle-aged thing and you feel like you've got to say something deeper. Now I am at a stage where I'm just coming back to writing more about love and relationships more than anything else.

ON BEING A WRITER:

Music has had a profound effect on me ever since I can remember being alive. And being a writer is one of the greatest things in the world since there is this sense of discovery happening all the time. For me, it is all about putting yourself in a good place to write from. I am touring in the UK right now, doing the album *Days Gone By*—because that's what took off over here in the first place. Now people are singing along, and I ask myself, 'My God, how did this happen?' When everybody is singing along like that, it puts you very much in touch with what you're doing, and you end up writing in kind of the same vibe.

ON RCA STUDIO A:

We recorded the album at Nashville's historic RCA Studio A that Chet Atkins built in 1964. There is so much love in that room. I have been in studios all around the world and there is something extremely special about this place. It is where Davy Jones from The Monkees sang "Day-

dream Believer," and where Dolly Parton recorded "Jolene." At one point, there were several of the RCA studios around the world, big rooms that hold 100-piece orchestras. They are all gone now except for this room.

ON RECORDING GUITAR AND VOCALS:

I have a Neumann U67 and the [UA] LA2A, all going into API 512c preamp. Then I am going into [Apple] Logic on an iMac with the [UA] Apollo interface, recording at 96k. This is my recording chain, and you don't even have to EQ it after that if you get the mic placement right. I recorded all the vocals myself since this is one thing I can do while I am alone and I can be much tougher on myself than anyone else. On any given song, I bet I will do about 50 vocal takes. For the acoustic guitar, I have this [Blue Microphones] Blueberry microphone that I really love. I often use this in combination with a Shure SM 57, which captures the grungy snarl of the acoustic. I'll blend them both together and then run them through the LA2A and the 512c.

ON LINE DANCING IN EUROPE:

"This is Me Missing You" was a song I did from 1994 that got rediscovered by a line dance instructor in the UK, Yvonne Anderson. After it was rediscovered in a line-dancing club, people started buying my records and it took off and went to number one. Then the rest of the album got rediscovered. So I've had the number-one song and four songs in the top 10 on the UK Dance Chart just because this one woman. It is incredible.

Please send any tips or feedback to Jacques at: jacquessonyieux@gmail.com.

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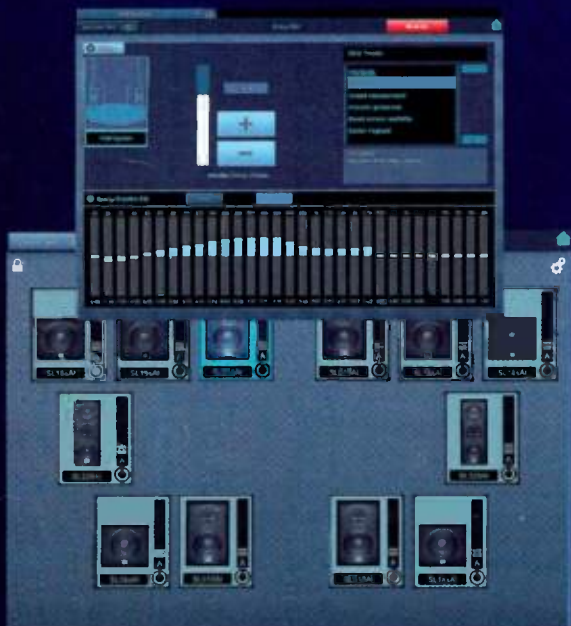
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SL Room Control for StudioLive™ AI CoActual™ Loudspeakers. Remote set-up and monitoring made simple.



Create custom speaker groups by dragging and dropping from the Speaker Net Browser into the Design Page. Then add 31-band Graphic EQ for aesthetics. Adjust the relative level of the entire group at once.



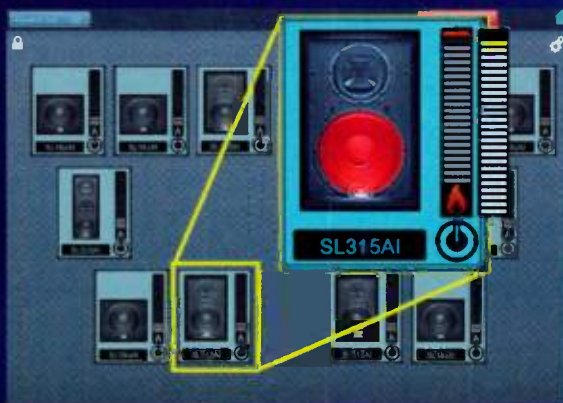
Speaker Edit Page with 500 ms Alignment Delay, Limiter with variable threshold, realtime temperature read-out, remote control of on-board DSP Contours and 8-bands of parametric EQ.



Speaker Edit Page also provides 8 notch filters with a Q of 24 (3/4 of half step) for surgical removal of feedback, comments section lets you create notes for the speaker; you can create full snapshots of every speaker setting.



Each Speaker Group automatically creates a speaker map that stores the complete settings of every speaker in the group. If a speaker is absent or in the wrong location, you can simply drag and drop any speaker to that position.



Monitor the performance of every speaker in the group in real time. SL Room Control alerts you when the speaker is clipping, is over temperature and when over-excursion happens.



Create multiple Venue Presets and access them instantly from the SL Room Control Home Page. Each Venue Preset stores multiple speaker groups and the settings of every speaker in the group.

SL Room Control runs on Windows® and Mac® computers (wireless or via Ethernet) as well as on the iPad. All versions of SL Room Control are free downloads.



StudioLive™ AI CoActual™ PA loudspeakers from

PreSonus®

www.presonus.com

Thunder Road Show dates, detailed Contractor Information Sheets, A&E Specs and EASE data are available online or from your PreSonus rep.