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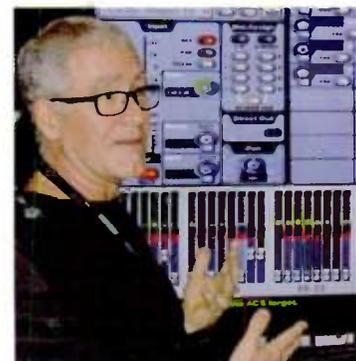
October 2014

BROUGHT TO YOU BY: 137th AES Convention Committee members assemble after a September planning session. Back (L-R)—Timothy Shuttleworth, Networked Audio chair; Jonathan Novick, training coordinator; Neil Shaw, Facilities vice chair; Mike Wells, Workshops chair. Middle (L-R)—Paul Chavez, Live Sound chair; Roger Futrness, program coordinator; David Scheirman, Facilities chair; Bob Lee, Tutorials & Master Classes chair; Chris Plunkett, AES chief operating officer. Front (L-R)—Michael MacDonald, convention co-chair; Valerie Tyler, convention co-chair; Linda Gedemer, volunteers co-chair; Bob Moses, AES executive director. See page 14 for more.



An Audience For Soundcheck 16

Robert Scovill is on the road with Tom Petty, packing his Avid console and an EAW Anya main PA. Setup and sound-check time has become school time, with local audio pros invited to come out to learn and listen.



STATE OF THE INDUSTRY

RECORDING

BY KELLEIGH WELCH

Despite the continuous rise of the home recording studio—an effect of more affordable recording gear within the market—the larger studios across the United States are echoing the same statement, that “business is good.” Of course, this basic
(continued on page 24)

SOUND REINFORCEMENT

BY CLIVE YOUNG

Revolutions are about disruptive change—an instantaneous, obvious shift in the way things are—but evolutions, slow and often due to widespread factors, are far harder to spot. Things seem to be keeping on keeping on, but only in hindsight are the gradual shifts visible. The current state of the live sound industry seems to be in a similar situation, where things are moving forward and
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POST/BROADCAST

BY STEVE HARVEY

If there has been a single, overriding trend to emerge from PSN’s State of the Industry surveys over the past several years, it is the steady erosion of client budgets. This year is no different; budgets continue their downward trend. But for one company, at least, business is up, and for the industry at large, digital audio networking promises to introduce workflow efficiencies that will surely help facilities increase throughput and, consequently, profitability.

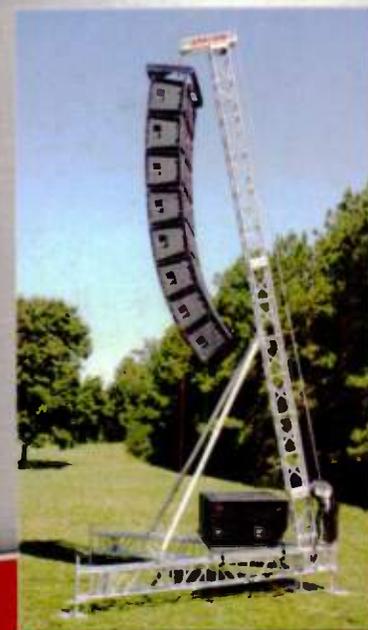
“I’ve had the busiest summer I’ve ever had,” says Tom Seufert, California-based founder and creative director of Visual Music. The boutique music house, established 16 years ago, offers custom and library music, music supervision and sound design. “I lost at least
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Flipping The Big Switch 5

Rock Lititz founders Adam Davis (front), Troy Clair (back) and Michael Tait built a 52,000-square-foot, \$7 million rehearsal facility, reportedly the world’s tallest, to cater to the preproduction needs of the most demanding touring professionals.



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"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."

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— John McClain

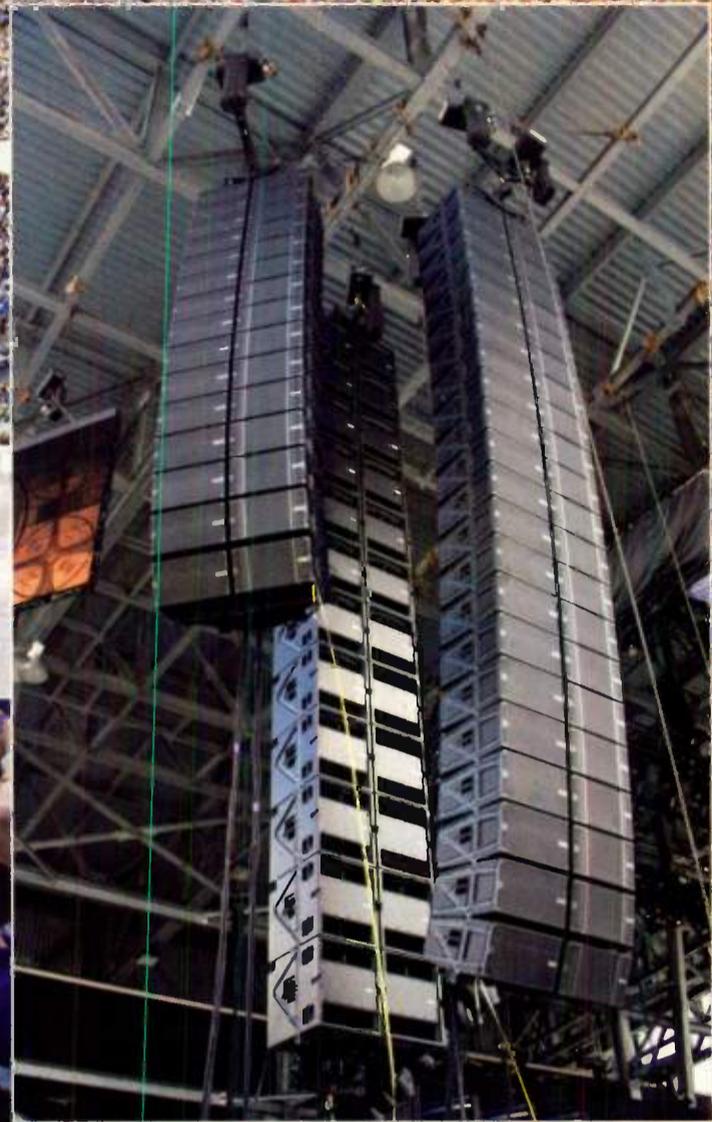
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Morris Light and Sound out of Nashville, TN has been mighty busy these days. The team recently deployed a NEXO STM System for the Bayou Country Superfest in Baton Rouge, LA and the Florida Country Superfest in Jacksonville, FL. These star-studded events featured country's finest heard through NEXO's finest. Moving on, they then deployed the same system in 5 different configurations at the legendary CMA Music Festival back home in Nashville.

We caught up to David Haskell – Owner of Morris Light and Sound, to get his thoughts on the STM system.

“Having the flexibility and ability to configure and quickly deploy the STM for every option ranging from a small ground stack system to a full stadium rig with the same sonic results is both amazing and cost effective. STM is truly THE system for ALL audio applications.”

— David Haskell



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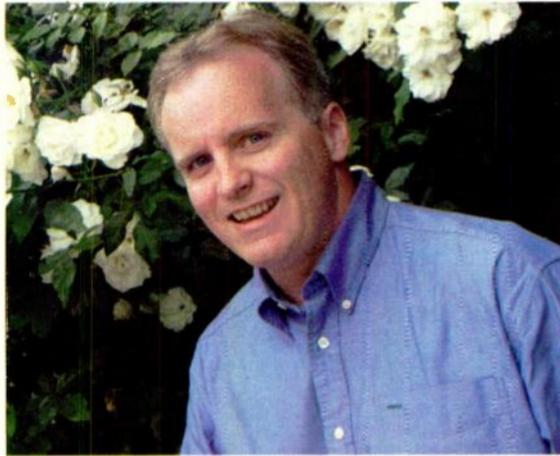
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Olive Caps AES Presidential Year With LA Return

BY STROTHER BULLINS

LOS ANGELES, CA—With experience as a musician, academic (at McGill University), and pro audio manufacturer (director of Acoustic Research at Harman International), Audio Engineering Society president Sean Olive's history well prepared him to lead the society of audio technology professionals into this year's 137th Convention in Los Angeles.



AES President Dr. Sean Olive is nearing the end of his term.

Educated in piano performance then sound sciences at McGill University, Olive cultivated his career by first learning the art and science of the audio recording process. "Over the past 25 years, I've made music, recorded music, and am now focused on reproducing audio," he explains. "In recent years, I focused on the perception and measurement of audio—a more scientific, rigorous approach to how we record, evaluate and reproduce sound—with the goal of making the process more

consistent. I think my experience has given me good insight into all the many facets of AES, as we are known. AES involves musicians, engineers and scientists—those making, recording and reproducing music."

Olive illustrates how an AES Convention is not merely a show. "As an organization, we compete with groups like NAMM," he explains. "[At the NAMM Show,] there is a focus on audio, especially home and studio

recording, but there isn't an academic, educational or standards-making process going on. So there's really no other place than AES to talk to those involved in design, manufacturing and end-use; all in the same room, they can discuss each of their needs."

Manufacturers, notes Olive, are often key in informing the AES of the recording public's educational needs. "Manufacturers come to us, saying, 'Our biggest problem is that customers don't know

how to use the products.' They want us to help train them. Pretty much anyone can record sound today, and more and more people have access to these tools. Yet the process—acoustics, choosing the right loudspeaker, monitoring environment, etc.—is still largely misunderstood. Users must understand what they're hearing. Is it representative of a standard or are they mixing in an uncalibrated environment? A lot of people who

record don't have a basic understanding of perception of sound, acoustics and psychoacoustics. Those are things that they can learn about at an AES convention."

Beyond the art and science, Olive attests that AES activities, from the conventions to local section activities, provide the opportunities to network and trade ideas in better business practices: needs that are more pressing today than ever before. "The democratization of audio is probably the biggest challenge in doing business for the average user," he explains. "That means that everyone is essentially a small business owner. They aren't going to sign contracts with record labels, so they must figure out how to better distribute and sell their products."

Thus, the return of AES to Los Angeles provides a well-balanced service to both the creative and business sides of the audio production craft. "L.A. remains the entertainment capital of the world," Olive contin-

(continued on page 18)

briefs

OBEDIA Relaunches PCAudioLabs.Com

NASHVILLE, TN—Music industry software training and technical support provider OBEDIA has relaunched PCAudioLabs.com, which it purchased in February 2013. The site offers audio and video system configurations which it says are customizable, supported and backed by its training and support services. The company will offer free shipping on all systems purchased through the end of this month.

Stardraw Expands Product Requests Service

UNITED KINGDOM—Stardraw.com's Product Request service, which lets users request certain products and symbols be available for use in the system design software, has taken on a new transparency initiative, informing users when their requests have been published, as well as keeping them up-to-date on a request's progress.



Rock Lititz Opens with a Bang

BY KELLEIGH WELCH

LITITZ, PA—When Clair Global and Tait Towers partnered to build a 96-acre campus in the countryside of Lititz, PA, just down the way from both companies' headquarters, they envisioned a home for some of the touring and live event industries' top vendors and resources. The result was Rock Lititz, and on September 20, co-owners Troy Clair—Clair Global's president and chief executive officer—and Adam Davis and Michael Tait of staging and automation vendor Tait Towers, officially opened the facility with a symbolic ceremony, joined by more than 500 professionals, friends and family.

"I couldn't be more excited about this," Tait Towers and Rock Lititz partner Adam Davis told *Pro Sound News* at the event. "This really is the beginning of creating a world-class facility for innovation." Tait was equally effusive, adding, "This cannot fail—the design, the location, everything about it is what clients are looking for."

Key to their vision for the site is the first completed building, Rock Lititz Studio—a custom-designed, \$7 million facility that will provide touring professionals with a 52,000-square-foot location to de-



Confetti falls upon a crowd of 500-plus at the opening ceremony to the new \$7 million, 52,000-square-foot Rock Lititz Studio.

sign, assemble, program and test large-scale tour set ups without having to rent out a more expensive, similar-sized commercial venue. Reportedly the tallest purpose-built rehearsal facility in the world, Rock Lititz Studio also provides a rigging load capacity of 1 million pounds, to give clients a realistic test site for their tours.

Other aspects of note include the grid 80 feet above the floor; eight 400 amp, 3 phase show-power hookups at 120/208 volts; parking for 90 cars and a staging area for 30 trucks; and production vehicle access to campus-wide WiFi and 20 amp plug-ins. The Studio offers a variety of addition-

al amenities, from a large catering kitchen and both indoor and outdoor dining areas, to dressing rooms, a separate production office and an additional rehearsal room. Besides the enormous studio space (enough to fit two IMAX theaters), Rock Lititz Studio also has breakout rooms for press conferences and meetings.

Collectively, the three Rock Lititz founders hope to offer innovative services from the live industry's manufacturers and designers by housing a variety of industry vendors on the campus. Bringing the companies to the site will also benefit the community, Davis pointed out, with an esti-

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Mix This! Upgrades Solar, Adds Atomic. 26
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SOUNDPOST/BROADCAST

PMA Conference Debuts with Insights, Advice. 35
The Production Music Association, originally founded in 1997 by a group of about 10 composers and publishers to advocate against the proposed performance royalty cap on music used in commercials, promos and announcements, held its first annual conference in mid-September. The organization, which has grown to encompass more than 550 production music libraries, presented a two-track program—one creative, one business—during the day-long, sold-out event in Century City, CA.

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Having developed an innovative co-axial mid-range speaker/tweeter for its 8260 three-way monitor, Genelec set its sights on developing a smaller footprint three-way monitor. The result of its labors is the 8351, incorporating co-ax MF/HF ala the 8260, and the size of the 8050, maintaining the co-axial nature through the LF by using a pair of oval woofers.

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Live Sound Showcase: Dierks Bentley 44
Country music star Dierks Bentley notched up his twelfth number-one hit this summer with "Drunk on a Plane," just as his 2014 Riser Tour was getting into high gear. Building on the momentum, the tour was immediately extended into mid-December—which was probably good news for his audio supplier, relative newcomer, VER Tour Sound.

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Jaques Sonyieux talks with Midge Ure, the industrious singer/songwriter behind Ultravox, Live Aid, Visage, "Do They Know It's Christmas" and his latest solo album, *Fragile*.



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It Is The Best Of Times, It Is The Worst Of Times

Sometimes a good line is worth ripping off, and for the slightly abused title here, now seems an appropriate time (with appropriate apologies to Mr. Dickens). The audio industry today is a study in extremes.

In live sound, record profits are being made. Ticket prices have reached new heights. Top-end sound companies are busy, very busy. Concert production companies are branching out ever more into not just installed sound, but into full A/V systems contracting. Live music is experiencing resurgence in popularity down to the local level. Gear is lighter, less expensive and more capable. On the other hand, who is going to replace the legacy artists? Superstardom isn't what it used to be. Local and regional sound company competition is heating up.

The recording infrastructure is more affordable than ever—everyone can play. The capabilities of today's gear is staggering. High-end studios report that business is good. But there are fewer of those high-end commercial studios than ever, many legacy facilities have been scooped up by production companies for private use or hybrid in-house/commercial work, others are—or soon will be—condos. Many independent studio owners are owners by necessity; there's far less money in the system

than there was two decades ago, and the business model means that to make a living, they provide the room, the gear and themselves for less than what was once the engineering budget alone. It's a plus that anyone can play, and a minus. There's always someone willing to undercut rates. There is great quality production to be found, but there's also more mediocrity in which it can get lost.

Audio education is a booming business. The number of individuals eager to learn the audio arts is burgeoning. Job availability in high-paying, high-profile audio careers is not meeting demand. Many skilled, veteran engineers now teach as their primary occupation, but not by first choice.

Television broadcast and production experienced a boom in quality and investment with the advent of HDTV. Quality is better than ever. That's leveled off, though 4K video accompanied by immersive sound might start another round. That's TV. There's not much of a 'best of times' story to tell for radio, aside from less expensive, more powerful production tools. Radio is not dead, but completely ubiquitous WiFi could be its silver bullet. Radio, as one can experience at NAB conventions, is becoming increasingly IP-based (as are live sound and recording, to lesser

extremes). Mass group ownership, regional and national programming, and automation have crimped local employment opportunities. The competition for broadcasting continues to grow, with some production opportunities increasing from that competition, a la Netflix.

Movies are still drawing big bucks and the in-house production facilities are busy-busy. New immersive formats mean infrastructure investment and another differentiation for the theater experience as opposed to typical home viewing. Films carry over into portable distribution, increasing opportunity. The looming shadow is the closing of a good number of high-profile post production houses. Smaller crews are often being hired when new production teams are assembled.

Vinyl sales are up and it's a nice story, but the numbers and market penetration are relatively insignificant. Digital downloads are up, but not as much as CDs are down. Physical media is largely over, the fade has irrevocably started. New digital formats, for audio in particular, are as much niche formats as vinyl (and before the vinyl true-believers go all postal on me, I'm talking business models, not ethereal emotional impact, so keep your headphones on). Digital single sales are up; album sales are in rapid decline. Streaming is up; revenues to the music distribution chain are small, and the flow down to the production community is but a trickle or maybe a drip.

It's the time we have. Make the best of it.

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Peavey Begins Global Restructuring

BY CLIVE YOUNG

NEW YORK, NY—Peavey Electronics has begun an extensive global reorganization. The MI and Pro Audio manufacturer, marking its 50th anniversary next year, is now reassessing—and in some cases, downsizing—its assets, from manufacturing to distribution to service. Among the first changes, the company announced it will layoff upwards of 100 factory employees at one of its hometown facilities in Meridian, MS on November 25. Changes will also be seen overseas, as the company is shuttering its UK distribution center as well.

The company released a statement in late September noting “The reorganization includes focusing US-based manufacturing on Peavey’s premium products, and moving other manufacturing assets closer to its critical and emerging markets.” Company founder and CEO Hartley Peavey clarified that position to local newspaper *The Meridian Star*, stating, “We operate in 136 countries. Our product mix has changed; instead of building great big speaker boxes, people are wanting little compact things. We just can’t ship big boxes around the world and be competitive. So we are downsizing our production of those kinds of things. Basically, most of the lower end of the product line has gone off-shore, and the big stuff—the expensive stuff—we’re keeping in the United States.”

To that extent, the company will be making

changes at its headquarters. The manufacturing that remains in Meridian will focus on products like Peavey’s best-known pro audio offering, MediaMatrix digital audio distribution systems, and MI efforts like Composite Acoustics guitars. Meridian will also retain non-manufacturing functions at its headquarters, like product development, engineering, sales, marketing, accounting, tech support and service.

Underlining the fact that the reorganization is worldwide, Peavey noted in its statement that “global product training, service and support is expanding,” pointing to recent service and training center additions in Brazil and Singapore.

Elsewhere overseas, Peavey will close its UK distribution facility in an effort to reduce costs and restructure its overseas operations. Originally created to help minimize international shipping costs by creating a European base for the company, the gradual shift to manufacturing in Asia made the UK facility largely redundant. A total of 32 employees work at the distribution facility; no word was given if they will be reassigned.

Peavey’s European marketing manager Andy Rust told *Pro Sound News Europe* that the Peavey digital R&D hub in Oxford, UK, which develops Commercial Audio lines such as MediaMatrix, will remain open, and that the Peavey Italia manufacturing and design center is “untouched at present.”

Peavey
www.peavey.com

V3 Acquires Chameleon Labs

WOODINVILLE, WA—V3 LLC has purchased analog studio product specialist Chameleon Labs. Founded in 2002, the boutique manufacturer produces a range of microphones, mic preamps and compressors.

V3 LLC is headed by Marcelo Vercelli, an industry veteran who has worked as director of Engineering for Event Electronics/Rode Microphones; founder/president of KV2 Audio; director of transducer development at Mackie; vice president of Marketing at RCF North America; and more. Chameleon Labs aims to deliver new products next year from its new location in Woodinville, WA.

“I feel so lucky to have been given the opportunity to make this acquisition”, says Vercelli. “V3 LLC has a couple of decades experience in optimizing analog audio designs for performance and manufacturability. We are focusing this knowledge on improving an already impressive line of products. In addition, we will engage production, delivery and distribution partners with whom we’ve worked for many years to deliver a superior product.”

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Barco Buys IOSONO

KORTRIJK, BELGIUM—Digital cinema company Barco has purchased Erfurt, Germany-based IOSONO, which designs and develops professional audio processing and rendering hard- and software for a variety of pro audio markets.

Founded in 2004, IOSONO specializes in object-based sound rendering in various professional applications, including cinema, by incorporating distance data. “We are honored to now be part of a company like Barco which has a vision and passion for creating the ultimate cinematic experience,” states Olaf Stepputat, former CEO of IOSONO and now Director of Barco Audio Technologies. “We have been involved with making immersive sound for motion pictures before any other company in the market. Adding our capabilities to Barco’s will create a compelling system which will create a listening experience unparalleled in the industry. We look forward to a bright future with Barco bringing IOSONO’s experience in the accurate processing and display of acoustical information to Barco’s portfolio of market leading visualization products.”

IOSONO’s 3D audio team and assets will further develop Barco’s object-based immersive sound technology; Barco has already partnered with Auro Tech-

nologies on cinema immersive sound systems, resulting in 500 planned Auro 11.1 installations to date. Recent films like *Lucy*, *Into the Storm*, *Teenage Mutant Ninja Turtles*, *The Amazing Spiderman 2*, *How to Train Your Dragon 2*, *Expendables 3* and *Transformers: Age of Extinction* were all mixed in Auro 11.1 by Barco.

In recent times, Barco, together with Auro Technologies, has been pushing for an open standard for immersive sound. “Creating a standardized format for immersive sound is critical as it helps to control costs for content to be produced and distributed and will ultimately speed the adoption of immersive sound worldwide,” states Brian Claypool, senior director of strategic business development at Barco. “As this standardization effort continues, Barco remains committed to providing immersive sound solutions with its partners Auro Technologies and IOSONO that are designed to fulfill the needs of the exhibition industry and give content creators the flexibility and tools to produce the best work imaginable.”

IOSONO will be renamed Barco Audio Technologies and will become part of Barco’s Entertainment division.

Barco
barco.com



Anders Fauerskov, CEO of TC Group

TC Group Goes On The Market, May Net 1B Kr.

BY CLIVE YOUNG

NEW YORK, NY—TC Group, the international collection of sound and audio technology brands, has quietly gone up for sale. Speaking in response to various reports surfacing around the Internet, CEO Anders Fauerskov confirmed to Pro Sound News Europe, “It is correct that we have put all of the shares of TC Group up for sale.”

Danish financial newspaper Børsen estimates TC Group in total could command a price as high as 1 billion Krone, or roughly \$171 million US. The company, headquartered in Risskov, Denmark, owns a variety of brands around the world, including Tannoy, TC Electronic, TC Helicon, Lab.gruppen, Lake, TC Applied Technologies and White Acoustics.

Fauerskov said that much of the

impetus for the sale came from a desire to expand the company’s reach, referring to “...a recent analysis we did, showing that we can grow the company even faster and to an even stronger position, with a different, and financially stronger, ownership.”

“We have put all of the shares of TC Group up for sale.”

Anders Fauerskov, CEO, TC Group

Those findings dovetailed with some financial intents as well, as he noted “some shareholders have declared their interest in selling.”

The announcement that TC Group is for sale casts a different light on the company’s recent history, most notably a major restructuring in 2010 and a new collective branding initiative in 2013. While the various TC Group companies had been linked by the same parent organization for years, the 2010 restructuring specifically created the umbrella parent company TC Group International and created a sales and support structure based on vertical markets across all TCGI-owned brands, using the creation of TC Group Americas in 2009 as a business model. More recently, the 2013 branding effort aimed to bring the various companies under a new and more visible TC Group brand identity, aligning the varied companies together and create more synergies between them.

Fauerskov indicated that the move to put TC Group on the market was not a casual decision or a “toe in the water” exercise. “...We do not intend this process to go on for a prolonged time period,” he said, adding, “The process is being handled by an M&A firm we have retained, and we expect that a sale will complete some time in the spring.”

TC Group
tcgroup.tc



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—Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

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—Frank Filipetti, Grammy Award Winning Producer

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

—Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



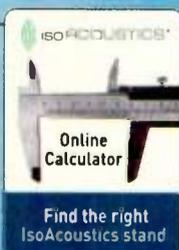
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AES 137th Convention—Volunteer Built

LOS ANGELES, CA—The annual Audio Engineering Society Convention is always a highpoint of the pro sound industry's year—the end result of countless hours of hard work and dedication provided by dozens on the behalf of thousands. The AES Conventions rely not only on the AES professional staff, but also on the legion of volunteers whose leadership was recruited by Convention co-chairs Valerie Tyler and Michael MacDonald. Aside from the group of LA Convention Committee members shown on the cover, this year's members include: Brett Leonard, Rob Maher, Papers co-chairs; Steve Martz, Michael Kelly, Game Audio co-chairs; David Bialik, Broadcast & Streaming Media chair; Scott Leslie, Product Design chair; Brian McCarty, Sound for Picture chair; Mark Gander, Historical Events chair; Jim Kaiser, Andres Mayo, Recording & Production co-chairs; Jessica Livingston, Technical Tours chair; Magdalena Plewa, John Krivit, Student & Career Events co-chairs; Stephen O'Hara, volunteers co-chair, Lia Enkelis, Garry Margolis, transportation advisors.

AES
Aes.org

Aphex Moves HQ to Salt Lake City

SALT LAKE CITY, UT—Aphex has announced that it has moved its company headquarters to Salt Lake City to be closer to its parent company, DWV Entertainment, as well as increase operational services. The move, completed this month, includes opening a new Aphex warehouse in Utah to complement existing manufacturing and shipping facilities in California.

“Bringing Aphex HQ to Utah allows Aphex to take advantage of DWV Entertainment’s facilities and creative resources,” Wiener continued. “Aphex is already creating new sales opportunities, generating more effective marketing and promotional collateral to better support our reseller and distribution network.”

In addition to the move and added facilities, Aphex has created an en-

hanced customer support program combining its certified repair center in California with a product loan offering to keep customers running during repairs, and other services. As part of its long-term strategic growth plan, Aphex is in the midst of expanding into critical markets with technology geared to Assistive Listening; Speech Recognition; and Prosumer Recording, Podcasting, Telecommunication and Automotive Infotainment.

Aphex
aphex.com



READY FOR SOME BOOM?—VUE Audiotechnik (vueaudio.com) has been traveling across the USA as part of an ongoing series of product demos. Shown here at a stop in Nashville, Jeff Taylor, who recently joined VUE as head of North American sales, discusses attributes of the system with attendees before working through the product line with music. While the al-4 Subcompact Line Array was being demoed with a pair of compact subs, one attendee commented, “Man, those two little subs move that much air?” Its big brother systems had engineers nodding their heads in satisfaction as they came from the hill at the back end of the parking lot. The Nashville event was arranged by veteran sound engineer Eric Elwell, now with systems integrator Technical Innovation.

OCA, AES Team for Standard

LOS ANGELES, CA—The Audio Engineering Society and OCA Alliance are partnering for the 137th AES Convention in Los Angeles to ratify the alliance’s proposed Open Control Architecture as an AES public standard. At the same time, the alliance is exhibiting on the exhibition floor, explaining and demonstrating OCA standards-based control and monitoring architecture, with a live demonstration of control and monitoring across networked audio devices from different manufacturers.

OCA defines communication protocols for control and monitoring of AV device networks of 2 to 10,000 nodes. AES project “AES-X210” is currently working to render OCA into a ratified AES standard. At the convention, alliance members are participating in panel discussions to increase the understanding of the benefits and impact of the upcoming AES standard for manufacturers, designers, specifiers and end-users.

“The equipment is interoperating as expected. I am pleased to report that, both in demonstration and also in the field, Open Control Architecture is proving to be a major success. The next step is for the AES to complete its process of ratification of OCA 1.3 as a public standard,” said Jeff Berryman, the OCA Alliance’s technical workgroup chair.

OCA Alliance
oca-alliance.com

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The Scovill Tour Is On The Road With Petty and More

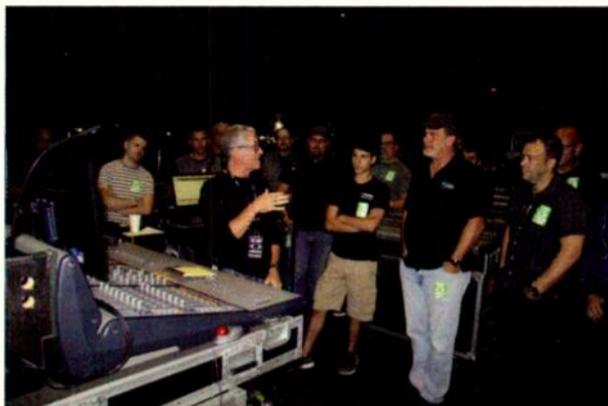
BY FRANK WELLS

Veteran live sound engineer Robert Scovill is on the road with Tom Petty till mid October, playing a dual role as FOH engineer and product evangelist. At stops along the tour, Scovill has welcomed local sound professionals for an afternoon spent observing the set-up, experiencing the gear and learning about Scovill's live sound philosophy and techniques. Scovill's extracurricular activities were sponsored by Avid (he's long been an Avid product endorsee and educator), and by EAW (Scovill was carrying a sizable Anya array on the tour). *Pro Sound News* caught up with the tour during its Nashville stop at the Bridgestone Arena.

Scovill recounted that when he spent a day evaluating Anya before adopting it for the Petty tour, Anya

was a system that was "new from the get go—'hmmm, this is something special.'"

The Sound Image provided Petty system used three Anya clusters, arrayed in an LCR configuration (Scovill's preference since the nineties). While consoles, particularly digital consoles, are not configured to do LCR panning as Scovill would prefer (with divergence insuring whatever is panned center is also present in left and right), he's developed a methodology with his Icon desk to accommodate his preferences, and to simply bring a soloing musician front and center in the mix as they take the front and center of the stage. His panning approach does not incorporate matrixing elements panned



Robert Scovill makes a point on technique to the Nashville area live sound pros who visited with him during setup for the Tom Petty concert stop in Nashville.

right back left—he doesn't buy in to the concept that he's going to create stereo everywhere in the room. While the concept looks good on paper, he said, "Acoustically, it's less than mono."

With Anya, said Scovill, you start every day with a blank slate, "building a polar every day" to provide even frequency response and relatively equal level to all points in a stack's vertical plane. "There is no directivity" until you tell it what to do, he continues. "We're not going to work very hard to do it; the computer is going to do all the calculations." He emphasized that the math is not new, it was just not feasible without the computer to crunch the numbers and without the 22 independent DSP channels and amplifiers feeding the 22 components in each Anya cabinet.

Having good information to feed the computer on the room dimensions is key, he said. "Your response is only going to be as good as the data you put into it." The results from the ten to fifteen minutes the com-

puter spent calculating were verified by measurement, at seven points in the C vertical plane in the case of the Bridgestone Arena.

If changes are needed with an electronically shaped array as opposed to a mechanically articulated array, shared Scovill, the system doesn't have to be lowered for reangling. Also unlike typical arrays, all cabinets in the array need to be on all the time, as the performance is a combination of all the elements and their processing. If an element fails, the system can "self heal" to accommodate a missing component. "If you lose a cabinet in the middle of a mechanically articulated array," said Scovill, "you're in trouble."

No flown subs were employed on the Petty tour, and no ground subs in support of the array. Scovill said he had all the low end needed with "48 15s all working as a point source" in his application.

The results of the combination of the elements that comprised the setup were shown off with a virtual sound-check replay from Scovill's Avid system. Attendees walked the arena, including some trekking up to the nose bleed seats. Said on such attendee, "if I'd bought a ticket, even that far up, I'd have gone home happy."

The tour concludes in LA, coincident with the 137th AES Convention. EAW

eaw.com

Avid
avid.com

Radial Resurrects Hafler Brand

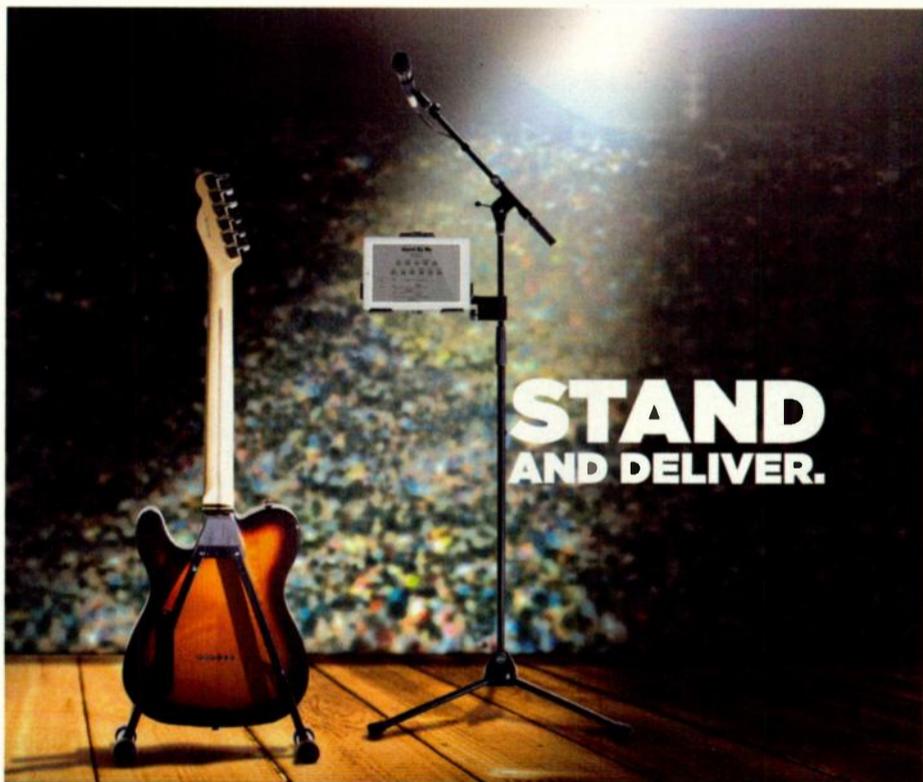
BY JOSEPH PALENCHAR, TWICE

VANCOUVER, CANADA—Canadian pro-audio supplier Radial Engineering is bringing the audiophile Hafler brand back to the consumer-audio market. Radial purchased the brand earlier this year from car-audio supplier Rockford Corp., which had purchased the brand in 1987 and focused on pro amplifiers for music studios, Radial said. The brand has been dormant for more than a decade.

Hafler's roots go back to the 1950s when David Hafler "basically

invented high-fidelity amplifiers" under the Dynaco brand, according to Radial. The new owner is relaunching the brand with small-box products such as phono preamps and headphone amplifiers, but expects to launch power amplifiers in 2015. Radial said it will leverage relationships with its musician customers to promote the Hafler brand and has already won an endorsement by engineer Al Schmitt, who is known for his work with Frank Sinatra, Barbara Streisand and Steely Dan.

Radial Engineering
radialeng.com



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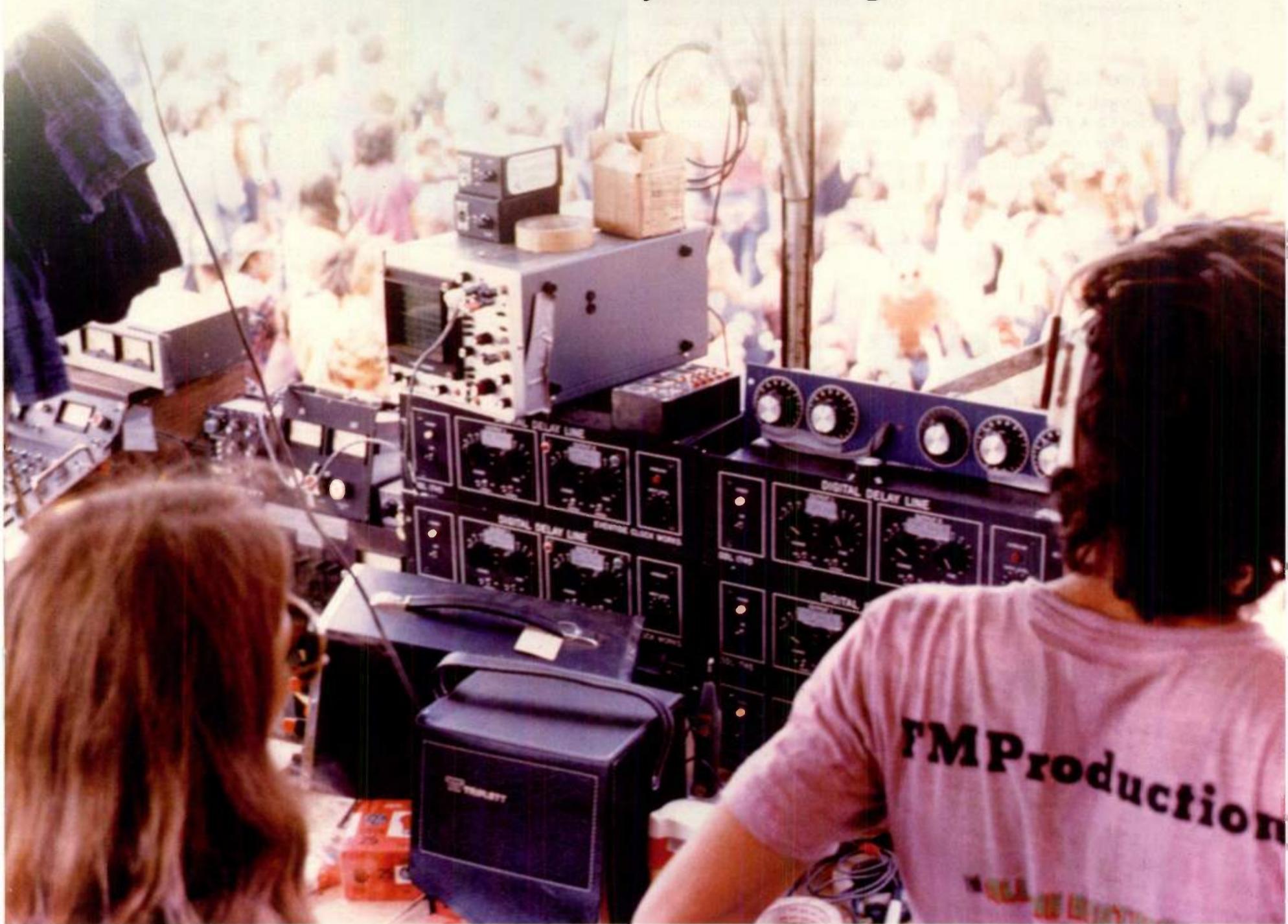


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Rock Lititz

(continued from page 5)

mated 600 jobs being added as Rock Lititz grows.

When Clair, Tait and Davis pulled a giant lever onstage during the ceremony, unleashing a torrent of confetti on to the crowd to officially open the facility, it may have been giddy

theatrics, but the event itself casually underlined the benefits of having a cluster of vendors in one place. Music filled the massive space via Clair-provided audio systems, while a chandelier Tait custom-built for the 2014 MTV Video Music Awards hung above the crowd. In short, everything they needed production-wise was right there in Lititz—and availability is perhaps the strongest card in the facility's hand.



Rock Lititz founders Adam Davis (front), Troy Clair (back) and Michael Tait (right) flip the switch on Rock Lititz.



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With an additional 17 different vendors, ranging from lighting to video to pyro, lined up to move on to the campus as it expands, Rock Lititz's founders envision a one-stop technology enclave that would have everything a production needs to get started, all within arms' reach. Ultimately, the campus would house more than 1 million square feet of offices, design studios, warehouses and more.

While Rock Lititz is also casting an eye towards other industries like theater and film/TV production, for now, it's looking to establish the facility in the industry its founders know best, building on the real-world experience of everyone involved. Brian LeVine, director of Project Management with Tait Towers, explained, "For us, as shows get bigger, we outgrew the facilities to test at before shipping; it's huge for us to have this site to test at." Rock Lititz Studio is reportedly already seeing an outpouring of clients, with the entire month of October already booked, he added. Rock Lititz
rocklititz.com

Olive on AES

(continued from page 5)

ues. "We have thriving film, television and fairly vibrant music scenes. So much of the concert, sound reinforcement and gaming industries are here, too. It's exciting to bring AES back to attract those people working in such varied facets of the audio business. In the past, one of the things we haven't paid enough attention to is cinema audio. In March, we are going to host the first convention on cinema audio here in Hollywood, so I'm hoping that this convention will help continue the excitement surrounding AES on into next year."

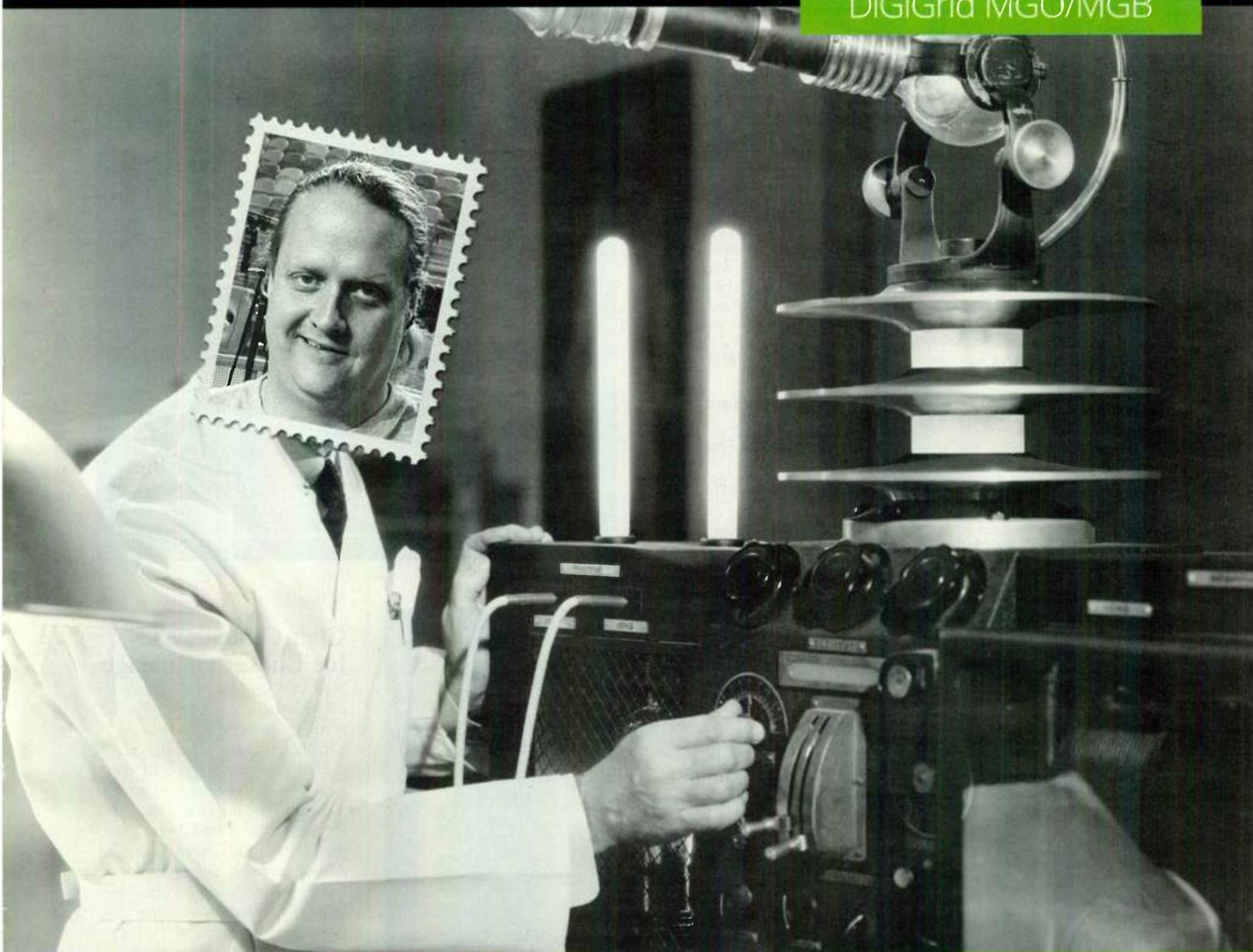
Audio Engineering Society
aes.org



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From The Pro Sound News Blog:

Tony Bennett, Lady Gaga Step Out in Hi-Res
Celebrating the release of Tony Bennett and Lady Gaga's collaborative jazz album, *Cheek To Cheek*, Sony Electronics teamed up with Columbia Records, Interscope Records and Streamline Records for a High-Resolution Audio listening party at New York City's Avatar Studios.

With an intimate group of 50 or so reporters, musicians, producers and engineers congregating in the room where most of the album was recorded, producer/engineer Dae Bennett spoke on making the album with his father and Gaga, and the importance of High-Res Audio in today's industry, noting, "For the listener with high res, there's definitely a huge difference, especially on headphones."

For the artist, a high-resolution file portrays the sound he or she intended; instead of losing its depth like in a compressed audio file, it gives the listener more detail in the tracks they listen to. In the past few years, Sony has emphasized the importance of listening in High-Resolution Audio, launching a line of Hi-Res players for home and personal listening that cater to the 96 KHz/24-bit audio format. Sony provided stations for guests, letting them get an up-close listen to Hi-Res versions of Bennett and Gaga's duets on the company's products.

For the full post, visit prosoundnetwork.com/oct2014.



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Pro Sound News brings you breaking professional audio news every weekday on prosoundnetwork.com—you can find links to those stories on our Twitter feed (@[prosoundnews](https://twitter.com/prosoundnews)) and Facebook page (facebook.com/ProSoundNews)—but we also

use social media to share links to interesting mainstream audio news. Make sure to follow us on social media to keep up to date on the latest audio info, and in the meantime, here's just a few of the stories we linked to recently. Get their links at prosoundnetwork.com/oct2014.

- ▶ Intriguing trailer for Foo Fighters' HBO docu-series on recording new album in eight different cities/studios.
- ▶ Nice interview with legendary producer/engineer Ken Scott on the new Beatles Mono Vinyl set and working with the band.
- ▶ Great video bio of engineer Cosimo Matassa who died Thurs. Recorded Ray Charles, Little Richard, Fats Domino.
- ▶ Manteca, CA high school's new recording studio/classes credited with increasing student attendance.
- ▶ Bob Marley eng. Errol Brown on next gen: "They are using their eyes and looking on meters, that's so ----ed up."



BLOGGINGS

THE ULTIMATE EARS IEM CREATION PROCESS—"ANALOG AND DIGITAL"

For those who've had the experience of getting a custom set of IEMs made, there are two steps to the process. First is getting an impression of your ears made, then there's the delivery of the finished product a short time later. A tour of Ultimate Ears' headquarters and manufacturing facility reveals the unseen parts of the process. And now a portion of that process includes a digital detour on the path—an alternative methodology as you'll see in this photo essay.



THE RECORD-BREAKING RECORD COLLECTION

The vinyl revival has been a fascinating social movement, as Millennials have gotten into buying LPs, joining ranks with nostalgic Baby Boomers and Gen Xers to dig through crates at record fairs and the handful of used vinyl shops that remain. However big your record collection may be—or the collections of you, me and everyone else reading this put together—no one will ever top Zero Freitas. A Brazilian bus company owner, Freitas' collection is estimated at somewhere around 5 million records...and it's still growing.



Find these blog articles at prosoundnetwork.com/oct2014.

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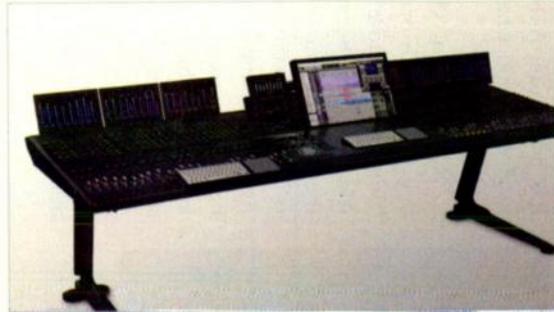
video vault

Clair Global's ALS Ice Bucket Challenge

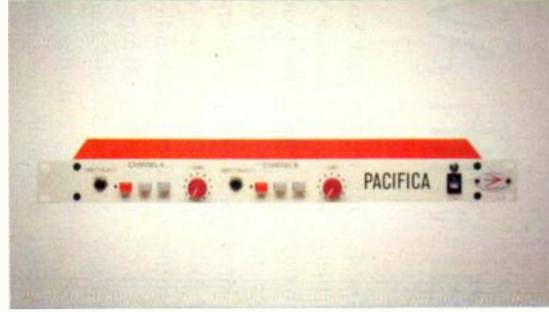
Now that the weather is cooling off with the arrival of Fall, there aren't as many ALS Ice Bucket Challenge videos appearing on the Internet, are there? Still, the viral video craze of the summer was fun while it lasted. The idea that folks would douse themselves in ice water, then donate money to fight ALS is heartwarming—and a warm heart is definitely something you'd need if you literally dove into the effort like these hardy souls from live sound provider Clair Global. Catch the clip at prosoundnetwork.com/oct2014.



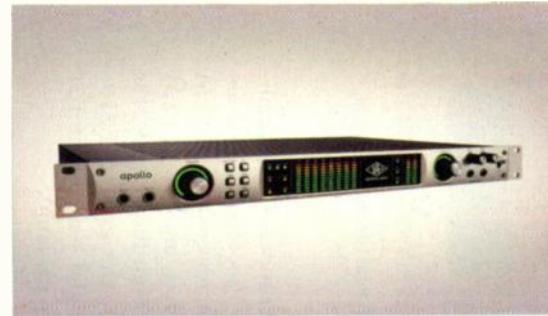
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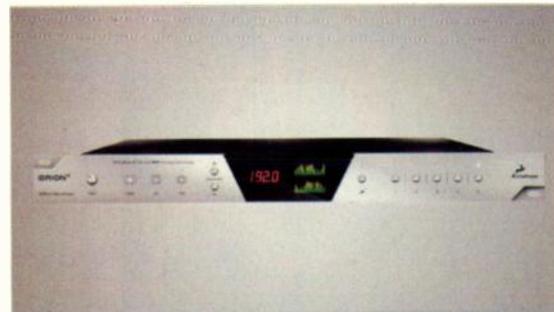
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Adamson In Real Life

SEOUL, SOUTH KOREA—Alpha Sound recently provided an Adamson Energia sound system for the AIA Real Life: NOW Festival held in Seoul, South Korea.

The two-day festival took place at the Jamsil Olympic Stadium with Lady Gaga as the headliner the second night. Other acts that performed during the festival included Psy, Miss Nine, Sidney Samson, Ivan Gough, Cazzette, twenty one pilots, Man With A Mission, Galaxy Express and Glen Check.

Both Sun Kim, technical support manager for Sound Solutions, Adamson's South Korean distributor, and

David Dohrmann, technical director Asia-Pacific (Adamson), were on-site to assist with system design, set-up and tuning.

For the AIA Real Life: NOW Festival, the stadium was played sideways, so that the stage was placed along the wide end of the stadium. Seating was on the field and also available in lower stadium tiers; seats that were located behind the stage were not used for the event.

Dohrmann worked closely with Sound Solutions to design a system utilizing Adamson's Blueprint AV 3D modeling software. "The stadium layout required a throw of 120 meters' distance and 7 meters elevation to cover all of the seating areas," said Kim. "The goal was to achieve roughly 105 dBA average SPL with a dynamic live music program throughout the listening spectrum without any gain reduction from the system limiters."

In order to accomplish this, left-right arrays—each made up of 18 E15 and six E12 enclosures—were hung from scaffolding columns constructed on each side of the stage. Low end was covered with two hanging columns of a dozen Adamson



A sizable Adamson Energia system was in place for South Korea's AIA Real Life: NOW Festival, held in Seoul.

E218 subwoofers flanking the E15/E12 arrays. In addition, 10 Adamson T21 subs were ground stacked beneath each E15 array with eight E219 subs deployed to deliver the pounding beat the music demanded.

To complete the system, two additional line arrays—this time comprised of 16 Adamson Y18 enclosures—were added to handle out fill duties.

The entire system was driven by

racks of Lab.gruppen PLM amplifiers with Lake Processing. The main line arrays were powered by 16 PLM 20000Q amplifiers, another 12 PLM 20000Q drove both the flown E218s (six per amp), the ground E219s (four per amp) and some of the T21 subwoofers (two per amp).

Adamson Systems Engineering
adamsonsystems.com

Powersoft Settles Into Sports Hub

SINGAPORE—The new Singapore Sports Hub has now opened on the site of Singapore's former National Stadium in Kallang, with a sound system powered by Powersoft amplifiers.

Construction of the 55,000-capacity stadium began in 2011; in 2012, Electronics & Engineering Pte (E&E) won the contract for the full integration of the Event Sound System and HD giant screens. Working to an architectural and engineering design prepared by the consultants, they specified more than 130 Powersoft 1U K-Series and Duecanali Series amplifiers to drive the various PA and sound reinforcement systems.

The network design for the National Stadium audio transmission is complex, involving switching via 40 Netgear Gigabit 1000Base-T network switches. The main racks hold 70 Powersoft K10 amplifiers and 26 K2 amplifiers, incorporating the company's proprietary DSP+AESOP technology.

These are found in 16 air-conditioned racks up on the Catwalk where they power six EAW MQX speakers, 35 QX speakers and 48 SB528zP subwoofers to serve the entire stadium bowl, processed by Symetrix SymNet Edge DSP, while a PC runs Dante software control and patching.

Powersoft
powersoft-audio.com



Wisseloord Gets Personal with Aviom

HILVERSUM, NETHERLANDS—When Wisseloord Studios was renovated, one of the upgrades included the addition of an Aviom A360 personal mixing system supplied by Aviom Benelux distributor, Ampotec.

The story of Wisseloord Studios began in 1978, but in 2012, the studio reopened in a large media complex area outside of Amsterdam as a recording and mixing facility. Prent began his career at Wisseloord as an assistant and has since become an accomplished recording and mix engineer.



Wisseloord Studios recently renovated the facility, and also upgraded its Aviom systems as well.

When Prent returned to Wisseloord in 2010 and became a partner, he set out on the mission to get funding to transform the studio space. In 2012, the studio reopened in a large media complex area outside of Amsterdam as a state-of-the-art recording and mixing facility.

The renovation at Wisseloord included refurbishing Studios 1 and 2; the control rooms were completely rebuilt whereas the recording spaces were brought back to their original design. Studio 3 became two master-

ing rooms, and Studio 4 was made into a single room with the engineer stationed in the space with artists. All of the control rooms for the studios were completely renovated.

Before the renovations at Wisseloord began, Studios 1 and 2 had a total of 10 Aviom A-16II Personal Mixers. Studios 2 and 4, which house analog consoles, are now home to the studio's original A-16II Personal Mixers, and Studio 1, which features an Avid/Euphonix System 5 digital console, was upgraded to Aviom's A360 Personal Mixers. The studio has additional A-16IIs that can be used when and where they are needed.

Rob Sannen, Operations Manager at Wisseloord Studios, says, "Wisseloord chose to stick with an Aviom system because everybody in the business knows what it is. Most session musicians are familiar with Aviom personal mixers, so if you label them correctly, everyone basically knows how they work. This familiarity makes for speed and efficiency and a better experience for everyone."

Aviom
aviom.com

Bringing The PA to Pohoda

TRENCIN, SLOVAKIA—Boasting a lineup that might be found in a Brooklyn hipster's LP collection instead of a Slovakian rock show, the Pohoda Music Festival this past summer featured performances by Kraftwerk, Tricky, Mogwai, Tame Impala, Suede, Goldfrapp and others. Bringing the genre-busting show to 30,000 concertgoers was a JBL VTX and Crown audio system supplied by Slovakian sound contractor Audio Line.

Audio Line outfitted the main stage with two hangs of 14 VTX V25 fullsize line array elements and 10 S28 dual-18-inch suspendable subwoofers on either side of the stage with 12 additional G28 subs stacked on the ground in a cardioid array in front of the stage. A total of eight V25s provided out fill on each side of the stage and a pair of V25s were employed as near-fill loudspeakers. The loudspeakers were all driven by eight Crown VRack amplifier systems that each housed three of Crown's I-Tech 12000HD amplifiers. In addition to the main stage, Audio

Line furnished the sound reinforcement systems for four of the other seven stages at the festival.

"Pohoda is the one festival where the sound quality had to be second to none," Audio Line founding member Ladislav Demcak pointed out. "Especially considering that Kraftwerk was headlining! We wanted the sound to



Pohoda Music Festival featured the likes of Kraftwerk and Tricky through its sizable JBL VTX PA, powered by Crown I-Tech amplifiers.

be perfect." Demcak noted that the Pohoda Music Festival's production team were happy with the system. "I also received extremely positive feedback from each band. The rig sounded more like the world's biggest and clearest high-end audio system than a typical live sound system; everybody remarked that the sound was state of the art and the best they'd ever heard." Harman
Harman.com

GLD Attends Taiwan University

TAIPEI, TAIWAN—The National Taiwan Normal University has installed an Allen & Heath GLD-80 digital mixer in its main auditorium for use by the department of music, and other speech or music performance courses.

A GLD system is the main FOH mixing system, fitted with a Dante card for use with playback and recording software, and to provide multi-track live recording facilities if required. Formerly Taipei High School, the University is classed as an historic building, and as such during the audio design phase concerns were raised by the audio contractor about room acoustics.

Allen & Heath
www.allen-heath.com



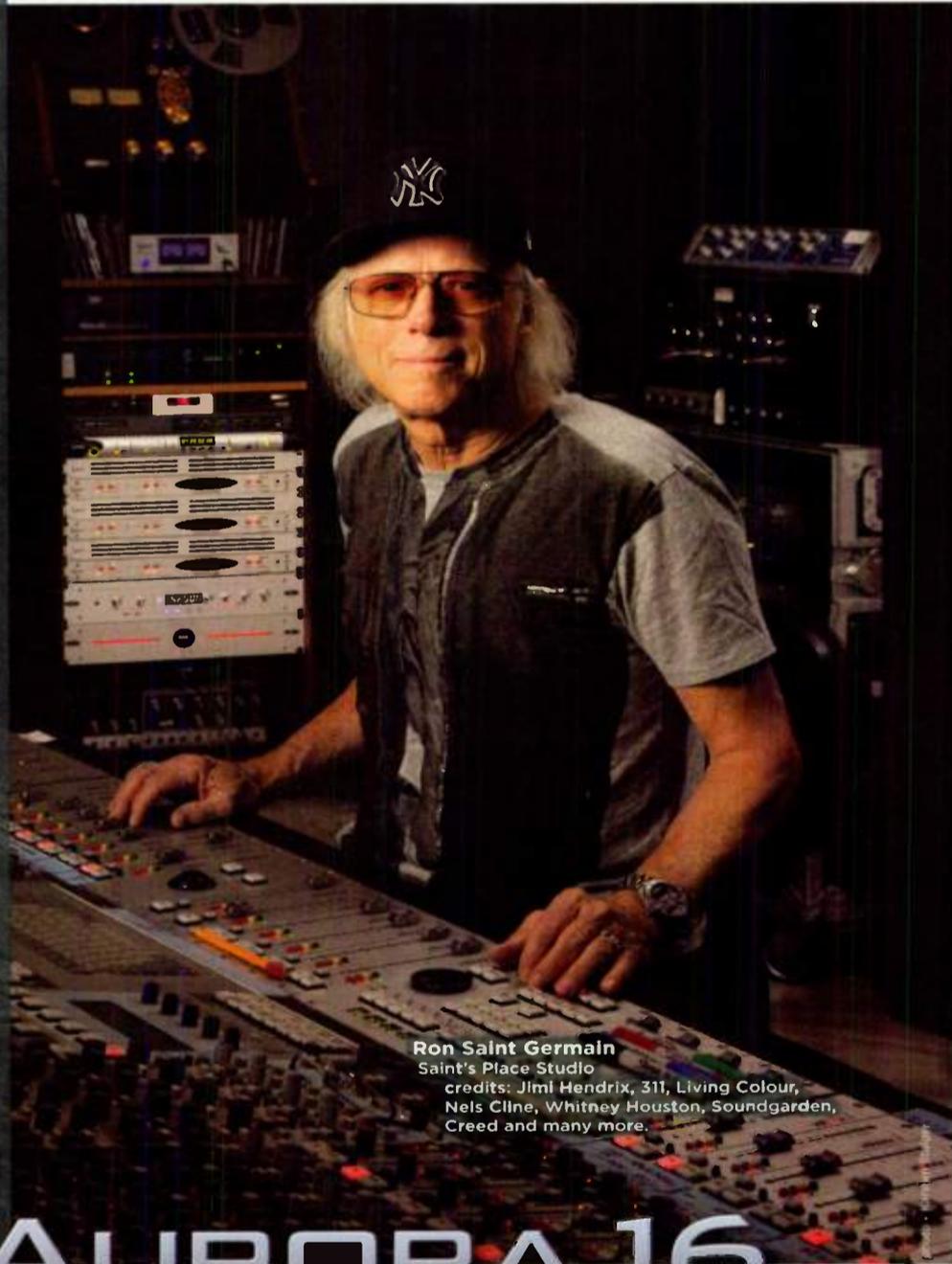
The accompany images show NTNU's new GLD and the Hall.

WHY do you do what you do?

"I have been emotionally and spiritually compelled to work with music since I was 5 years old. Listening to music, playing a few instruments and singing all led to my professional career as a producer, engineer and music mixer."

HOW does HILO help you do what you do?

"The Lynx Aurora 16 sounds amazing. I truly appreciate that they do not add any low frequency 'bump' or 'polish on the top' to make you THINK your work sounds better than it really is. Their sonic performance is truly spectacular, as is their unrivaled customer support."

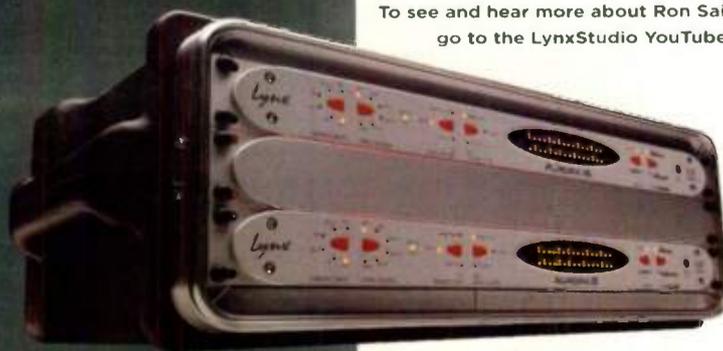


Ron Saint Germain
Saint's Place Studio
credits: Jimi Hendrix, 311, Living Colour, Nels Cline, Whitney Houston, Soundgarden, Creed and many more.

AURORA 16

For over four decades, Ron Saint Germain has engineered, produced and mixed an eclectic range of performances, from Jimi Hendrix to 311 to Living Colour to Soundgarden, garnering 14 Grammy's for the artists along the way. His converter of choice since 2008 at Saint's Place in northern New Jersey is a rack of Aurora 16HD converters. Aurora's clarity and transparent, open audio quality are a perfect match for his Neve Amek 9098i 128-channel mixing console and extensive vintage analog signal processing that are essential for Ron's exacting audio requirements.

To see and hear more about Ron Saint Germain and Saint's Place Studio, go to the LynxStudio YouTube channel.



converting the masters of sound



Icon Petty Reaches #1 In Just 37 Years

BY STEVE HARVEY

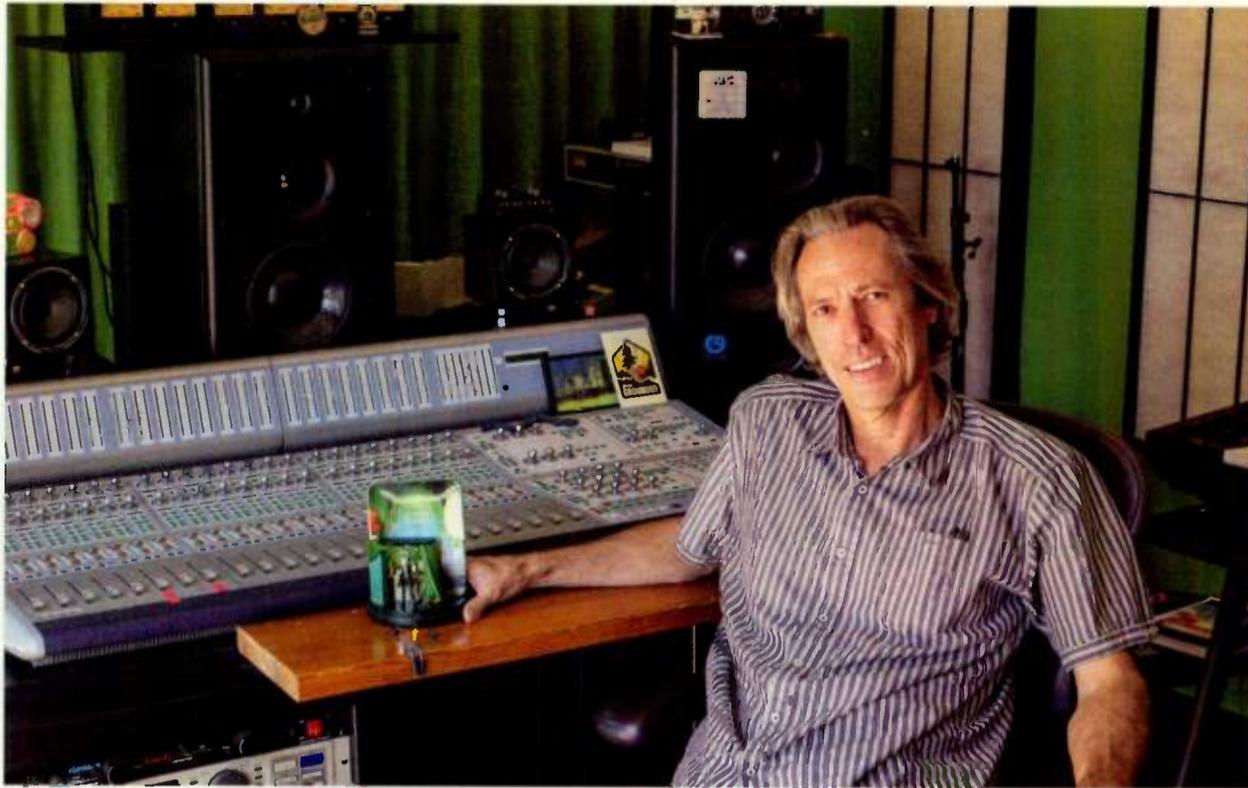
LOS ANGELES, CA—Nearly 37 years after their debut record first entered the *Billboard* 200, Tom Petty and The Heartbreakers scored their first U.S. Number One album in August with *Hypnotic Eye*. This latest collection, featuring tracks recorded periodically over the past three years, was co-produced, recorded and mixed by longtime band associate Ryan Ulyate, and released in a variety of formats.

"I've been doing this for 38 years; I've finally got a number-one record," laughs Ulyate. "It proves that if something is really good, then people will embrace it."

Hypnotic Eye was tracked at the band's hangout, The Clubhouse, a commercial warehouse with a room measuring about 160 feet by 80 feet, with a 20-foot ceiling, says Ulyate. The musicians set up as if on stage, with the drums on a riser, and all play together, making changes to arrangements on the fly as necessary.

"We've got Tom facing the drums, so we've got the dead side of the mic towards the drums. We have a plastic screen up; [drummer Steve Ferrone] is not completely in a booth, so we get some leakage," he reports.

"The room mics are really fun. You get the whole band in them, not



Much like the Wizard of Oz in Ryan Ulyate's hand, he wants High-Res Audio to help pull back the curtain, revealing what well-recorded music sounds like.

just the drums. The room sounds pretty good." The space was initially put together and acoustically treated in 2007 by crew chief Alan "Bugs" Weidel for the album Petty made with the reunited Mudcrutch, which was formed in 1970 and included several soon-to-be-Heartbreakers.

All the inputs run through the preamps of monitor engineer Greg Looper's Avid Venue. "They've got wedges; they don't have headphones. That's part of what really makes working with these guys in this way special—they're not aware that they're tracking a record. They're

playing live, listening to each other, making music," says Ulyate, who operates Pro Tools in another room.

"I can record the whole day. I'm able to take what they're doing and try and make it sound cool, so that when they walk in and listen [I can

(continued on page 31)

SOTI: Recording

(continued from page 1)

summary can be broken down into much more, with an array of client requests, from analog gear to larger live rooms as they rent out space in high-end studios for days, weeks, or months, depending on the project.

"We've been very busy this year," said Tino Passante, VP of Operations at Avatar Studios in New York City. "Especially for a studio like ours, where it's not as much about the gear but the rooms, we've had a lot of large ensemble recordings come through, including jazz, big bands, music for television, Broadway—things of that nature that require larger rooms."

Hollywood's Ocean Way Recording offered the same observations, saying that over the past year the studio has seen consistent business, welcoming a variety of patrons to the four-studio facility. "As opposed to last year, we really haven't had a bad month," said Ocean Way studio manager Robin Goodchild. "Usually

people come and go from the small studios, but we've had a bunch of three- or four-week sessions and a few month-long sessions."

The analog vs. digital discussion is also remains a hot topic among recording studios, and while these larger studios offer both, studio owners do notice a clear preference based on their clientele.

Over at Avatar, Passante said analog is still in high demand. "We've done quite a bit of analog recording this year, probably more than in recent years. We've gone through so much tape, it's kind of crazy," he said. "Personally, I think it sounds better, but it's not cost-effective. I'm not sure if people prefer it more for the nostalgia, or they think it sounds better or different."

"We still occasionally use tape machines, but Pro Tools has become the machine of choice for 99 percent of the industry," said Wesley Seidman, senior staff engineer at Ocean Way. "But we pride ourselves in providing the best-quality vintage gear. Couple that with up-to-date software systems and you've got a great track."

Tape is also a pricier option, which turns artists more towards the digital realm, especially if they are inexperienced in recording in analog. "I feel a lot of newer artists in the industry don't know how tape works and don't achieve that end desire," said Goodchild.

The push for High Resolution Audio continues to pick up speed within the industry as well, which for recording studios, means providing the best gear for their clients. "People come here for the vintage gear and mics that work all the time," said Seidman. "I find most clients recording at Ocean Way tend to go high-res, since they already have access to all this amazing gear."

"I think we're seeing a lot more high-res over the past few years, because people are pushing more on the importance of great-sounding products rather than coming up with something that sounds catchy," added Goodchild.

On the mastering side, professionals are also seeing a consistent resurgence in vinyl on top of the demand for higher resolution audio files. "The thing that's changed

for mastering has a lot to do with what the industry thinks is sellable now," said the namesake of the Hollywood, CA-based Bernie Grundman Mastering. "Sometimes for one album, we'll do five different formats—vinyl, CD, special mastering for iTunes, a High-Res format for Sony and a High-Res 92 or 96 K."

"I think what happened with vinyl, though, is that a lot of people were focused on things that were downloadable and convenient, but a big segment of the public like that physical media," he continued.

Grundman said the biggest demand is now for High Res Audio though, as many artists are pushing to release their albums in the format, and are willing to pay extra for it. "I've found with a lot of younger people, they are fascinated with vinyl, but I think that's still not as big a number compared to people downloading their music, and there are a lot of people willing to pay extra for High Res downloads."

The demand for High-Res Audio trickles back to the studios, where engineers and studios need

(continued on page 34)



INSTRUMENTAL INNOVATION



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Mix This! Upgrades Solar, Adds Atomic

BY STEVE HARVEY

PACIFIC PALISADES, CA—Renowned for producing, engineering and mixing a who's who of music clients, Bob Clearmountain is perhaps less well-known for his advocacy of environmental sustainability. Having already added solar panels to the house that he shares with his wife, Betty Bennett, co-founder and CEO of Apogee Electronics, Clearmountain has been able to further reduce his impact on the environment—and lower his electricity bills—with the discovery of the Atomic Instrument switch mode power supply for his SSL mixing console.

An SSL console is something of a power hog, says Clearmountain, who has a 20-year-old, 72-input G Series with Ultimatum in his home facility, Mix This! Happily, he says, “Roger Charlesworth, who sold me the console when he worked for SSL, found this company, Atomic Instrument.”

The company is the brainchild of Grammy-winning mixer, engineer and producer F. Reid Shippen, who has his own SSL-equipped facility, Robot Lemon, in Nashville, and Norman Druce, a Detroit-based technician who designs, modifies and maintains vintage audio gear. “Atomic started because I got tired of fixing my old SSL supplies,” says Shippen, who met Druce through another Detroit native, Black Keys’ engineer, Collin Dupuis.

“Norman had been developing a theory that we could run the SSL

uses 40 percent less electricity, generates way less heat, provides extensive power protection, soft-starts the console so you can turn it on and off at will, and basically takes all the headache out of the power system for the desk.”

The company custom manufactures three units suitable for different SSL console models and frame sizes. There is work underway to add models for API, Neve, Harrison and other desks, which is music to Clearmountain’s ears: “I also have an old Neve 8068 at the other studio, in the Apogee building.”

He can attest to the new Atomic supply having an additional benefit—improving the sound of the console. After sending some recently recalled mixes to Don Was, he says, the producer commented on the differences when checking them against previous mixes. “He said

“I’m making a statement: This is important. We’ve got to start thinking differently. The technology is there now.”

—Bob Clearmountain

better off a modern power supply if we did it smart,” Shippen continues. “He and I started to work together, testing and revising his designs. He came up with some genius filtering and power protection circuits that really upped the game. Two years later, we had something special—a supply that fixed all the problems and shortcomings of the old supplies, used a lot less power, and sounded better. The ‘sounding better’ part was a nice surprise; we were aiming at reliability and protection, but we’ll take better sound too!”

He adds, “Now we have a supply that runs the desk rails in a highly stable fashion, with power to spare,

there was slightly more dimension and it was warmer sounding,” confirming Clearmountain’s own observations. “I thought it might just be me and wishful thinking, but Don wasn’t aware of the new power supply.”

Replacing the console’s two main supplies with Atomic’s unit has also reduced air-conditioning requirements, he confirms. “I’ve redirected the air to hit the control room harder than the machine room because I just don’t need the machine room that cold.”

Plus, he says, “You can turn it off at night because it brings the voltage up slowly, so it doesn’t blow



Bob Clearmountain has been powering the vintage SSL G-Series console at Mix This! with an Atomic Instrument switch mode power supply.

out your capacitors. That saves an incredible amount of power.”

The house was outfitted with 72 solar panels 11 years ago to take advantage of the Southern California sun. Panel technology has subsequently advanced so much that Clearmountain is currently replacing them with newer, more efficient units. Previously, the rated peak wattage was 7.5 kW, although typically a lot less, he reports. With the new panels, rated at just over twice the output of the old panels, it will be 13 kW. The system will also include battery backup.

“The meter runs backward with the entire system blazing,” he says. “That’s all the outboard, the console, Apogee converters and two full Pro Tools rigs.”

The panel installation was performed by Solar Forward, a company owned by Mark Smith, a former veteran CBS TV news producer. Smith’s company also installed a 152-panel system, generating 32 kW, also with battery backup, at Apogee’s headquarters in Santa Monica, CA.

“It’s tough, because it’s expensive, and I know not everybody can do all this,” admits Clearmountain. “In the short run, it’s costing us more money than we’re saving. But

I’m making a statement: This is important. We’ve got to start thinking differently. The technology is there now. And I drive an electric car, so it’s basically solar-powered.”

Some solar energy proponents believe that local utility companies should pay consumers who generate more electricity than they use. Clearmountain disagrees: “You’re using the grid for storage. It’s a huge infrastructure to maintain. So I think they have every right to not pay you. Otherwise, they couldn’t maintain the grid and we’d all be in trouble.”

Clearmountain purchased the very first Atomic Instrument model S2 supply, which has now led to an order for an Atomic supply for Clearmountain’s Neve 8068; understandably, Shippen is thrilled: “What can you say? Nicest guy, baddest mixer on earth, and he thinks the Atomic sounds better. It’s a dream come true; I can die now!”

Atomic Instrument
atomicinstrument.com

Mix This!
mixthis.com

Apogee
apogeedigital.com

STUDIO: MIX THIS! OWNER: BOB CLEARMOUNTAIN LOCATION: LOS ANGELES, CA

There’s more ▶ The website for Mix This! is as eclectic as Clearmountain’s CV, featuring everything from a studio tour to his blog to a cornucopia of photos featuring all-star clients. Mixthis.com



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**“RedNet is the sound that I like,
in a format I can use,
by a company I respect...”**

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

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

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

SYSTEM DETAILS: 2 x RedNet 5 (HD Bridge) and 3 x RedNet 2 (16 Channel A-D/D-A)



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Maserati Goes East, RealTraps in Tow

NEW MILFORD, CT—Recording engineer Tony Maserati (Robin Thicke, Pink!, Alicia Keys, Lady Gaga) recently decided to move back to his personal studio in upstate New York after years spent in L.A.—which still remains the base of his operations for his company Mirrorball Entertainment.

Over the past few years, Maserati wanted to spend more time back east to be closer to family. His re-envisioned space in New York consists of only two pairs of speakers, amplifiers to drive them, a monitor controller, and an empty desk where Maserati puts his laptop. Gone are the racks of gear and a massive console. The room no longer has racks of gear and a big analog console—he works entirely “in the box” in this studio, mostly for recall ability and agility. One thing that had to remain constant in his mind, however, was the placement of RealTraps’ MiniTraps and MondoTraps, shaping the sound of the environment. Maserati replicated their placement just as they’d been when he had used the room daily, prior to his move to Los Ange-

les. This underlined his feeling that the most important feature of the room is not his gear inside; it’s the space.

“Mixes do often need to go through my analog setup there, but there are quite a number of projects where the timelines are so fast, and there are a tremendous amount of updates with new files coming in so quickly. I need to be able to bring these mixes up anywhere; I can’t be tied down to a piece of analog gear, so I make my choices based on how solid I know the project is,” Maserati said.

“I had a moment the other day,” Maserati added. “My assistant brought in the speakers and an amp and we fired it up for the first time since we rebuilt the room. I started working, and I just smiled from ear to ear because it sounded exactly the way it used to sound, when I mixed a lot of records in this room. I just started smiling, and thought ‘this is gonna work.’”

RealTraps
realtraps.com



Tony Maserati in his re-envisioned personal studio in New York, complete with a variety of RealTraps.

Wide Hive Gets Wider

ALBANY, CA—Producer, engineer and musician Gregory Howe has added another 16-channel expander to create a 48-channel API 1608 at his Wide Hive Studios in San Francisco’s Bay Area.

Wide Hive reopened its doors earlier this year after a number of recent renovations and updates. A decade ago, Howe folded his costly studio in San Francisco for a cozy, less expensive space in nearby Albany, CA. He centered his Albany studio around a 16-channel API 1608, which he later expanded to 32 channels through a 16-channel expander.

“I’ve been working with API gear for a long, long time,” Howe said. “I love the API sound. To me, it walks the perfect line between cleanliness, straight-up rock, and audiophile fidelity.”

The recently-expanded 48-channel 1608 unifies the studio’s sound, streamlines its workflow, and also

allows clients to tap into Howe’s massive collection of outboard gear. “The new 16 channels primarily serve as returns from the equipment racks. We now have the flexibility and sound to do whatever we want.”

Wide Hive books jazz, funk, hip-hop and soul artists exclusively. Since the console’s expansion, Howe has used it to record several tracks. Of note, swing jazz guitarist Calvin Keys cut *Electric Keys* with the help of the 1608 and the Wide Hive Players, an in-house collective group of jazz musicians.

Howe’s commitment to recording is not lost on his listeners. “I’m a huge believer in analog summing,” he shares. “Digital summing involves a massive calculation that necessitates sacrifices. I can hear those sacrifices in the music. I’m looking forward to the cohesion we’ll have when the whole console is API.”

API
Apiaudio.com



Wide Hive’s API console set up just got even wider, with another 16-channel API 1608 expander added to the original 1608 and its first 1608 expander, for a total of 48 channels.



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A Once Staple Processor Reborn Anew



Universal Audio's AMS RMX16 Digital Reverb Plug-In

On his *Continuing Adventures In Software*, Rich Tozzoli meets up with an old friend, reborn through digital magic.

Within the first minute of listening to the “new” AMS RMX16 Digital Reverb Plug-In from Universal Audio (uaudio.com), I said, “Damn—I forgot how badass this unit is.” We’re very lucky to be working at our craft in a time where classic hardware units are available to us on our desktop. But more importantly, they are hardware units that sound as good, or better, than the original versions.

First released in 1982, the RMX 16 became an instant staple in world-class studios and has been heard on countless hit records since. It featured 16-bit data with an 18 kHz bandwidth and 90 dB of dynamic range. But in order to do the software version right, Universal Audio worked with original designer Mark Crabtree and dug into the depths of what made those nine programs so good. As UA notes, it features “exact instruction-for-instruction models of the original algorithms.”

The nine programs are 1 Ambience, 2 Room, 3 Hall, 4 Plate, 5 Hall, 6 Chorus, 7 Echo, 8 Nonlin and 9 Reverse. Laid out exactly as the original unit, it’s extremely easy to use. To start, a user simply selects a program via the Program button and the numeric keypad, the nudge buttons (both those options the same as the operation of the hardware original) or via a dropdown menu in the onscreen display (for selection of the programs or any of the excellent presets).

The next step would be to select either dry/wet or wet solo mix buttons. Dry/wet will let you then adjust from 0-100 with the Pot knob in the Pot Control Section (labeled 0 to 9). The Pot knob also works with the decay time and pre delay, allowing you to quickly dial in a value. One of the great features of the RMX is the Decay Filter Controls. The use of these depends on the selected program. Some allow for both the high and low controls to be used, but others offer the high only. The values of

these controls are selected using the nudge buttons, and you can even enter in positive values above 0, which creates an increase in the reverb time of the selected frequency.

The last adjustment to make is with the Input, Output and Level Monitoring section. Between the I/O knobs sits four LEDs with metering for signal input and clipping. You can also adjust the Input and Output knobs from 0 to 9; this unit can put out quite a bit of level.

In use, this thing is a monster. You can recognize sounds from hit records. This is certainly true when applying something like Nonlin 2 (program 8) to toms. Sounds of classic Peter Gabriel records immediately project from the speakers.

One of my favorite things to do is use Nonlin on a snare, to create a crisp space that punches through even a dense rock mix. Another of my favorites is Ambience (program 1)—you can add quite a bit of decay time to it, delivering a huge, deep space that often sounds better by pulling the high decay filter down. Sounds great on keyboard pads and such.

This is one of the finest chorus units out there as well.

The AMS’s delay also delivers some wicked guitar sounds by playing with the pre-delay and decay time. Since there is no tempo sync, it’s good old fashion tweak-and-listen. Once again, it’s best to use the dry/wet button and adjust the mix with the pot. On vocals, the reverse setting (program 9) is creatively tasty, but the great thing about software is that you can easily assign another RMX with Plate (program 4) for some extra depth and space.

The easiest way to describe the sound of the AMS RMX16 would be with the words “high production value.” It’s got a classic old sound that is still refreshingly new. There’re no menus to dig through, and all controls are available onscreen, which is actually refreshing. It’s a blast to create productions with.

AMS RMX 16 is available for Apollo and UAD-2 systems with their version 7.10 software.



What’s Next for DAWs?

The late John Simonton, PAIA Electronics’ founder, was a visionary—and I don’t use that word often. He foresaw the possibilities of combining computers and music very clearly, as exemplified in his writing during the ’70s, followed up by his 1980 book, *Friendly Stories about Computers/Synthesizers*. He basically nailed everything we have today simply by extrapolating into the future elements that were just starting to appear. So when I hear people say that DAWs have pretty much come as far as they can—what could we possibly add to what we have?—I can only think they’re not extrapolating properly.

Take touch, which is in its in-

mixer, but set it up in your virtual stage and plug your player’s instrument into it.

The object would not be novelty or looking cute, but using color, visual representations, spatial positioning, and touch control to create a “right brain”-friendly environment that’s closer to the original process of music creation: Live performance.

Why live performance? Extrapolate another trend...the end of making money from recorded music. The concept of freezing music in time for later playback is comparatively new compared to centuries of music being a real-time event in front of a limited number of people. At seminars, I often ask,

When I hear people say that DAWs have pretty much come as far as they can, I can only think they’re not extrapolating properly.

fancy. Companies like Smithson-Martin, Slate, Cakewalk, Yamaha, and many others are integrating touch into the studio. Yet the future isn’t necessarily about copying hardware mixers, but re-thinking the concept of mixing around humans—not sheet metal.

A major limitation with DAWs is they provide a window to a mix, not the mix itself. Sure, you can show and hide modules, and change channel strip widths. But consider a mixing process where you’re more like a conductor in front of a symphony orchestra. Maybe Line 6’s M20d didn’t get as much traction as the company hoped, but it pursued the right direction by removing the hardware layer between the music and the mix—you created a virtual real-life soundstage instead of a virtual sheet-metal mixer.

Throw more touch into the equation, and you could build a mix that’s based more on live performance thinking. Track grouping would be more like a brass or string section. Players take centerstage for a solo, which changes their levels in relation to the other players. You wouldn’t move an amp sim into an abstract slot into a

“If you could only play live or only in the studio for the rest of your life, which would you choose?” Almost everyone chooses live performance. The process of recording and mixing music needs to return to that paradigm, even if the performance is virtual.

Artificial intelligence will also affect us. We already have crude examples throughout our lives—like when you rate a Netflix movie, and related suggestions appear. Few would deny the value of collaboration, but what if that collaboration was with a computer that knew the rules of harmony—or could suggest a chord progression for a bridge based on what you’d already played for the verse? Some will think this is blasphemy that leads to canned music, but just as a songwriting partner can listen to what you have and say “let’s try this for the second verse,” so could a machine that knew what you liked in the past and how you structured songs. But take this one step further: If you liked, for example, my approach to music, I could offer you my “algorithms” to make suggestions on what you might do based on what I might do. The ob-

(continued on page 60)

Ulyate

(continued from page 24)

say], if it's a record, it would sound like this."

The tracks are then taken over to Petty's Shoreline Recorders for overdubs and mixing. "Tom's got a vintage Neve at his place. We're coming out of Pro Tools and monitoring through the tape returns. We did track some drums there for a couple of songs, and did some guitar overdubs and vocals. In that case, I'm using the full-on analog as much as I can."

That said, some Clubhouse vocals made it into the mix. "On 'American Dream Plan B,' we ended up using the chorus from the live tracking session. Inside his vocal, you've got the splat of the drums, the guitar amps, and a little bit of trash; it adds a little vibe."

On this album, Ulyate made use of Sound Toys' Decapitator plug-in more than usual. "I'm a real big fan of distortion on basses these days; it's my new thing. In a funny way, it has to do with the fact that if you put all that harmonic content on a bass, if you listen on tiny speakers, you can hear it better. We used some of that on Tom's vocal, too, like on the verse of 'American Dream Plan B.'" But on most of the tracks, he says, "We just tried to make it as pure as it can be."

Petty's *The Live Anthology* was one of the first audio-only, high-res Blu-ray releases, in 2009. "Since then we've had a Blu-ray for *Mojo*, the re-issue of *Damn the Torpedoes*—we did a 5.1 mix for that—and *Hypnotic Eye*," says Ulyate. For this latest release, "Since I had all the mixes in Pro Tools, it only took about a week to mix the whole album in 5.1."

Ulyate's support of high-res audio goes hand-in-hand with his criticism of the mastering loudness wars. "I don't do any bus compression on my mixes. There's a limiter on the mix. Then, when we go to mastering, I put a peak limiter on it, so I'm only hitting it once."

The 5.1 mixes were done at Ulyate's home-based facility, Ryan's Place, which is outfitted with an ATC SCM50ASL Pro surround system. "I got them around '06—they're the best speakers; Tom's got the same system. It's the first time I've really been able to dial-in the mid-range. Since I've been working on these, when I take stuff to mastering, they're not messing with it that much."

Indeed, no EQ was applied in mastering on *Hypnotic Eye*. "I'd just change it in the mix," says Ulyate, who took the sessions to Bernie Grundman Mastering, where Chris Bellman mastered the album.

"We're adjusting the mix to sound

"I've been doing this for 38 years; I've finally got a number-one record. It proves that if something is really good, then people will embrace it."

Ryan Ulyate

as good as it can in 16-bit with the level we need to be in the same world as everybody else. Then, we can go back, pull all of that off and listen in high-res. At that point, there's space

for it to breathe. We tweak it again and that becomes the master for Blu-ray, for FLAC, and the master that we cut vinyl from. We did a Mastered for iTunes version, too, 24-bit, 44.1;

it's a higher level, with some peak limiting."

As for sequencing, "We really wanted to make this feel like an album, with one song going to the next. We wanted to make something that you sat down for 40 minutes and listened to. Having the technology that allowed us to put it all together was really useful," he says. "And we're getting pretty good at it."

Ryan Ulyate

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ARTIST: OLDE WORLDE
ALBUM: THE BLUE MUSK-OXEN
LABEL: GROUNDHOG RECORDS
PERSONNEL:
Produced by: Brad Wood
Engineered by: Brad Wood
Studios: Seagrass Studio (Los Angeles, CA)
Mastered by: Greg Calbi (Sterling Sound, NYC)
EQUIPMENT NOTES: Tonelux console; Avid Pro Tools 10; Amek, Neve mic pre amps; Genelec studio monitors



ARTIST: SAM LLANAS
ALBUM: THE WHOLE NIGHT THRU
LABEL: LLANAS MUSIC/OARFIN/ E1
PERSONNEL:
Produced by: Gary Tanin
Engineered by: Ric Probst, Gary Tanin
Studios: Remote Planet, Daystorm Music (Milwaukee, WI)
Mastered by: Gary Tanin (Daystorm Music, Milwaukee, WI)
EQUIPMENT NOTES: Digidesign console; Avid Pro Tools; Yamaha NS-10M, Klipsch Heresy, Auratone studio monitors; JBL SB-1 subwoofer



ARTIST: BONFIRE BEACH
ALBUM: BONFIRE BEACH
LABEL: CLEOPATRA RECORDS
PERSONNEL:
Produced by: Adam Anderson, Dexy Valentine
Engineered by: Adam Anderson, Dexy Valentine
Studios: Villa Carlotta (Hollywood, CA)

Mastered by: Adam Anderson
EQUIPMENT NOTES: Avid Pro Tools



ARTIST: WE ARE THE WILLOWS
ALBUM: PICTURE (PORTRAIT)
LABEL: THE HOMESTEAD RECORDS
PERSONNEL:
Produced by: Jeremiah Satterthwaite, Peter Miller
Engineered by: Jeremiah Satterthwaite
Assistant Engineer: Peter Miller
Studios: First Lutheran Church of Columbia Heights (Columbia Heights, MN), The Homestead home studio (Minneapolis, MN)
Mastered by: Zach Hanson (April Base Studios, Fall Creek, WI)
EQUIPMENT NOTES: PreSonus Firestudio Project; ART MPA Gold mic preamp; Apple Logic Pro 9; Tascam DR-40 handheld recorder; Samsun Rubicon R5a, M-Audio AV40 studio monitors



ARTIST: WANNABE JALVA
ALBUM: COLLECTIVE
LABEL: INDEPENDENT
PERSONNEL:
Produced by: Wannabe Jalva
Engineered by: Tiago Abrahao, Felipe Puperi
Assistant Engineer: Gilberto Ribeiro Jr.
Studios: Mubemol (Porto Alegre, Brazil); Gogo Conteudo Sonoro (Porto Alegre, Brazil), Jalva Basement (Porto Alegre, Brazil); La Fabrique (Saint Remy de Provence, France)
Mastered by: Brian Lucey
EQUIPMENT NOTES: Avid Pro Tools HD; Shure SE-30 compressor/mixer; Ableton Live; Universal Audio 4-710d mic preamp; Yamaha NS-10 studio monitors



ARTIST: RICKY SKAGGS AND SHARON WHITE
ALBUM: HEARTS LIKE OURS
LABEL: SKAGGS FAMILY RECORDS
PERSONNEL:
Produced by: Ricky Skaggs and Sharon White
Engineered by: Brent King
Assistant Engineer: Lee Groitzch
Studios: Skaggs Place Studio (Hendersonville, TN)
Mastered by: Andrew Mendelson (Georgetown Masters, Nashville, TN)
EQUIPMENT NOTES: Amek 9098 mic preamp; Neumann, Sennheiser microphones; Triad-Orbit stands; Neumann KH 120 studio monitors



ARTIST: GIANT PANDA GUERRILLA DUB SQUAD
ALBUM: STEADY
LABEL: EASY STAR RECORDS
PERSONNEL:
Produced by: Giant Panda Guerilla Dub Squad, Craig Welsch
Engineered by: Craig Welsch, Danny Kalb, Matt Saccuccimorano
Studios: Rear Window Studios (Brookline, MA), Studio Burpintootin (Cincinnati, OH), Moonbase Alpha (Ithaca, NY)
Mastered by: Kevin Metcalf (The Soundmasters, London, UK)
EQUIPMENT NOTES: Trident 80B console; Digidesign 192 I/O; Digidesign Pro Tools HD3; Genelec 1031A, Yamaha NS-10 studio monitors



ARTIST: YAEL MAYER
ALBUM: WARRIOR HEART
LABEL: KLI RECORDS

PERSONNEL:
Produced by: Bill Lefler
Engineered by: Michael (Mo) Lapierre
Studios: Death Star Studios (Los Angeles, CA)
Mastered by: Evren Goknar (Capitol Mastering, Hollywood, CA)
EQUIPMENT NOTES: Digidesign C24 controller; Digidesign 192, 96 I/O interfaces; Avis Pro Tools HD 8; Dynaudio BM15A studio monitors



ARTIST: DRGN KING
ALBUM: BALTIMORE CRUSH
LABEL: BAR/ NONE RECORDS
PERSONNEL:
Produced by: Brent Reynolds, DRGN King, Zach Goldstein
Engineered by: Zach Goldstein
Assistant Engineer: Al Daniels
Studios: Kawari Sound (Wyncote, PA)
Mastered by: Ray Ketchem
EQUIPMENT NOTES: API console; Studer A827 recorder; Avid Pro Tools HD9; API 2500, Gates Sta-Level compressors; Philips EL 6911 tape delay; Amek 9098, Ampex MX-35, Universal Audio SOLO/610 mic pres; Neumann U48 microphone



ARTIST: WEATHERBOX
ALBUM: FLIES IN ALL DIRECTIONS
LABEL: TRIPLE CROWN/ FAVORITE GENTLEMEN
PERSONNEL:
Produced by: Brian Warren
Engineered by: Ben Moore
Studios: Singing Serpent (San Diego, CA), Big Fish (Santa Fe, NM)
Mastered by: Michael Fossenkemper (Turtle Tone, NY)
EQUIPMENT NOTES: Custom API console; Avid Pro Tools; AMS Neve 1081 pre amp; Apogee AD interface; Neumann U67 mic

notes

Chalice Gets Down with Danley

HOLLYWOOD, CA—Chalice Recording Studio, whose client list is a who's who of the music industry, has soffit-mounted a pair of Danley Sound Labs (danleysoundlabs.com) TH-115 subwoofers, together with Danley DSLP48 digital processors and Danley DSLA3.3K dual-channel amplifiers, in both studios A and B.

Miami Mixer Adds ISO-L8Rs

MIAMI, FL—Freelance recording and mixing engineer Colin Fichman, who has worked with Rick Ross, Timbaland, Busta Rhymes and others, has installed IsoAcoustics (isoacoustics.com) ISO-L8R adjustable acoustic isolation speaker stands for his Genelec nearfield monitors and subwoofer at his home-based studio in Miami, FL.

A-T Captures Puppy

BROOKLYN, NY—Sharky Puppy's engineer/mixer Eric Hartman has been making extensive use of Audio-Technica (audio-technica.com) mics during the Brooklyn-based instrumental fusion band's live recording process, deploying numerous models as well as employing red AT ATH-M50RD headphones for their visibility on video.

SSL Attracts Seattle Students

SEATTLE, WA—Robert Lang Studios, a two-room facility serving the Pacific Northwest, has upgraded one of its control rooms with an SSL (solidstatelogic.com) Quality console, partly to attract more students to Lang's advanced courses: Foo Fighters used Lang's SSL 4000 E Series console on the band's new album, Sonic Highways, due November 10.



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ZR Sample Rate 8 Bit Smart Panels. Finish: Natural

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Argosy Bows New Video Series

NASHVILLE, TN—Helping to mark its 20th anniversary, Argosy Console has kicked off a new video interview series on its website with producer/engineer/mixer/songwriter—and financial advisor—Glenn Rosenstein.

Rosenstein started his career in his native New York City at the Power Station Recording Studio, and then Sigma

Sound Studios, where he became a sought-after mixer and remix engineer, working with artists such as U2, Madonna, Talking Heads, The Ramones, Lisa Lisa & Cult Jam and others.

Rosenstein recognizes the importance of having a specialized workspace: “As a record producer, I got used to the privilege of having a cer-

tain level of quality gear at my disposal, so I wanted to take it all with me into the financial world,” says Rosenstein. “My Argosy Aura desk gives me a sense of comfort and familiarity, with great design and ergonomics. It enhances my workflow.”

Argosy
argosyconsole.com



Glenn Rosenstein at his Argosy Aura desk.



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SOTI: Recording

(continued from page 24)

to provide top-notch services and gear to make sure the final track sounds great. “Everybody assumes if it’s High Res, it will sound better, but that’s not true. You can make bad music even with a High Res format,” Grundman said.

Higher-end studios like Ocean Way and Avatar also cater to the less traditional recording projects, offering services for television, movies, orchestras and more, bringing in other projects for the studios throughout the year.

Since opening in 1996 in midtown Manhattan, Avatar Studios has provided recording services to artists including The Rolling Stones, David Bowie, Josh Groban, Bruno Mars and others over the years. With seven rooms, artists utilizing Avatar’s services can do everything from recording, mixing, editing, and more. “Our clients are a mix of everything,” said Passante. “In any given week, we can have a big band, or a pop or indie artist.”

Avatar’s location in the heart of New York City also opens unique opportunities for the studio, including involvement in the now-annual NBC live theatrical musical broadcast.

“We did The Sound of Music for NBC—it was two weeks of pre-recording work, then the show aired and our recordings were heard in over 18 million homes,” Passante said. “Now we’re working on Peter Pan with NBC. It’s become an annual franchise that we’re a part of.”

Avatar has also provided recording services for the Tony Awards for years. “They send in a crew and connect fiber optic lines to the show. This year the host, Hugh Jackman, wanted the orchestra on stage, but in the past, we’ve had the orchestra here and broadcast simultaneously with the show. It’s synched down to the millisecond, and gives the show studio-quality sound, which sounds great!”



briefs

DCP Flies with GC Pro

BALTIMORE, MD—Baltimore, MD-based video and audio facility DCP Productions is hitting the road with a flypack rig sourced with technology and expertise provided by GC Pro (gcpro.com), including a Universal Audio Apollo interface, Avid Pro Tools system with Thunderbolt connectivity, Avid MC Mix controller and an API 550 EQ.

Lectro RF Captures Action

NEW YORK, NY—Production sound mixer Larry Hoff, CAS has been using Lectrosonics wireless mic equipment to capture the action on the CBS TV show *Unforgettable*, utilizing a Lectrosonics (lectrosonics.com) Venue receiver, HM plug-on transmitters, SMQV and SMa Super Miniature transmitters, and UM400a beltpack systems.

DPA Stays Up Late with Coco

LOS ANGELES, CA—Mike Stock, senior audio mixer for TBS late-night show *Conan*, has taken on DPA Microphones' (dpamicrophones.com) d:screet 4061 mics for host Conan O'Brien, sidekick Andy Richter and their guests, reporting that the omnidirectional miniature mics help filter out noise reflected off the set.

Pederson Rocks with Penteo

LOS ANGELES, CA—Re-recording mixer Steve Pederson recently employed the new ADL (perfectsurround.com) Penteo 4 Pro stereo-to-5.1 upmixer plug-in to create multichannel surround mixes from stereo recordings by Moby and Eminem for the recently released *Into the Storm* (5.1) and *The Equalizer* (7.1).

AXS TV Upgrades with Studer

DENVER, CO—Cable network AXS TV recently upgraded its largest OB truck with the addition of a Harman (harman.com) Studer Vista 9 M2 QS console with Quad Star CPU architecture, setting up the desk with a 24x24 Stagebox for shows, including recent mixed martial arts broadcasts as well as AXS TV's premier music festival events.

PMA Conference Debuts With Insights, Advice

BY STEVE HARVEY

LOS ANGELES, CA—The Production Music Association (PMA), originally founded in 1997 by a group of about 10 composers and publishers to advocate against the proposed performance royalty cap on music used in commercials, promos and announcements, held its first annual conference in mid-September. The organization, which has grown to encompass more than 550 production music libraries, presented a two-track program—one creative, one business—during the day-long, sold-out event in Century City, CA.

Three-time Emmy Award-winning composer Jeff Beal got proceedings underway with the opening keynote. Production music has gained such respect that the New York Philharmonic dedicates an entire week to film music, he observed. "It's a great storytelling device for visual media." Beal played early sketches from his score for *House of Cards*, tracing their evolution into the finished opening theme. The line is blurring between film and TV, he noted, and a series

that can be binge-watched on Netflix is essentially a 13-hour movie that demands a different approach from the composer. "You don't want to be overly repetitive," he cautioned.

Stewart Copeland presented the afternoon keynote, regaling the audience with stories about producing commercial music and first getting into film scoring with Francis Ford Coppola's *Rumblefish*. Describing the love/hate dynamic within The Police, he said it was "like a Prada suit made out of razor blades."

"I'm the worst session player. I don't take direction. I don't remember anything. I attack the drums with a blind fury," said Copeland, who often hires a drummer for his commercial music sessions.

A masterclass on getting a professional sound on a limited budget offered the audience some useful tips. Independent composer Robert Navarro recommended saving processing chains as presets within a session in order to save time in the future. "You've already spent time mixing



Stewart Copeland regaled the crowd with stories of first getting into film scoring with Francis Ford Coppola's *Rumblefish*.

this great cue. If you write new guitar to a chain you've already spent time making sound fantastic, it's going to sound fantastic, as long as it's the same type of song."

Panelists, asked to name a favorite, inexpensive piece of gear that has changed the way they work, offered a wide range. "It really comes down to your ears and listening," said Derek Jones, chief engineer at music house Megatrax.

Navarro named the Universal Audio 6167 preamp: "I can't say that this is not expensive, but it changed my productions. It's amazing." Greg (continued on page 37)



SOTI Post/ Broadcast

(continued from page 1)

60 percent of my clients between 2008 and 2012 because of the financial meltdown. The whole structure of the business changed, in film and TV, and advertising and marketing," reports Seufert, a 30-year veteran of the marketing music business.

But this summer, he says, "I've been shocked at the number of projects I've done that were well-budgeted, online-only projects." Having watched marketers expand their focus to the web, he says, "I figured, there goes custom music; this is no longer a business. But what I've been finding is that some of my higher-end clients are approaching online the same way they approach broadcast. This is the first year that I've had this happen."

Some of those clients have included Procter & Gamble, Formica and Google. One project involved four 90-second web-only videos for Disney, for its resort hotels in Anaheim, CA. "They wanted a custom orchestral score; that came down from the president of the marketing division for their hotels and properties," says Seufert, who has been working with Disney for 23 years.

"They were asking for a type of music Disney doesn't do anymore—a cross between contemporary music and the magical orchestral stuff. One of the models that we used was a keyboard-based song from a popular British band—I can't say who—and we built all the hits and stings and underscore with orchestral elements. The budget was almost what it would have been if these were 30-second broadcast spots."

The situation is somewhat different in television and film audio post production, according to Michael Perricone, CAS, owner and CEO of Lotus Post in Santa Monica, CA. A sound designer and re-recording mixer, Perricone got his start in the business working in L.A.'s recording studios, and has also had success as a screenwriter. "I made the switch from music recording to post-production sound because I saw the music recording side becoming harder and harder," he says. But currently, he's found "The state of the sound business is that it has become more and more challenging."

As much as 75 percent of the work

passing through Lotus Post is typically independent feature films, says Perricone. The remainder is television shows, video games and Internet projects. "The major trend that I see is that prices are going down," he reports. "People want the same project they did last year for \$120,000 for \$40,000 this year. You can't give them the same thing for that."

Content creation has surged as the number of cable outlets have exploded over recent years, but a good proportion of that programming is reality-based. Lotus Post works on a reality show for A&E, *Extreme Builds*, and Perricone has been doing *Cops* for five years, but typically, he points out, "Reality shows are not done in a facility like ours. They're often done right in the production company's edit bay."

Lotus Post has recently diversified to include video editing, building out a 4,500-square-foot expansion in an adjacent building that includes seven bays. The idea is to become more of a one-stop shop. "The reason we put in offline editing is because a lot of times, that's how you can get sound jobs," explains Perricone. The video rooms are all networked to an Avid Unity server. "Clients usually (continued on page 36)

SOTI Post/ Broadcast

(continued from page 35)

bring in their own rented Avid machine," he says. The facility's original 6,000-square-foot space houses seven stages for film re-recording, television mixing, ADR and sound design. "Currently they can't access the Unity, but they will be able to soon," says Perricone.

While the new AES67 standard holds the promise of full interoperability, networking via a single protocol can be the most efficient and convenient method currently—and Microsoft Production Studios (MPS) is doubling down on Dante.

Earlier this year, MPS completed an initial phase of upgrades to its 65,000-square-foot HD and 4K video production facility in Redmond, WA, including implementation of an Audinate Dante network tying together its audio production and post production suites and intercom systems. The network has since been expanded with the addition of Dante-enabled RTS intercom components, Shure ULX-D microphones and Yamaha CL5 mixing consoles. Subsequently, MPS added Focusrite Red-Net 6 MADI bridges to introduce

Dante into its Miranda A/V router.

Most recently, the facility added Dante-capable Studio Technologies Model 215 announcer's consoles, putting them to use on its broadcast of Gamescon in Germany, which was delivered via satellite and fiber to Red-

mond for streaming to Xbox Live.

The Model 215 consoles were used by interpreters at MPS to provide real-time translation into multiple European languages. "We routed the microphone via Dante to the audio control rooms and also to our intercom systems, so that the voiceover talent could talk to the respective country, all at the same time. We sent a mix-minus back, so what was coming back from

Dante was the English feed into their headphones, so they could translate," explains John L. Ball, MPS systems engineer. "Within less than a half-hour we had it set up and ready to go."

MPS has been working with Microsoft's Skype group to prep Skype TX for the real world. The new hardware and software product, which can integrate Skype video calls into any production, was launched at IBC. The

the virtual sound card onto our Dante network," Ball elaborates.

A program mix-minus is generated and sent to the intercom via Dante, and the IFB is fed back into Skype. "So the producer can interrupt the program through our Dante-enabled intercom panels and cue the contributors," he says.

"Once we figured out this was the way we were going to do it, it took me less than 15 minutes to program the whole thing. The set-up is so fast; the need to run analog or digital audio copper lines is becoming a thing of the past for us in this facility."

Looking forward, an upgrade to 10 Gb network pipes will enable the MPS VLAN to reach anywhere in the world. "Then there's the potential for our Dante network to be wherever we need it," he says.

Ball will be investigating DAW, I/O interface and mixing console options at this year's AES. "Once we see what gear's available, then we can start making our purchase decisions and move this project into the final stages," he says. He will also be sharing Microsoft's vision of the future of broadcast production workflows. "I'll be presenting at the AES about what we're doing in our building, and where I see the broadcast industry going."

"I figured, there goes custom music; this is no longer a business. But what I've been finding is that some of my higher-end clients are approaching online the same way they approach broadcast."

Tom Seufert, Visual Music

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PMA

(continued from page 35)

Townley of New Era Music leans toward distortion boxes and saturation, and singled out Vitamin as a go-to plug-in. Bryan Hofheins, COO at Warner Chappell Production Music, speaking as a producer and musician, said, "Pro Tools has been huge for us; it changed our lives. Every plug-in that I hear, I like."

"Too much gear can kill creativity," warned Townley. "Composers think it's all about the compression and the EQ—just write music."

Jones also advised, "Even if it's a small room, try to get acoustic treatment before you run out to spend tens of thousands of dollars on converters and crazy mics." Without treatment, he said, "How do you know that all the stuff you bought is even giving you a great sound?"

"We've actually increased our license rates for several networks this year for promos," announced Joe Saba, co-founder of Videohelper, during a panel on enhancing the value of production music. Commercials present a great opportunity, he said. "Five years ago, a lot of the agencies would turn their noses up at production music. We are finding that our tracks are being mashed with big-name artists; we're able to get a good number for those tracks. It enhances the status of what we're doing as a group."

"I don't believe that the television industry is nearly as strapped for cash as they would lead us to believe," said Aaron Davis of MusicBox. "There's been an intentional campaign to always cry poor. One of our biggest strengths is the ability to just say no."

"Don't be afraid to educate your clients," said panel moderator and composer Joel Goodman. "It costs money to make music. How can you give it away or undersell it?"

A panel on reality television revealed that the genre is very reliant on production music. "Every episode is wall-to-wall music," said music supervisor Joe Brandt. "A typical hour episode might have 42 minutes of content and 41 minutes of music. We don't have the budget for in-house composers, so we have to use music libraries."

Discussing trailer music, Brad Goldberg of N87 Creative said, "Non-linear editors have turned trailer creation into a musical process. You have so many tracks and all the effects available. Editors today start with music. The whole thing is about rhythm and building emotion."

Moderator Yoav Goren of Immediate Music asked his panel what sync rates trailer music is able to com-

"There are the big blockbusters, or the small, small indies; there's no middle anymore. So we try and concentrate on the big blockbusters!"

Guillermo de la Barreda

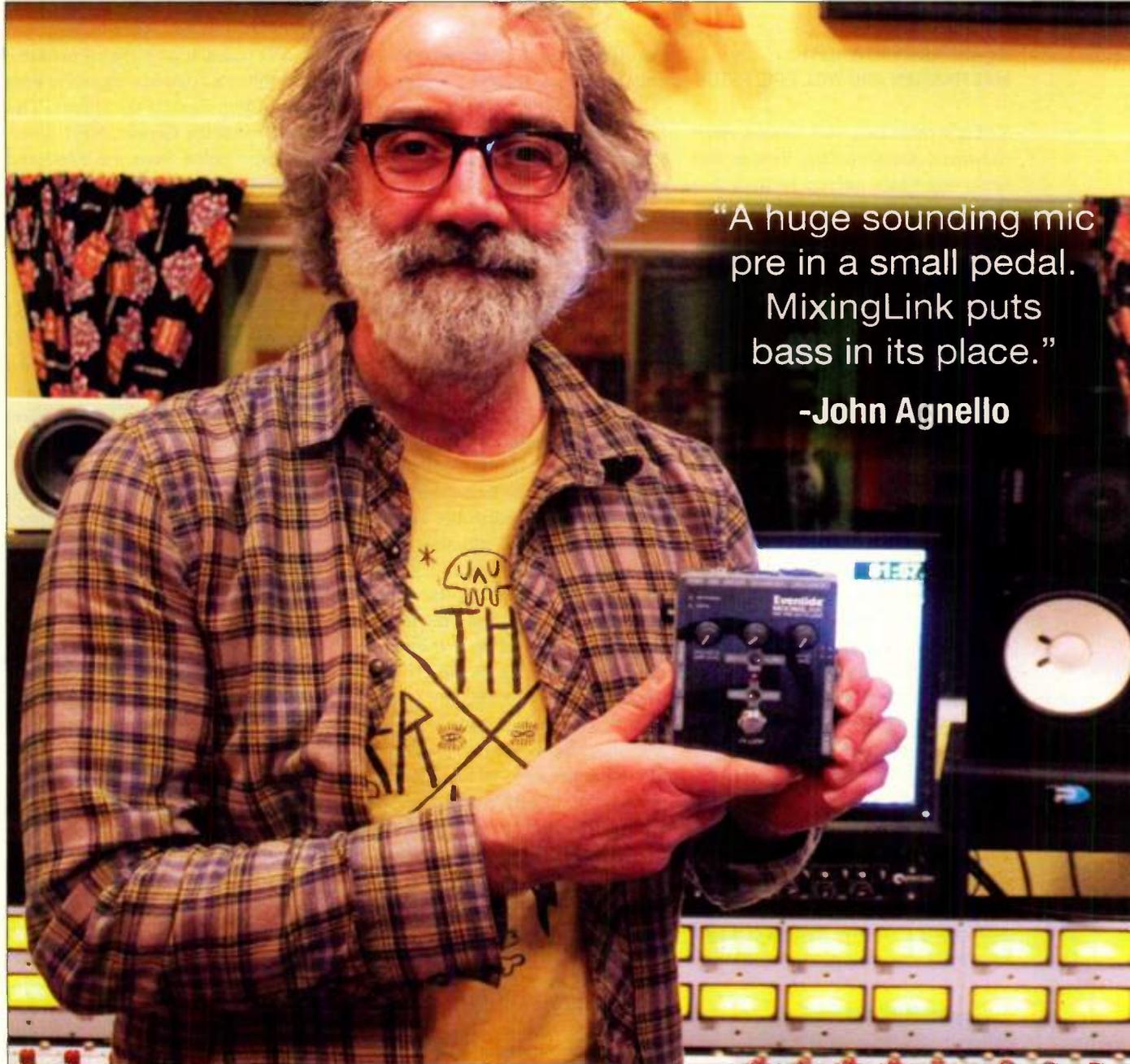
mand. "Certain people are paying up to \$80,000 for a custom score," reported music supervisor Natalie Baartz of Scorebird Music. "We

had someone go and record something live at AIR and I think they got \$300,000. I've also worked with independent companies that tell me the

whole budget for the trailer is \$6,000. And you need an intro cue, a middle and a back end, and the sound design for that."

"It's a reflection of the movie business," said music producer, editor and supervisor Guillermo de la Barreda. "There are the big blockbusters, or the small, small indies; there's no middle anymore. So we try and concentrate on the big blockbusters!"

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innovations: the manufacturer's view

Shrinking Size, Not Performance:

GENELEC'S 8351 ACOUSTICALLY COAXIAL COMPACT THREE-WAY LOUDSPEAKER

BY AKI MÄKIVIRTA, ILPO MARTIKAINEN AND WILL EGGLESTON

Today's recording and mixing environments are shrinking in size and becoming more uneven in their frequency responses, resulting in more coloration and larger differences between rooms. The rooms used for applications, ranging from dialogue recording to full-scale multichannel mixing may even be repurposed over the course of a day, week or longer. Adding to the problems are the constraints of tighter budgets and increasing quality requirements for the end product. The solution to these problems is a monitoring system that has high neutrality for accurate recording, editing and mixing, along with high SPL capability when required. Genelec's compact, acoustically coaxial three-way monitor, 8351, addresses these customer problems with innovative technology in acoustically novel ways and provides the performance required in these types of environments.

A Unique Three-Way Problem Solver: Three-way active monitors are the optimum design in many ways. The driver characteristics (linearity, output capacity, directivity) can be optimized more precisely. The best performing crossover frequencies can be chosen based on the acoustical

requirements, and waveguides can enhance directivity and performance.

A three-way is typically needed for those applications where the highest quality of audio is required; it is necessary to hear subtle acoustic details even at high SPL; and control of directivity is essential.

Three-way Coaxial Enclosure: Much like our undertaking with the 8260 several years ago, we felt it would be quite important to maintain the overall outward appearance of the 8351 enclosure. That is to say, the ratios of width, height and depth needed to remain consistent to the 8000 Series product line. When considering all the factors we mention, notwithstanding reliability and performance, the size reduction created the greatest challenge and iterative thinking. The issue was, how to reduce cabinet size and still get no-compromise performance throughout the entire desired audio spectrum, in particular the low-end?

It was clear from our experience with the 8260 co-ax mid/tweet driver that it would serve as the anchor for the mid and high frequencies. The innovative solution to the low-frequency dilemma was to acoustically conceal woofers seated in the enclosure front, under a large Directivity Control Waveguide, creating a large continuous front baffle surface for mid and high frequencies, while the two woofers lay beneath and acoustically along two sides of the DCW. This Acoustically Concealed Woofer

(ACW) technology is the cornerstone to enabling a compact enclosure with outstanding coaxial directivity. The result is that the Genelec 8351 inherits its performance from the 8260 and size from the 8050. The enclosure dimensions are reduced to 80-percent of the 8260 (Figure 1), with dimensions at 17 3/4 x 11 1/4 x 11 inches.

Directive woofers: The use of two unique custom Genelec-designed oval woofers was chosen as they maximize and yield a total cone surface area close to a single 10-inch woofer. These two 8.5-inch x 4-inch woofers spaced in the 8351 front baffle form a highly directive low-frequency radiating system. This unique feature gives the 8351 the ability for directivity control on par with physically larger studio monitors. In order for our customers to minimize console top reflections, we suggest they place the 8351 vertically, enhancing vertical directivity (Figure 2). If side walls are close, you can mount the 8351 horizontally, reducing low frequency interaction with the walls. (Figure 3)

Easy to place in the tightest spaces: Again, we can see the 8351 locates tweeter, midrange and the woofer pair radiations co-axially. This eliminates coloration for off-axis listening positions at the crossover frequencies. Having the same sound character in both horizontal and vertical orientation makes fitting the 8351 three-way monitor into a room easier than ever. Genelec's coaxial design also allows the 8351 listening distance to be very short. The minimum recommended listening distance is 0.5 m (1.5 ft). There is no recommended maximum.

How Low can you go?: In order to further optimize low frequency performance, a flow-optimized reflex port, common to all 8000 Series products, opens to the back of the enclosure and minimizes the woofer displacement.

This enables the 8351 to radiate clean audio down to its LF -1.5 dB point of 38 Hz (-6 dB@32 Hz).

Amplifiers and Signal Processing: An analog input up to +24 dBu is AD-converted for all the signal processing. Digital audio in AES/EBU format is supported up to a sampling rate of 192 kHz, with a bit-accurate AES/EBU thru output provided. The audio signals are processed internally at 96 kHz sampling frequency. The system has controlled acoustical response up to about 45 kHz. For amplification, the 8351 uses low-noise Class D topology for the woofer and midrange drivers. A discrete component ultra-linear Class AB amplifier powers the tweeter. All three amplifiers are designed and built by Genelec and drive the 8351 to a short term SPL of >110 dB@1 m (>123 dB peak/pair@1 m).

SAM for Smart Monitoring: The 8351 is also a member of the Smart Active Monitoring (SAM) family of products. With the inclusion of the 8351, the Genelec SAM family now includes 10 two-way, three-way and subwoofer products addressing all professional monitoring applications. Genelec's control network enables control of all aspects of the system at the main listening position. It enables automatic calibration and aligning of all monitors and subwoofers in a room, accounting for level matching, time-of-flight and room response optimization.

Manufacturing in Iisalmi, Finland: All 8351s are manufactured by Genelec in Iisalmi, Finland. The MDC coaxial driver and the ACW woofers are hand-assembled and tested in Genelec's Iisalmi factory. Each 8351 is 100-percent tested for all aspects of performance. The final computer-based automatic calibration ensures high performance and tight acoustic match before leaving the factory.

The 8351 was a multi-year project involving many engineers attempting to solve a true audio paradox: How to increase the outward performance of an audio monitor, while at the same time reducing its footprint. We are indeed proud of the final outcome and feel quite certain customers will experience the true commitment and values placed into it.

Genelec
geneleccusa.com

Aki Mäkiavirta serves Genelec as Research and Development Director, Ilpo Martikainen is Genelec's Chairman of the Board and Will Eggleston is US Marketing Director.



Figure 1. For size comparison shown are Genelec's 8260 (left) and 8351 (middle and right).

AUDIO-TECHNICA AT5045 CARDIOID CONDENSER MICROPHONE

Audio-Technica has released the AT5045 Cardioid Condenser Microphone, the latest addition to A-T's flagship 50 Series of premier studio microphones. The hand-built AT5045 is a "stick-design," large-diaphragm electret side-address condenser instrument microphone with a cardioid polar pattern. Available separately or as stereo pairs (AT5045P), the mics feature a large diaphragm, fast transient response, low noise, the ability to handle high sound pressure levels (149 dB SPL), and a 141 dB dynamic range specs. The mic employs a large, rectangular element, created with an intent to improve transient response and increase response bandwidth. The two-micron-thick, vapor-deposited gold diaphragm has been aged, aiming to achieve optimum sonic characteristics. It has been designed to be used primarily as an instrument microphone, used on overheads, percussion, acoustic guitar, strings and other acoustic instruments in professional studio applications.



ISOACOUSTICS ARISTA ISOLATION STAND

IsoAcoustics has debuted the Arista aluminum isolation stand for medium-sized professional studio monitors and bookshelf speakers. The new Arista stands are designed to be an aesthetically pleasing speaker stand that uses the patented "floating design" IsoAcoustics is known for. The stands feature a unique integrated tilt adjustment that enables the user to dial-in the optimum tilt angle. With an overall size of 6-inches (w) x 7.5-inches (d), the Arista stands are designed for medium size studio monitors and speakers weighing up to 35 lbs. The Arista stand will be available in black and aluminum in December 2014.



producers and touring musicians. Soundtoys 5 effects are based on Soundtoys' collection of rare and classic studio gear. Saturation, compression and distortion are modeled with Decapitator, Radiator, and DevilLoc. EchoBoy and PrimalTap are a virtual history of echo devices. Crystallizer and MicroShift model studio classic stereo widening, chorus and pitch effects. PanMan, Tremolator, FilterFreak, and PhaseMistress pioneered beat-synchronized effects, with rhythmic editing power.

UNIVERSAL AUDIO UAD-2 SATELLITE THUNDERBOLT DSP ACCELERATORS

Universal Audio has announced a new line of UAD-2 Satellite Thunderbolt DSP Accelerators. UAD-2 Satellite Thunderbolt DSP Accelerators will reportedly allow users to "supercharge" their systems and run larger mixes filled with DSP-intensive plug-ins. The units provide full access to UAD Powered Plug-Ins, including exclusive plug-ins from Studer, Ampex, Lexicon, Neve, Manley, SSL, and more.



Available in QUAD or OCTO models with a choice of four or eight SHARC processors, UAD-2 Satellite Thunderbolt DSP Accelerators can also be integrated alongside UAD-2 PCIe cards and Thunderbolt-enabled Apollo interfaces, including Apollo Twin, Apollo, and Apollo 16. UAD-2 Satellite Thunderbolt DSP Accelerators are available in Core, Custom, and Ultimate software packages. The Core package includes the Analog Classics Plus plug-in bundle.

SOUNDTOYS 5 PLUG-IN BUNDLE

Soundtoys has unveiled the new Soundtoys 5 plug-in bundle, bringing together all 13 Soundtoys effects plug-ins into one package. It includes the new PrimalTap retro delay plug-in, and the Soundtoys Effect Rack. Soundtoys 5 also eliminates the need to use an iLok dongle, making life easier for laptop

There's more information on all the products featured at prosoundnetwork.com/oct2014.

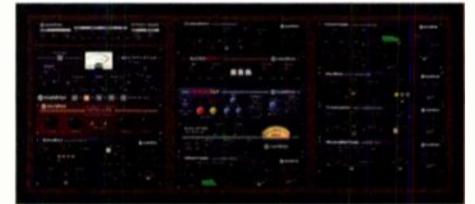


firstlook



TELEFUNKEN M60 FET MICROPHONE

TELEFUNKEN Elektroakustik's newly designed M60 FET small diaphragm microphone is the company's first non-vacuum tube, FET-based condenser microphone. Utilizing a unique proprietary circuit topology, the mic features components hand-plugged into gold-plated circuit board traces with the intent of providing an ultra clean True Class A discrete circuitry and a frequency response of +/- 2 dB from 20 Hz to 50 kHz. The output is matched with a custom American-made transformer that offers low self-noise and a typical THD+N of 0.0015 percent or better.



producers and touring musicians. Soundtoys 5 effects are based on Soundtoys' collection of rare and classic studio gear. Saturation, compression and distortion are modeled with Decapitator, Radiator, and DevilLoc. EchoBoy and PrimalTap are a virtual history of echo devices. Crystallizer and MicroShift model studio classic stereo widening, chorus and pitch effects. PanMan, Tremolator, FilterFreak, and PhaseMistress pioneered beat-synchronized effects, with rhythmic editing power.

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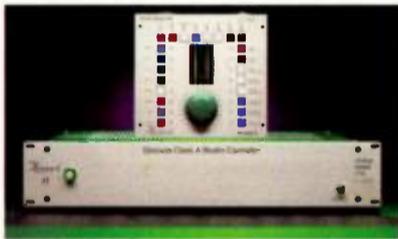
BAREFOOT MICROMAIN45 MONITORS



Barefoot Sound has released its newest studio monitor, the MicroMain45. Featuring the same signal path, amplifier and driver technologies as Barefoot's flagship MiniMain12, the MicroMain45 is stripped down to the bare essentials in order to deliver the company's standards of resolution and translation at a more affordable price. Barefoot Sound was founded by Thomas Barefoot with the goal of creating a new breed of studio monitor intended to transcend the traditional distinctions between nearfield, main and mastering monitors. Barefoot Sound monitors are built in the USA.

CRANE SONG AVOCET II MONITOR CONTROLLER

Crane Song has bowed the Avocet II discrete class A monitor controller, the latest iteration of one of Crane Song's best-selling hardware products, featuring an entirely new DAC and reportedly improved jitter performance. The Crane Song Avocet II, functionally and operationally identical to its predecessor, is a stereo monitor controller capable of operating in surround configurations up to 7.1 that supports three digital inputs, three analog inputs and a headphone system. This newest version, the result of two years of research and development, utilizes the latest generation 32-bit component from microprocessor manufacturer AKM in the digital-to-analog converter section.



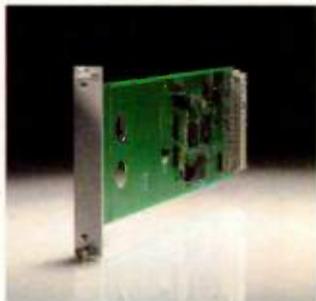
BOCK AUDIO 407 MICROPHONE

Having previously aimed to capture the sound of the vintage Telefunken 251 in the Bock 251 and the sound of the vintage Neumann U47 FET in the Bock iFet, studio microphone designer David Bock has now sought the same goal with the Bock 407, developed to capture the sound of the vintage Neumann U47 tube microphone. As with Bock's other products, TransAudio Group will distribute the Bock 407 in the United States. The Bock 407 is priced at around half the price of a vintage unit, "without the reliability and serviceability issues for which vintage microphones are so horribly notorious," notes Bock Audio.



STAGETEC XDSP BOARD FOR NEXUS AUDIO ROUTER

StageTec has debuted the XDSP signal processing board for the company's Nexus audio router. With its processing power nearly quadrupled, the new NEXUS XDSP board opens up new possibilities for audio signal processing within the NEXUS router. With the XDSP, up to 20 minutes delay, as many as 66 30-band equalizers, or up to 320 dynamic units can be realized per board. All signal-processing modules can be combined individually according to the customer's requirements. The XDSP requires only a single 4HP grid in a 3U Base Device--significantly boosting the efficiency and productivity of the overall system.



DRAWMER 1973 FET STEREO COMPRESSOR

The Drawmer 1973 is a three-band FET stereo compressor. Drawmer's longtime distributor, TransAudio Group, will distribute the 1973 in the USA. Features include three independent compressor sections with two variable-frequency 6 dB/octave crossovers to separate them into low, middle, and high

firstlook



APOGEE ENSEMBLE 30X34 THUNDERBOLT AUDIO INTERFACE

Apogee's new Ensemble 30x34 is a low-latency Thunderbolt 2 audio interface (1.1 ms round trip @ 96 kHz/32 buffer) featuring eight Advanced Stepped Gain mic preamps with 75 dB of gain; a full 32-bit signal path from DAW output direct to the DAC; Direct Memory Access (DMA) engine to "more efficiently" read and write data directly to Mac memory independent of the Mac CPU; monitor controller functionality including talk-back; two front-panel instrument I/O channels; two PurePower headphone outputs and digital connectivity for a total of 30 inputs and 34 outputs. Ten individually assignable analog inputs and 16 analog outputs are included.

frequency compression sections. Each section contains familiar threshold, gain, attack, and release controls, along with gain-reduction metering. Also, each section can be independently muted or bypassed for confusion-free setup and monitoring. The low section possesses a "Big" switch for enhanced low-end, whereas the high section possesses an "Air" switch for enhanced high-end. The three sections are recombined to form the "wet" signal, which can be mixed to variable degree with the dry signal for parallel compression.



NUGEN AUDIO LMB PROCESSOR

Nugen Audio is marking a decade of service to the film and broadcast community with numerous new additions to its line of post production and broadcast audio tools. Chief among them is the LMB Processor, an offline file-based batch loudness analysis and correction program for high throughput applications, is the first product to feature the company's new DynApt technology. DynApt addresses the challenges of repurposing theatrical content to TV in the context of full loudness compliance, giving audio engineers a new option for adapting the content that preserves dialogue clarity.



GIBSON LES PAUL STUDIO REFERENCE SPEAKERS

Continuing its association with Les Paul, who first pioneered the solid body electric guitar and then multitrack recording, Gibson Brands, Inc. is honoring the pioneer with the release of Gibson Les Paul studio reference speakers. The three debuting models all feature carbon-coated titanium tweeters, non-woven carbon woofers and Class D amplification power—the LP4 and 6 each sport a 1-inch dome tweeter and a 4- or 6-inch midrange woofer, while the LP8 has an 8-inch woofer. The monitors include high, mid and low EQ knobs, balanced XLR and unbalanced RCA inputs, and wood veneer fronts that recall the long-running Gibson Les Paul "Starburst" electric guitar.



YAMAHA CL/QL V3 CONSOLE SOFTWARE UPDATE

Yamaha has announced its CL and QL Digital Audio Consoles will get V3.0 updates available in early 2015, focusing largely on broadcast applications and live sound uses. Broadcast engineers will get new features such as 5.1 panning and monitoring for surround broadcasts, and a newly developed buss compressor for insertion in the stereo mix buss. For live sound applications, V3.0

will include a new 8-band parametric EQ and real time analyzer. The QL Series will skip over a V2.0 so that the CL and QL Series Consoles will be at the same V3.0 level and allow CL and QL files to remain interchangeable.

The new 5.1 Surround Panning's pan positioning can be set via the touch panel or knobs. Mix to Matrix can be used for international feed production, and Mix to Stereo can be used for stereo mix down. In addition to surround mixing, CL/QL V3.0 adds basic surround monitoring. Monitor alignment capability is also provided, with adjustment of relative speaker levels and delays. Additional live sound features include an 8-band PEQ in the GEQ Rack and Effect Rack, making it possible to select 8-band Parametric EQ in the GEQ RACK and EFFECT RACK.



AVID VENUE S3L-X

Avid announced its new Avid Venue | S3L-X compact live sound system. Like S3L, S3L-X is a scalable, Ethernet AVB-networked modular system that lets users mix and record live shows, but now the same I/O can be shared across multiple S3L-X Systems, with full automatic gain compensation. The desk can double as a mobile recording/mixing studio using just the Venue | S3 surface and Pro Tools on a laptop.



The system offers 64-bit AAX DSP plug-in support, provides 16-64 mic press and sports two-times more RAM than the original S3L. With support for 64-bit AAX DSP plug-ins, plus the open EUCON and Ethernet AVB network protocols, Avid Venue | S3L-X provides compatibility with a variety of Avid and third-party products. Avid Venue | S3L-X will be available early Q4 2014 through Avid resellers worldwide. A Venue 4.5 software upgrade will be available in late Q3 2014 to current S3L System customers.

SHURE PSM 300 STEREO PERSONAL MONITOR SYSTEM

Shure has unveiled the PSM 300 Stereo Personal Monitor System, which introduces stereo, 24-bit digital audio to personal monitoring. PSM 300 has two offerings—one system designed for entry-level users (P3TR112GR), and a professional system (P3TRA215CL) with advanced features and performance.



The P3TR112GR system delivers wireless coverage that extends up to 300 feet. Aimed at entry-level users, the system comes equipped with one-touch frequency scan and IR sync to find and assign a clean wireless channel. Additionally, MixMode technology enables users of all levels to create their own personal mix. The P3TRA215CL system offers advanced features and a rugged, all-metal bodypack for more experienced users, including rental companies, touring musicians and houses of worship. The included P3RA Professional Bodypack Receiver has a high-contrast LCD screen with menu-based navigation, and provides an adjustable volume limiter and EQ to further customize the sound.

SENNHEISER EM 9046 DAN CARD



Sennheiser has launched the EM 9046 DAN card—a Dante card for the EM 9046 receiver which will integrate the company's Digital 9000 microphone system into Dante audio-over-IP networks. Users can route the system's high-definition audio data via Audinate's Dante Controller.

Audinate's Dante uses existing network infrastructure using IP and Ethernet standards and offers hundreds of channels of high-quality audio. The EM 9046 DAN extension card is inserted into the expansion slot of the EM 9046 eight-channel receiver.

Internally, the card features 16 audio inputs to send the digital audio and command signals over the Dante network. Connection is via two Gbit RJ45 sockets that serve to establish two redundant network circuits or daisy-chain the signals. The card works with sampling rates of 44.1/48/88.2 and 96 kHz at a resolution of 24 bits. The EM 9046 DAN will be available from mid-October.

firstlook

RADIAL STAGEBUG SB-48UB

Radial Engineering has debuted the StageBug SB-48UB, a phantom power supply that enables guitar, bass or mandolin players to connect a condenser microphone to a radial PZ-Pre or PZ-Deluxe. The SB-48UB takes the balanced input from a condenser and supplies it with 48 volt phantom power. It also outputs an unbalanced signal that is appropriate for the PZ-Pre and the PZ-Deluxe. This opens the door for artists to use their favorite mic with their favorite preamp pedal.



The design begins with a solid steel outer shell with XLR female input to connect the mic. Power is derived from a 15VDC supply and an internal non-radiating charge pump elevates the voltage to 48V for standard phantom power use or it may be set to 12VDC. A choice of balanced XLR or unbalanced 1/4" output is available.

JOECO BLACKBOX BBR1MP RECORDER

JoeCo is releasing its new flagship BlackBox BBR1MP Recorder. The 24-channel, stand-alone, live audio acquisition solution delivers all the standard BlackBox functionality, while featuring 24 high-quality in-house developed microphone preamps, operating at up to 24-bit/96 kHz, which are integrated into the recorder's 1U housing.



The BBR1MP Recorder offers a range of connection options including individually switchable mic/line inputs, balanced outputs, video sync, timecode and word clock inputs. User installable Dante and MADI interface cards are also available as options, adding 24 channels of Dante or MADI I/O to the BBR1MP unit. Microphones can either be connected to the unit via tails from the rear D-Sub connectors, or via an optional 2U breakout panel with XLR connectors. System components are available individually or as part of a bundle.

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Getting the Lo Down

BY CLIVE YOUNG

ORCHARD BEACH, NY—Jennifer Lopez always has something going on. With three movies, a TV police series and a Christmas album all due to appear within the next 18 months, it's clear that the singer/actress is accustomed to multitasking. Case in point: The free concert she gave this past summer in her original corner of New York City, the Bronx. Ostensibly set-up to promote the release of her most recent album, *A.K.A.*, the event was also filmed for good measure, though no release plans have been announced yet for the production.

Held outdoors next to Orchard Beach in Pelham Bay Park, the show drew 16,000 people, despite days of poor weather leading up to the concert. "The day before, we were in rehearsals and it started pouring—we got shut down by a crazy rainstorm," said Lopez' longtime FOH engineer,



Jennifer Lopez sang and danced through a free concert held in her hometown NYC borough, the Bronx, belting through a Sony DWX wireless mic with an Earthworks WL40V capsule.

Rick Camp. "We were only halfway through, and it was the first time on the stage, using this elaborate set that they put together for her. So the next morning, we got back out there and ran it a couple of times. There were all kinds of loose ends that we had to fix before they opened the gates at 5 o'clock."

The assembled masses heard the concert through audio equipment supplied by Firehouse Productions

(Red Hook, NY), and if there were loose ends to be taken care of on the day of show, the PA wasn't one of them. Camp recalled, "I recommended Firehouse to do the gig and didn't know a different system was going to be used. Luckily, I found out about three days before, we talked and they were very gracious and accommodating—and luckily, they had enough d&b audiotechnik in the shop

(continued on page 48)

Cheap Trick In The Mix

NEW YORK, NY—Since its inception in 1973, Cheap Trick has given more than 5,000 performances, sold 20 million records, contributed to 29 movie soundtracks and has been awarded 40 gold and platinum records. They have racked up a multitude of accolades during the last 40-plus years and may be one of the most covered groups of all-time.

The band is out on tour—some-

thing it seems to do almost year round—with an assortment of gear that guarantees that followers get the "Cheap Trick" sound they are there for. Burst Sound & Lighting, headquartered in Detroit, is the sound production company tasked with making sure the band has all of the equipment it requires.

"We travel with everything except stacks and racks," explains Bill Kozy,

FOH for Cheap Trick. "It is rare that we show up at a venue or festival that does not have a PA that sounds good. Carrying the gear we do allows us to be consistent night after night no matter what loudspeakers are in place—and that is what the fans expect."

Kozy mans an Avid Venue Profile with a Waves Audio Mercury plug-in bundle at FOH. Having been the band's FOH engineer for the last 12 years, he transitioned to digital, taking on the Avid desk, three years ago.

"The board is very intuitive, easy to use and models the analog world well," he adds. "It made it simple to move from analog without changing the way I mix the band. The Waves bundle is just a great tool—so much to work with and it really helps get the sound in your face."

The Avid is supported by Midas XL48 mic pres and a Lab.gruppen Lake LM 44 in Mesa EQ mode.

"The LM 44 allows me to control my own destiny," Kozy continues. "It gives me confidence that I will be where I need to be, whether I have a full soundcheck or a five-minute one."

A Chameleon Labs 7720 stereo
(continued on page 49)



Detroit-based Burst Sound & Lighting is providing the sound reinforcement for Cheap Trick's tour right now.

briefs

Martin MLA Powers Steely Dan

NEW YORK, NY—Steely Dan's most recent U.S. and Canadian tour carried a Martin Audio (martin-audio.com) MLA sound system provided by OSA International, Inc. The system included 26 MLA and two MLD downfills, as well as 18 MLA Compacts, plus eight MLX subs and six W8LMD used as front-fills.

Theatre DeVille Makes Most of Meyer

VACAVILLE, CA—Theatre DeVille recently closed its doors, cementing its brief reputation for offering quality acts and sound. One Way Media Solutions spec'd audio gear that included an Meyer Sound (meyersound.com) JM-1P arrayable loudspeaker system with 10 JM-1P loudspeakers, two 1100-LFC low-frequency control elements and two 600-HP subwoofers. A total of five UPJunior-XP VariO and two UPA-1P loudspeakers handled stage lip and balcony fill, respectively, while system drive and alignment was provided by a Galileo loudspeaker management system with one Galileo 616 processor.

One Systems Heads To Hong Kong

HONG KONG, CHINA—The Wong Tai Sin Temple, situated on four-and-a-half acres in Hong Kong, recently installed a new audio system to provide paging and traditional background music throughout the interior and outdoor areas. The system of 15 zones combines 70 One Systems (onesystems.com) 103IM, 108IM and 112IM direct weather loudspeakers.

Zed Heads to Medical Institute

INDIA—The Sri Aurobindo Institute of Medical Sciences (SAIMS) in Indore, Madhya Pradesh, India, recently installed an Allen & Heath (allen-heath.com) ZED-420 USB mixer in its new interactive seminar suite, where it manages the live audio requirements and also capture stereo recordings and video feeds from the operations.



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Driving Bentley's Sound

BY STEVE HARVEY

NASHVILLE, TN—Country music star Dierks Bentley notched up his twelfth number-one hit this summer with “Drunk on a Plane,” just as his 2014 Riser Tour was getting into high gear. Building on the momentum, the tour was immediately extended into mid-December.

Apart from some shows at state fairs and festivals this summer, the Riser Tour has been using the same rig all along, reports James “Pugsley” McDermott, who celebrated nine years with Bentley on September 1. The PA system, supplied by Nashville’s VER Tour Sound, features JBL VTX line arrays driven by Crown I-Tech HD amplifiers, a package of Shure RF mics and IEMs, and a pile of analog gear for Pugsley at FOH.

Pugsley is behind a Midas Heritage 3000 on this tour. Why? “Because it’s analog, and analog is awesome!” More seriously, he continues, “It’s the quality. I cut my teeth at the end of the heyday of analog, so I understand what that flavor tastes like.” He has a Midas Pro 2 as a sidecar and recording console.

On this tour, he continues, “I’m lucky enough to be in a position where my gig does not necessitate the need for digital: recall ability, snapshots, hundreds of inputs. I can make it all fit into this desk. I have thousands of pounds of expensive old gear that hasn’t been made in 30 years—and it’s awesome.”

Pugsley’s racks are loaded with TC Electronic delays, Bricasti and Yamaha reverbs, Drawmer gates, XTA D2 dynamic EQs, and a slew of compressors, including Distressors, purple face dbxs, a couple of Allan Smart C1s and some Summits. “I’ve also got a bunch of Radial Comet compressors and PhazeQs [phase adjustment modules],” he says. System processing is Lake, managed by system engineer Kenneth Sellars.

Pugsley chose the analog desk



On Dierks Bentley’s current Riser tour, recently extended through December, VER Tour Sound is supplying an extensive JBL VTX PA.



Engineers James “Pugsley” McDermott (left) oversees an analog FOH position centered around a Midas Heritage 3000, while Scott Tatter tackles a digital monitorworld built upon an Avid Venue Profile.

after turning down the digital console initially offered by VER, but the rack was half empty. “They said, ‘We don’t have anybody that can put this gear together for you.’ I said, ‘I’ve got a couple of hours.’ I put it together, went out and did a show, then sat back and said, ‘Why haven’t I been doing this the whole time?’”

In contrast, Scott Tatter is running a fully digital monitor console. “I’m using Pug’s nemesis: a good old Avid Profile,” he laughs.

Tatter’s go-to plug-ins are minimal: “I don’t use any plug-ins other than what comes with the Avid VENUEPack. I use a little compression, some channel EQ. It’s really just the Smack! and Impact compressors; some Pultec compressors

on the drums and bass; basic reverbs on the vocals.”

There is one piece of essential outboard—an Apogee Electronics clock. “The Big Ben opens up the panning and gives the Profile a little more depth than the internal word clock,” says Tatter, who also has 11 years with Korn to his credit.

Pugsley switched Bentley to a Shure Beta 58 wireless mic shortly after hiring on. “There is no magic pill that fixes everything, but the Beta 58 is a Swiss Army knife. I’ve used everything else on the market and as far as I’m concerned it’s the go-to, because I know what to expect from it.”

Three band members provide extensive background vocals. “We have a lot of satellite vocals; Dierks

runs all over the stage,” says Tatter, also noting that two band members are multi-instrumentalists. “That’s another reason the Profile works so well for me. With snapshots, I can make basic moves very simply and quickly to follow the guys around the stage, as they all trade positions.”

Tatter checks off the Profile’s IEM feeds: “We have six principals, my cue mix, and our three techs, on their own individual mixes. I’m using up all the outputs.”

Everybody is using Shure PSM 1000 personal monitors. “I absolutely love them. We’re all on JH Audio JH 16 earbuds; I converted everybody when I got here,” says Tatter. “No speakers, no thumpers; Pugs gives me enough comfortable low-end on the stage that we don’t need to supplement it.”

That low end is coming off a JBL VTX rig comprising 16 V25 line array modules plus six VTX S28 subwoofers, in cardioid configuration, per side. Eight V25 loudspeakers and six G28 ground-stacked subwoofers per side handle the out fill. Crown I-Tech 4x3500 HD amplifiers drive the V25s and I-Tech 12000 HD amps power the subs.

The on-stage wireless gear is all Shure, says Tatter. “UHF stuff for the handheld mics and instrument wireless. We network everything and Workbench it all together. All our guitar rigs are hardwire-networked through our snake and stage looms.”

The RF tech on the tour is Ashley Zapar. “Once we get power and

(continued on page 46)

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Bentley

(continued from page 44)

fire up, it's all together. She does a quick scan, shoots all the frequencies to everybody's rigs, we sync our packs and that's all there is to it," says Tatter.

Zapar also runs the playback tracks. "They support the band," ex-

plains Pugsley, "rather than the band supporting the tracks."

"It's fun to work with Dierks, because it's a real band," Tatter agrees.

"They said, 'We don't have anybody that can put this [analog] gear together for you.' I said, 'I've got a couple of hours.' I put it together, went out and did a show, then sat back and said, 'Why haven't I been doing this the whole time?'"

James "Pugsley" McDermott, FOH engineer, Dierks Bentley

"They're actually playing that stuff. We're mixing real people—a lot of guys don't get to do that anymore."

With Bentley flying high, this gig could go on for a long time. "He's a good man to work for," says Pugsley. "I'll take another nine years with him."

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Monitor Engineer:

Scott Tatter

FOH Console:

Midas Heritage 3000

Monitor Console:

Avid Venue Profile

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JBL VTX V25, S28, V25, G28

Personal Monitors:

Shure PSM 1000 IEM; JH Audio
JH16 earbuds

House Amplifiers:

Crown I-Tech 4x3500 HD, 12000
HD

FOH Equipment/Plug-Ins:

TC Electronic; Bricasti; Yamaha;
Drawmer; XTA D2; Empirical Labs
Distressor; dbx; Smart Research
C1; Summit

Monitor Equipment/

Plug-Ins:

Avid VENUePack; Apogee Big Ben

Microphones:

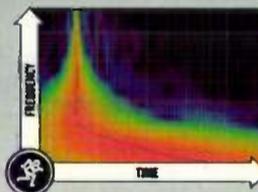
Shure Beta 58 wireless

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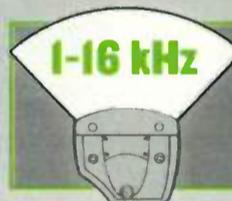
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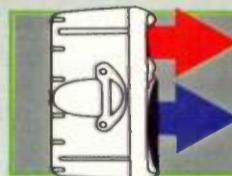
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J. Lo

(continued from page 42)

to switch that out for me at the last second, so kudos to them. They're great to work with."

The result was that Lopez's dance beats were heard via a sizable d&b system that covered the 1,000-yard-deep concert area with 18 J8s per side, numerous J12s for frontfills and 40 Infra Subs across the width of the stage. Dual sets of stereo-paired delay towers further back in the crowd each carried 12-deep hangs of JBL VerTec boxes. Concerned about all that audio firepower, local authorities put the production under strict noise restrictions during rehearsals. "There were only certain times I could even turn the PA on—an hour or two here and there," said Camp. "Luckily, at showtime, they didn't put a restriction on me, so my normal was 102 dB, peaking at 106 or so. Front-of-House was probably about 100-120 feet from the PA or so, although they had me in front of one stack of PA, not in the center, because somebody wanted the TV cameras dead center and not the sound."

Nonetheless, Camp had the

show's audio locked down tight, using an Avid Venue Profile to mix 75 inputs coming off the stage from Lopez and her band—two keyboard players, drummer, bass player, percussionist, guitar player and two female background vocalists. Running

Up on the stage, Kenny Nash mixed the monitors, sending mixes to IEMs worn by all the musicians, and sidefills used for the dancers, as the deck was kept clear so as to ensure everyone could see the fancy footwork on display. Lopez's vocals were cap-

and live sound instructional school.

While TV crews used the rehearsal day to get some close-ups of the show and practice their shots, the deluge brought that to a halt—and the next day, for a while, it seemed like the big show was going to be a washout, too. "The weather looked like it was going to rain again," recalled Camp, "but it held off all evening—and the show turned out great!"

d&b audiotechnik
dbaudio.com

Master Mix Live
mastermixlive.com

Firehouse Productions
firehouseproductions.com

"There were only certain times I could even turn the PA on—an hour or two here and there. Luckily, at showtime, they didn't put a restriction on me."

FOH engineer, Rick Camp

relatively light on the plug-ins, Camp turned to his go-tos—the Drawmer Dynamics plug-in, a Sonnox Oxford/GML 8200 EQ, and Waves' SSL 4000 collection in spots.

Still, there were items out of the ordinary at FOH, he said: "One special thing I was doing was that through the generosity of Antelope Audio, I was using an Isochrone 10M atomic clock. We clocked the whole system with an Antelope Orion32 AD/DA, which was the main clock, with the 10M actually attached to it. It is just amazing—it turns 2D into 3D; they transform every piece of gear they touch into a million-dollar piece of gear."

tured via a Sony DWX digital wireless mic; designed to use interchangeable capsules, Camp has used an Earthworks WL40V capsule for Lopez for the last two years due to its tight pickup pattern and rear rejection. All her ensuing singing is also run through an Avalon VT-737 preamp.

Since the show was a one-off, Camp didn't arrive onsite via a tour bus, instead flying in from Las Vegas, where he spent the summer prepping his new facility—Master Mix Live, a new, 2,000 square-foot soundstage/studio that opened September 1. The multi-use facility will alternate use as a recording studio, rehearsal facility



THERE'S MORE ▶ While there's no release plans for J. Lo's concert yet, you can find fanshot video of the shindig at prosoundnetwork.com/oct2014.

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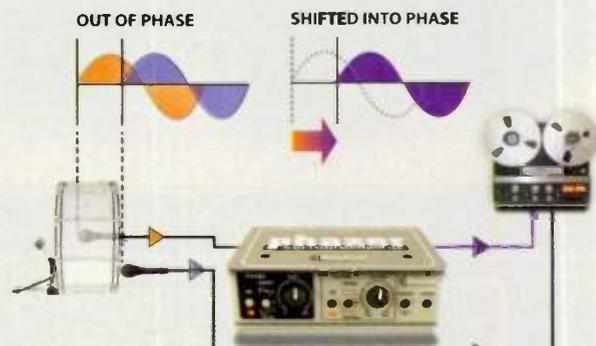


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Cheap Trick

(continued from page 42)

bus compressor, Yamaha SPX 500 and Rolls Bellari RP583 tube compressor round out the outboard options at FOH—all key components to Kozy's mix, especially on lead singer Robin Zander's vocals.

"They are the tools that I use that I have found work better than anything else," Kozy adds. "As good as digital can be, sometimes you just need something right there that does the job with the twist of a knob."

The monitor rig is a new set-up of Adamson Systems monitors, sidefill and subwoofers. Monitor engineer Steve Funke, who was not familiar with Adamson before this tour, was pleased with the upgrade.

"We expanded our Adamson inventory when they rolled out the E218 line array cabinets earlier this year," explains Scott Cuigan, operations manager for Burst Sound & Lighting. "I knew the new boxes, along with the M212 monitors, would deliver exactly what the band was looking for."

Sidefill consists of two SX18 2-way loudspeakers with two E218



Cheap Trick picks up local PAs at every stop on its seemingly endless tours, but carries FOH and Monitor control gear, plus an extensive Adamson Systems monitor system built around wedges, sidefills and subs.

subwoofers handling the low end; each pair is placed stage left and right. A total of six M212 monitors are in use—four wedges on stage with four mixes, a cue wedge off-stage at the monitor position and a spare wedge on hand for backup. The sys-

tem is powered by Lab.gruppen PLM 10,000Q and 20,000Q amplifiers.

"The subs lay on their side with the tops on their side as well," explains Funke. "I don't use a lot of sub, but it does round out the sidefills nicely—I get a nice kick drum sound out of the sidefills as well as out of the wedges."

Equipped with two Adamson long-excursion 12-inch Kevlar Neodymium drivers, the compact M212 monitors supply the band with plenty of mid frequency response—a good fit, given the demanding vocal performances. The E218, also sporting Kevlar Neodymium drivers, features a band-pass enclosure, while the SX18 provides a high SPL with beamwidth control—useful for its sidefill duties.

"One of the nicest things about this monitor set-up is the consistency," Funke continues. "From venue to venue, there is very little change, which makes my job easier. It takes 10-15 minutes to get everything ready for a line check, which is a real time-saver."

A Yamaha PM5D-RH digital console lies at the heart of the monitor system. "For a digital board, it has more encoders up at a time than others, which make it a little faster to get around; it's very user-friendly," ex-

plains Funke. "I lightly gate the kick drums and two toms, but other than that, I don't use any processing."

Funke adds that frontman Robin Zander has always been fully in-ear with a Shure PSM 900 in-ear transmitter and JH Audio JH5 Pro monitors. Guitarist Rick Nielsen uses a mix of systems—JH JH7 Pro monitors along with a wedge mix and sidefills.

Mic-wise, the band travels with Shure UR4S and UR4D wireless microphones; Cheap Trick has been a long-time fan of Shure microphones with the majority of the performers utilizing Shure Beta 57a microphone with Zander on a Beta 58 element. "The Shure products are road-worthy, consistent, and have a great sound," states Funke. "The Beta 57a is a nice vocal mic with a nice edge and plenty of feedback rejection. The band really likes them."

And what is good for a band is good for its fans. For an act that has been touring nearly non-stop for the last 30 years, it's obvious that Cheap Trick knows how to keep fans happy and coming back for more.

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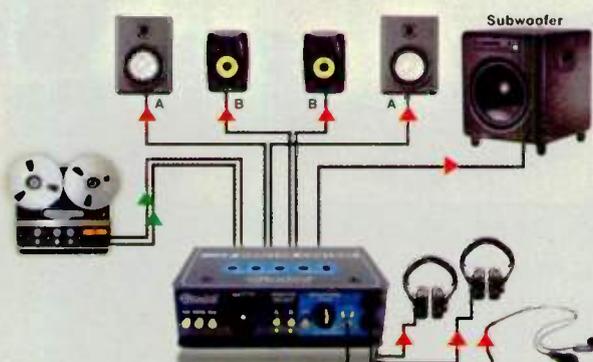
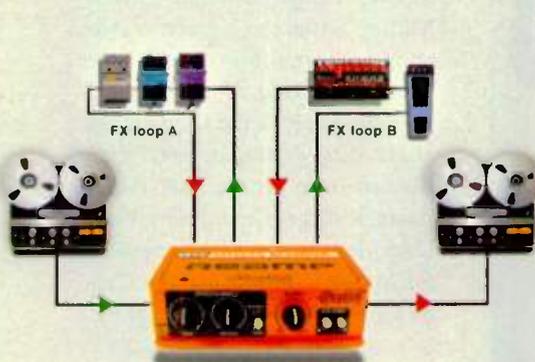


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Gabriel Goes Live with SSL

NEW YORK, NY—SSL may be owned by rock legend Peter Gabriel, but it's a different Gabriel who's been putting the SSL Live console through its paces on a U.S. tour this year—pop icon Juan Gabriel. A six-time GRAMMY nominee who has sold over 30 million albums and performed throughout the world, the vo-

calist is currently on his *Volver* 2014 tour, with audio production provided by 3G Productions.

"As soon as it was available, I wanted to use it," front-of-house engineer Rodrigo López says of Live. "An engineer friend of mine who used Live for another U.S. tour provided the only training I needed. It's



A 25-year industry veteran, front-of-house engineer Rodrigo López has been mixing Juan Gabriel on the SSL Live console.

very user-friendly. Sound check was my rehearsal with the console. It just sounded correct, it was really great. Everything was there, the way I wanted it to be."

A 25-year veteran in the industry who also mixes FOH for Los Angeles Azules and was previously with Marco Antonio Solís, López found the desk handled his vision for Gabriel's mix: "We have seven violins for the mariachi. Sometimes it's hard to hear because it's loud on the stage. The first time I truly heard violins sound in the place I wanted them was when I mixed with SSL Live. What's more, we're running the mariachi musicians through a really small wireless microphone. It's hard to have power on those instruments, but that just came naturally with the SSL."

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New Plan at Cruzan

WEST PALM BEACH, FL—Live Nation's Cruzan Amphitheatre in South Florida has become a mainstay of the region's touring industry. Seating 19,000 and serving up roughly 30 shows a year, the shed is always a draw. With that in mind, the venue recently upgraded its lawn sound system and now covers the 12,000-capacity space with two-dozen L-Acoustics KARAI loudspeakers.

Beach Sound & Lighting designed a system that flew four arrays of six KARAI enclosures—left and right, plus two outfill hangs—on the outer lip of the venue's roof. These are powered and processed by a total of four LA8 amplified controllers housed in the venue's spotlight towers, minimizing cable runs and maximizing existing power and signal infrastructure.

L-Acoustics US
l-acoustics.com

Corrections

In the September, 2014 issue of *Pro Sound News*, the current Mötley Crüe and Queen + Adam Lambert tours should have been attributed to tour sound provider Clair in the Centerstage chart. Elsewhere, in the Retro Futura tour profile that issue, Barry Kimmel should have been identified as the FOH engineer for Midge Ure, Katrina and China Crisis. *PSN* regrets the errors.



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Pope Counts On Korean Pro Audio

SOUTH KOREA—When Pope Francis visited South Korea in August, he held multiple masses and events in different cities as he toured the nation; among the highlights was the mass he held on August 15 for the sixth annual Asian Youth Day. For the occasion, the mass was held in Daejeon where he celebrated Mass for the Solemnity of the Assumption at the Stadium built for the World Cup in Korea.

An estimated crowd of 800,000 people gathered; bringing the event to the massive audience required an equally massive pro audio effort, using equipment from around the globe. Inter-M, headquartered in Korea, was chosen as the official supplier of the PA system, and it supported the installation with 20 employees from its SR-team, speaker R&D team and engineering team to prepare, install, test, calibrate and operate the system at Gwanghwamun Square. The 12-square kilometer venue, facing Seoul's City Hall Square, had two main speaker towers and 16 delay towers. Single-mode fiber cables in a star configuration connected all 18 towers. Audio to the towers was transmitted using 20 pairs of Inter-M's FTA/FRA audio over fiber transmitters and receivers.

The main PA system featured TL-22 12-inch line array speakers, entirely manufactured in Inter-M's Korea speaker factory, which were used in a live venue for the first time during the historic event. To power the 180 speaker cabinets throughout the system, 120 V2-5000 power amplifiers were used, as well as 45 DPA-600D and 90 DPA-1200S as well. In all



Pope Francis drew crowds of upwards of a million people at multiple stops during his August visit to South Korea. As a result, numerous pro audio systems were used to reach the multitudes who came to see him.

762,000 watts of audio power were on-hand.

Providing a networking backbone for the system were 20 Inter-M DAC-288 transmitter/receivers, incorporating Audinate's Dante digital audio over IP networking solution. Dante transported the audio from the FOH mixing console to all other audio devices, distributed over the large area outdoor venue, reportedly simplify the installation while reducing massive cabling costs.

The next day, the Pope visited a shrine to 124 victims of 18th Century religious persecution in Seosomun, Seoul, where he held a two-hour Beatification Ceremony that, again, was attended by nearly a million people while a further million viewers watched at home on TV. Regional audio vendor Art Mix provided sound for the event; Sung Jun Park, director

of Engineering, used J Series and Q Series loudspeakers from d&b audio-technik, a DiGiCo SD8 console and a half-dozen Earthworks FMR500/HC 19-inch podium microphones for the ceremony.

Park mentioned he chose the microphone in part because "The sensitivity and dynamic range are good. Additionally, their gain before feedback is definitely superior to the other microphones. The Vatican was satisfied, since the FMR500/HCs have a high-quality sound." Nonetheless, there were other reasons for the choice, he noted: "The microphone's head is small, so it did not hide the Pope's face."

Earthworks
Earthworksaudio.com

Inter-M
Inter-m.net

Better Late Than Never at St. Thomas

LONG BEACH, MS—Like much of the surrounding area, St. Thomas the Apostle Catholic Church in Long Beach, MS was affected by Hurricane Katrina in 2005. Slammed by 20-foot swells, its sanctuary—and most everything in it, including the audio system—was made uninhabitable.

When it came time to restore the church, Magnolia Music's Tony Strong and Rain Jaudon recommended a Renkus-Heinz ICONYX IC24-R-II digitally steerable line array loudspeaker system, but church officials opted to look for ways to cut costs. "Someone at the diocese decided



After it was swamped by Hurricane Katrina in 2005, it took two other PA systems and nearly 10 years for St. Thomas the Apostle Catholic Church in Long Beach, MS to get the audio it needed.

to take the preliminary designs and put them out to bid," said Jaudon. "After some value engineering was done, the project was awarded to another integrator, and the new design called for a lower priced, digitally steerable array."

Next, a new, more powerful point source line array system was installed. "With the second system, the folks right in front of the arrays were being blown away," said Strong.

Church officials once again reached out to Strong and Jaudon, and the consultants again suggested IC24Rs. "After six years and thousands spent on other systems, they purchased the right system for the job. Now, the ministers are free to do what they do best—minister."

Renkus-Heinz
renkus-heinz.com

Point Source Audio Heads to Plano

PLANO, TX—Point Source Audio Series8 miniature microphones have been adopted by the three campuses of Chase Oaks Church of Plano, Texas—serving greater Plano's population of 720,000.

Chase Oaks' campuses made servicing its microphones a growing challenge and expense. "Our old headsets were continually snapping. It was very frustrating," recounts Chase Oak's audio engineer Kevin Sanchez.

The Series8 collection includes its flagship 360-degree bendable boom feature, along with an IP57 waterproof rating against water, sweat and makeup; 148 dB max SPL; and interchangeable X-connectors for swapping wireless terminations.

After purchasing the CO-8WD



Chase Oaks Church of Plano, TX has multiple campuses, all of which use Point Source Audio Series8 miniature microphones.

through Camarillo, CA-based Rat Sound Systems, Sanchez verified the boom didn't break after bending it 90 degrees, and after wearing for 30 minutes, it passed the comfort chal-

lenge. "I was shocked at how much gain I could get before feedback and the clarity of the headset," he said.

Point Source Audio
point-sourceaudio.com

SOTI: Live

(continued from page 1)

significant steps are being taken for the future, even if the year so far has been strong, though unremarkable.

The U.S. economy has continued its recovery from the recession, with output and employment both now better than they were before 2008, unemployment dropping to 6.1 percent and the economy going on a six-month streak creating 200,000-plus jobs a month until this past August. The catch is that the median household income has dropped 4 percent since 2008, so while the recession may be over, it doesn't feel that way for most people. That, in turn, has a very direct correlation as to how they spend their money on the concert tickets that keep tours on the road and production vendors—like sound companies—busy.

At the half-year point, *Billboard* reported that North American tours had grossed \$1.2 billion so far, down 16 percent off 2013, even as the number of shows was up 7 percent, and hand-in-hand with those stats, attendance was down 23 percent at 17.2 million. The result was that acts were playing more shows to smaller audiences. It appears that a portion of the potential audience were staying home due to higher ticket prices. If they were going to go out for a show, it either had to have a reasonable ticket price, or it had to be something special.

“Something special” has many definitions, but a big spectacle ranks up there for most concertgoers; fortunately, the summer touring season—which took place after those half-year stats were compiled—offered plenty of bang for the buck in the form of stadium shows. While every year has a few stadium gigs, 2014 had a bumper crop of them, with artists like One Direction, Jay-Z and Beyonce, Paul McCartney, Billy Joel, George Strait, Blake Shelton and Jason Aldean all rolling through the bowls. This kept the major sound companies on the move, with Clair supporting McCartney, Joel and Shelton; Eighth Day Sound looking after Jay-Z/Beyonce and One Direction (the latter with UK-based Wigwam); and Spectrum Sound and Onstage Systems traveling with Aldean and Strait, respectively.

The rise in stadium shows points to a potentially brighter future ahead for the concert industry. The industry has long been concerned about what will happen when the Baby Boomer rock acts, who have been such a mainstay of touring, retire from the road. With the splintering of the music scene into a million small niches with equally small niche acts, and

fewer dollars available to develop major mainstream career artists, it has long appeared that the days of arena and stadium shows were numbered due to a dearth of new artists popular enough to fill them. The continued rise of festivals in recent years has only served to bear that out as promoters have repeatedly thrown dozens of small acts on a bill to attract crowds that, coincidentally, match the size of a stadium audience.

While the rise in stadium shows surely lined a few pockets—concert promoter Live Nation is hosting more than 70 stadium shows around the country this year—it also highlights a number of trends: Baby Boomer rock acts were in the minority among the artists playing stadiums, and country music would appear to be staking a greater claim on the bowls in the form of Shelton and Aldean, even as Strait closed out his two-year fi-

nal tour and perennial stadium-filler Kenny Chesney took the summer off. So we may be seeing not only a generational shift as younger artists start to fill the stadiums, but also an evolutionary one as well, as the genre of artists change, too. If those shifts can keep moving forward, there may be more to major live sound vendors' futures than just supporting festivals.

No matter what sized venues art-
(continued on page 58)



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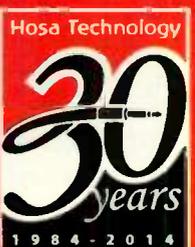


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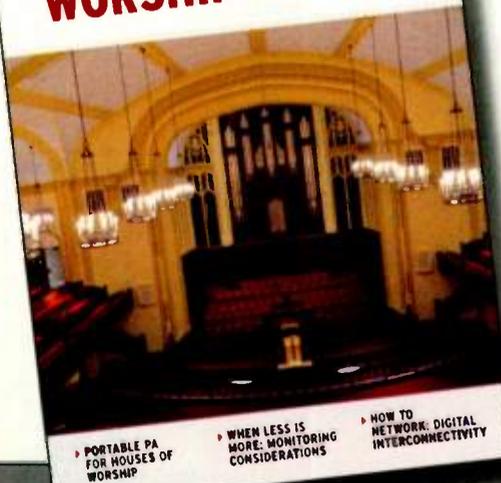


ACT / STATISTICS	CREW	EQUIPMENT
1 ONE DIRECTION WIGWAM / EIGHTH DAY SOUND	Mark Littlewood (be); Ant Carr (me); Nick Mooney (cc); Edgardo "Verta" Vertanessian (se); Ali Viles (rf tech), Ralph Smart (patch); Vince Bulier, Peter Mesaros, Chris DeLucien (techs)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: d&b audiotechnik J Series, V Series; MS: d&b audiotechnik M2; IEM: Sennheiser 2000 Series; HA: d&b audiotechnik D80; MA: d&b audiotechnik D12; WIRELESS MICS: Shure UR Series; Radial Gold-Digger
2 JAY-Z & BEYONCE EIGHTH DAY SOUND	Stephen Curtin (he); James Berry (artist me); Jim Corbin (bme); Arno Voortman (cc/se); Krysten Dean; Clinton Reynolds (ae), Ryan Koolman, Greg Horning, Cory Osadciw (tech)	HC: DiGiCo SD7; MC: (2) DiGiCo SD7; HS: d&b audiotechnik J Series, B2-Sub; MS: d&b audiotechnik M2, J Series, B2-Sub; IEM: Sennheiser; Shure; HA: d&b Audiotechnik D80; MA: d&b Audiotechnik; HARDWIRED MICS: Shure; Sennheiser; AKG; WIRELESS MICS: Sennheiser Digital 9000; FOH EQUIPMENT: Smart Research C2; Sonic Farm Creamliner; TC Electronic System 6000; MONITOR EQUIPMENT: TC Electronic System 6000
3 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
4 ROD STEWART / CARLOS SANTANA MAJOR TOM / SOUND IMAGE	Lars Brogaard (he-RS); Rob Mailman (be-CS); Sven Jorgensen, Mark Willett (me-RS); Brian Montgomery (me-CS); Michael Smeaton (se); Brian Thorene, Kasper Brogaard, Tristan Nilson-Hauer (ae-RS), Mark Leeper, Matt Anderson (techs-CS)	STEWART: HC: DiGiCo SD7; MC: DiGiCo SD7, SD5; HS: Meyer LEO, Lyon, UPA-1A, LFC-1100; MS: Meyer NJF-212; IEM: AKG; Sennheiser; HA: Meyer; MA: Meyer; HARDWIRED MICS: AKG; Neumann; Radial J48, PZ-DI; WIRELESS MICS: AKG SANTANA: HC: DiGiCo SD5; MC: SSL Live; MS: Sound Image MA212; IEM: Shure PSM 1000; MA: Crown I-T12000 HD; HARDWIRED MICS: Shure; Sennheiser; Audio-Technica; Radial J48; WIRELESS MICS: Shure KSM9; FOH EQUIPMENT: Waves SSL G Channel Strip Plug-In; dbx 160; Smart Research C2; Langevin ELOP; TC Electronic M5000
5 BRUNO MARS CLAIR	Derek Brener (be); Lawrence "Filet" Mignogna (bme); Erik Rodstol (me/mtech); Markus Meyer (cc/se); Mike Gamble, Rick Roman (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; Beyers M88, Opus 88; Shure SM 57, Beta 57a, Beta 91; Sennheiser e 945, e 602, MKH 416; Heil PR 30; Radial JDI; Audio-Technica; WIRELESS MICS: Sennheiser SK 2000; FOH EQUIPMENT: Waves Mercury; MONITOR EQUIPMENT: Waves Mercury
6 MÖTLEY CRÜE CLAIR	Adam Stuart (he); Don Baker (bme); Scott Diamond (me-Neil); Phil Kriz (cc/se); Dustin Ponscheck (ae), Bobby Taylor, Scott Megrath (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7, SD10; HS: Clair i-5, CP-218, i-3; MS: Clair CM-22, SRM, CP-218, BT-218, BT-118; IEM: Shure PSM 1000; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Beyers M88 TG; Shure SM57, SM58, Beta181, Beta91a, Beta52, Beta91, SM81; Sennheiser e 815, e 904, MKH-416; AKG C-414; Audio-Technica AE3000, AE5400; Countryman Direct Box; Radial Direct Box; WIRELESS MICS: Shure UR4D handhelds and headset body pack
7 AEROSMITH CLAIR	John Shipp (be); John Chadwick, Toshi Kumagai (me); Randy Weinholz (cc/se); Charles Wells (FOH tech), Travis White (rfe); Ken Wilkinson, Sean Baca, Brandon Schuette (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: Clair i-5, i-5b; MS: Clair CM-22, CO-8, CP-118, SRM; IEM: Shure PSM 1000; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure; Sennheiser; AKG; Royer; WIRELESS MICS: Shure; FOH EQUIPMENT: Waves Mercury/SSL; MONITOR EQUIPMENT: Tube Tech LCA 2B; Eventide Eclipse; Smart Research C2; SPL Transient Designer; TC Reverb 4000
8 ERIC CHURCH CLAIR	Billy Moore (be); Marc Earp (me); Jared Lawrie (se); Rachael Aull (m tech), Bryce Beaugard, Matthew Patterson (tech)	HC: (2) Midas Heritage 3000; MC: Avid Venue Profile, Venue SC48; HS: Clair i-5, i-3, CO-8, CP-218; IEM: Sennheiser G3; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure; Sennheiser; Royer; WIRELESS MICS: Shure; FOH EQUIPMENT: Manley VoxBox; Avalon VT-747SP, Avalon VT-737SP; Summit DCL-200; Tube Tech LCA 2B; Drawmer DS201; dbx 903; Yamaha SPX990; TC Electronic D-Two; Eventide H3500; MONITOR PLUG-INS: Waves Live Bundle; Crane Song Phoenix
9 ELTON JOHN CLAIR	Matthew Herr (he); Alan Richardson (me); Cliff Downey (cc/se); Scott Megrath (ae); Simon Matthews (tech)	HC: Yamaha PM5000; MC: Yamaha PM1D; HS: Clair i-5, i-5b, i-3, P-2, SLP; MS: Clair 12AM, 212AM; IEM: Sennheiser EK 2000; Shure P6HW; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: AKG 460, C480B, 414/XLS; Audio-Technica AE6100, AE5400; Sennheiser MD-409, E-609; Shure SM57, Beta 58A, Beta 56A; WIRELESS MICS: Shure U45; FOH EQUIPMENT: Clair iO; dbx 160L; Bricasti M7; TC Electronic 2290; Lexicon 80L; Eventide Eclipse; Aphex 612; Sony D12; Tascam DA-40 MKII; Alesis ML-9600
10 TOM PETTY & THE HEARTBREAKERS SOUND IMAGE	Robert Scovill (he/be); Greg Looper (me); Marcus Douglas (cc); Andrew Dowling (se); Chuck Smith (mae), Chris Houston (tech)	HC: Avid Venue 96 channel; MC: Avid Venue 96 channel; HS: (54) EAW Anya; (10) L-Acoustics dV-Subs; (10) L-Acoustics Kara (frontfills); MS: Sound Image PD 1x12"; IEM: Shure PSM 900; HA: L-Acoustics LA8; MA: Crown I-T12000 HD; HARDWIRED MICS: Shure 91A, Beta 52, SM57, KSM137; Sennheiser e 904; Audix SCX25; Rode NT4; Earthworks DP30/C, P-Bar; AKG C-414; Telefunken M80; Neumann TLM 103, KM 184; Electro-Voice N/D868; Radial J48 DI; Countryman DI; FOH PLUG-INS: Softube Trident A range; Sonnox Oxford Reverb, Oxford Inflator; Brainworx Dynamic Equalizer; Bomb Factory Pultec EQP-1A; Crane Song Phoenix; Drawmer Dynamics; MONITOR PLUG-INS: Crane Song Phoenix; Waves CLA-76, C6

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

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

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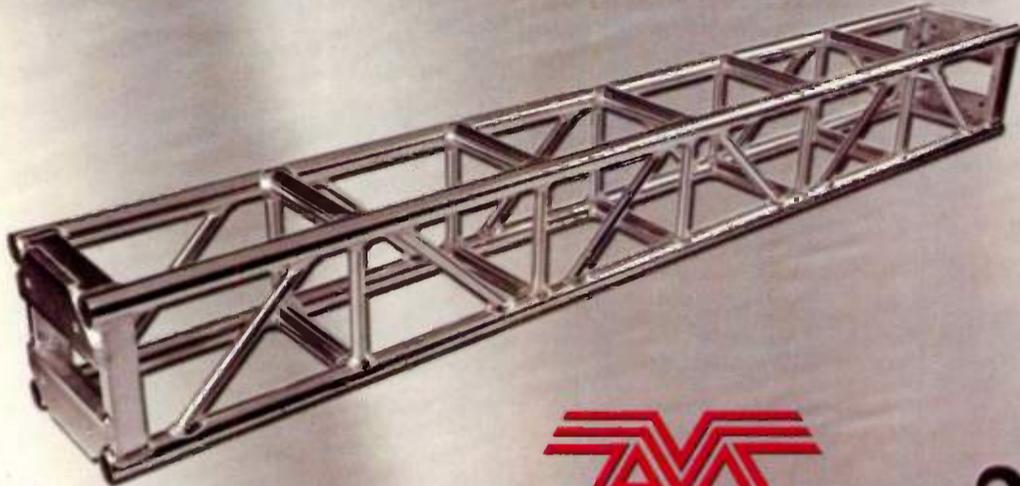


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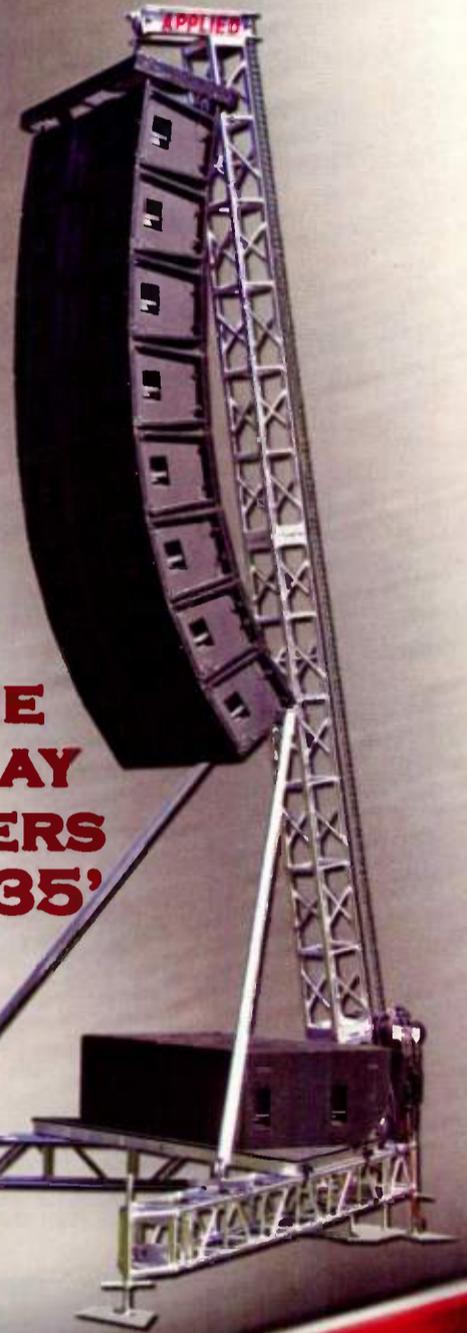
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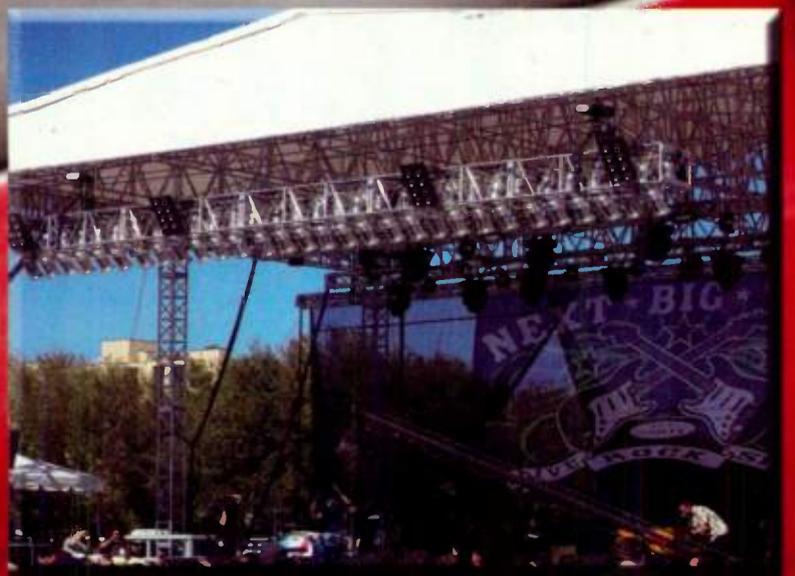


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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
Anthony Hamilton, Christette Michele	OFF THE WALL SOUND CO. INC. Miami, FL	JAMES L. KNIGHT CENTER Miami, FL	Joe Williams (he, se), Bruce Mastay (me), Bobby Brinson (tech)	HC: Yamaha PM5D; MC: Yamaha PM5D; HS: JBL VT4888, VT4880, VT4887; MS: Clair 12AM, JBL VTX; HA: Crown I-T3500 HD, I-T9000 HD; MA: Crown I-T9000 HD
Beerfest/Blues Traveler	DB SOUND OF CHARLOTTE Charlotte, NC	BB&T BALLPARK Charlotte, NC	Tracy Maples (he), Matt Barker (se)	HC: Avid Venue Profile; MC: Yamaha M7CL; HS: VTC Pro Audio EL210, Danley TH115; MS: JBL SRX712, Sennheiser G3 IEM; HA: QSC; MA: QSC
Brea Jazz Fest 2014	TSC Brea, CA	BREA DOWNTOWN Brea, CA	Devin DeVore (he), Jeremy Griffin (he), Chris Monk (tech), Peter Del Campo Vanes (tech), Sean Burns (tech), Brandon West (tech)	HC: Yamaha QL5, QL1; MC: Yamaha QL5, QL1; HS: JBL SRX712m; HA: Nexo, QSC; MA: QSC
Carolina Rebellion	LOGIC SYSTEMS St. Louis, MO	CHARLOTTE MOTOR SPEEDWAY Charlotte, NC	Chip Self (he), Joe Shambro (he), Mike "Chef" Stewart (me), Michael McCuddy (me), Ziggy Stull (se), Cif Hutchinson (tech), Paul Finch (tech)	HC: Avid Venue Profile; MC: Yamaha PM5D; HS: Nexo Geo T, CD18, RS18 subs; MS: Logic LS152, Sennheiser EW300 G3; HA: Camco; MA: QSC PL236a
Confederate Railroad	PEAR BROTHER'S SOUND & LIGHTING Carleton, MI	MAYO CIVIC CENTER Rochester, MN	Carl Vloch (he), Bill Vloch (me), George Favazza (tech)	HC: Soundcraft; MC: Soundcraft; HS: Bag End Gem Series; MS: Shure IEM; HA: QSC; MA: QSC
Granger Smith featuring Earl Dibbles Jr.	ENTERTAINMENT SUPPORT SERVICES Omaha, NE	YORK COUNTY FAIR GROUNDS ARENA York, NE	Blake Stewart (he, be, me), Nick Svoboda (se), Klare Ellis (tech)	HC: Soundcraft Digital; MC: Soundcraft Digital; HS: Grund Audio GA-4041NS; HA: QSC MX3000a, MX1500, Ashly FET 1501
Josh Turner	ABSOLUTE PRODUCTIONS/DIGITAL CONSOLE RENTAL Sioux Falls, SD/ Nashville, TN	SIOUX EMPIRE FAIRGROUNDS Sioux Falls, SD	David Sturzenbecher (he), Jerry Slone (be), Jim Hovland Jr. (me), David Turner (bme), Dale Tabbert (se), Bill Murray (ae), Josh Olsen (ae)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: JBL VerTec VT4888, VT4880a, VT4886; MS: Shure PSM 900; HA: Crown I-T12000 HD
Lady Antebellum	SATIN SOUND SYSTEM Hermitage, PA	FIRST NIAGARA PAVILLION Burgettstown, PA	Brett "Scoop" Bladen (he), Peter Bowman (me), Bill Lowery (se), John Durisko (tech)	HS: Martin Audio W8L Longbow, W8LC, WSXA subs; HA: Lab.gruppen FP 7000, PLM 10000Q, Powersoft K10
Morristown Jazz & Blues Festival	BOULEVARD PRO Ridgefield Park, NJ	THE GREEN Morristown, NJ	Anthony Cioffi (he), Larry Sharkey (me), Nick Cromwell (se), Daryl Moore (se), Ethan Wood (se), Vernon Perrone (tech)	HC: Yamaha CL5; MC: Yamaha CL5; HS: L-Acoustics Kara, SB18, 8xTF; MS: L-Acoustics 112P, SB115P, Arcs; MA: L-Acoustics LA-RAK
Ray LaMontagne	EIGHTH DAY SOUND Highland Heights, OH	U.S. TOUR	Jon Lemon (he), Kyle Walsh (tech)	HC: DiGiCo SD10; HS: Adamson E15, E12, E218; HA: Lab.gruppen
Riverside Symphonia	SKYLANDS PROFESSIONAL AUDIO LLC Blairstown, NJ	TINICUM PARK POLO FIELD Erwinna, PA	Mark Clifford (he), Marc McCarthy (se), Wayne Rake (ae), James Bellando (ae), Taylor Clifford (tech), Nick Baughman (tech), Tony Bacola (tech), Jamie Amadruto (tech)	HC: Allen & Heath iLive T112, iDR48; MC: Allen & Heath iLive T112, iDR48; HS: EAW KF730, LA400; MS: EAW LA212; HA: QSC PL380; MA: QSC PLX3602
Rock Werchter Festival	PRG EML PRODUCTIONS Tildonk, Belgium	WERCHTER FESTIVAL GROUNDS Werchter, Belgium	Patrick Demoustier (he), Maarten Mees (me), Jan Derijcke (se), Kristof Desodt (ae)	HC: Midas XL-4; MC: Midas Heritage 3000; HS: Adamson Energia E-15; MS: EML EMW wedges, Sennheiser 2000; HA: Lab.gruppen; MA: Crest
Sammy Hagar	IRONMAN SOUND INDUSTRIES St. Louis, MO	VERIZON WIRELESS AMPHITHEATER St. Louis, MO	Rusty Shaw (he), Antonio Luna (be), Ian Goodman (me), Jim Jorgensen (bme), Nate Golomski (se), Bob Homer (ae)	HC: DiGiCo D5, Yamaha CL5; MC: Avid Venue Profile, Yamaha CL5; HS: Martin W8LC, W8LM, WSX; MS: Martin LE2100, LE1500, WSX, WS18X, W8C, L-Acoustics Arcs; HA: Lab.gruppen PLM; MA: Crown MA, Lab.gruppen FP 6400
Tony Pace	IMIJ PRODUCTIONS Berlin, CT	WHITE'S OF WESTPORT Westport, MA	Jimi Marturano (he), Chris Bachand (be)	HC: Soundcraft Graham Blythe Design; MC: Soundcraft Si Compact 16; HS: FBT Maxx 6A, Maxx 10 SA; MS: FBT Maxx 4A
Youssou N'Dour	RMB AUDIO Raleigh, NC	UNC MEMORIAL HALL Chapel Hill, NC	Ralph (be), Rick Null (me), Roger Dennis (se), Matt Johnson (ae), Robert Weddings (tech), Cooper Cannady (tech)	HC: Midas Heritage 2000; MC: Yamaha M7CL-48; HS: Martin Audio MLA Compact, DSX, MLA Mini; MS: Martin Audio LE1200, WS18X, WT3, WS218X; HA: Martin Audio; MA: Lab.gruppen

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

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

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SOTI: Live

(continued from page 53)

ists played, however, some things remained universal. Financial lessons learned during the recession have taken root permanently, with many theater-level tours continuing to carry only control gear, opting to pick up local stacks and racks instead. Sound companies, too, have continued to follow paths forged during the worst of the financial crisis; having diversified during those years, they're now making further inroads into installation, corporate sound and more.

Of course, as the old saying goes, it takes money to make money, and in recent times, with an eye to the future, many of the major sound companies have looked to evolve and expand their reach. Creating locations in multiple music-oriented cities has long been a way to expand; in recent years, Canadian-based Solotech opened its Las Vegas office and Livonia, MI-based Thunder Audio started a Nashville office, and both worked this year to further establish those satellites. VER Tour Sound, founded in early 2013 by its parent company Video Equipment Rentals, has likewise

further developed its brand, tackling numerous major festivals and touring with Outkast and Dierks Bentley (see page 44) among others this year.

In the wake of a number of successful years making its presence known in the urban and pop music touring market, Eighth Day Sound has quietly put an expansion project on its plate, which will include a \$1.3 million renovation on its headquarters in Highland

culture continue to benefit regional and mid-level audio providers as well, and have them likewise figuring out how to capitalize on that progress. Underlining that is *InfoComm's Economic Snapshot Survey*, a bi-annual report that the organization began in 2008 when the economy plummeted, regularly takes the temperature of the AV industry, including rental and staging companies, measuring not only their

being diversified, as, according to InfoComm's report, their "revenue from sound reinforcement is more often from the provision of services (such as systems integration, installation, design and consulting).... On average, 44.6 percent of the revenue/turnover from sound reinforcement activities is from services; 41.1 percent is from equipment sales; and 14.3 percent is from equipment rental."

Financial lessons learned during the recession have taken root permanently, with many theater-level tours continuing to carry only control gear, opting to pick up local stacks and racks instead. Sound companies, too, have continued to follow paths forged during the worst of the financial crisis.

Heights, OH. Elsewhere, Clair has taken expansion to a new extreme with its co-development and deployment of Rock Lititz, a new complex in Lititz, PA that aims to bring various non-competing event production vendors—video, lights, staging and more—together to create an ambitious industrial hub (see page 5 for more).

Looking to the future and preparing for it is not just the purview of the national touring companies, however. The trends of mid-level tours traveling light and the growth of festival

levels of recent performance but also gauging how they expect to do in the near future as well.

The latest edition, which came out in June, found the rental and staging market feeling optimistic. Gauging their previous six months' business performance on a 100-point scale with endpoints of "bankruptcy" and "record growth and profits," rental and staging companies gave themselves an average of 71.8, but placed the second half of 2014 as 75.8. These sound providers also underline the necessity of

The summer touring and festival season was strong, and the fall touring season seems to be shaping up enough that year-end tallies will surely say it was a solid year. With changes afoot both externally—with the deluge of stadium gigs and festivals—and internally—with major live sound providers further entrenching and expanding their reach—2014 hasn't been dramatic (or traumatic), but it's certainly been an interesting year, and more importantly, an evolutionary one as well.

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Anderton

(continued from page 30)

ject wouldn't be to replace humans, but inspire them.

DAWs could also be more complete environments. Which would be a more useful add-on—another compressor, or a rhyming dictionary? Another reverb, or the ability to store

photos in a track of how you miked the instrument? And what about a help menu for creative blocks? Images and colors stimulate the right side of your brain, so a help file that generated cool kaleidoscopic pictures could actually help promote a more creative frame of mind.

Today's DAWs are excellent at emulating a classic hardware recording studio, and in that sense, I can see why some people think we've gone

as far as we can—once you emulate the gear for a million-dollar studio “in the box,” where do you go from there? To me, the answer is clear: You bring more of the real world of art and creativity into the box.

Author/musician Craig Anderton has given seminars on technology and the arts in 38 states, 10 countries, and in three languages. Check out his latest music videos at youtube.com/thecraiganderton



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Middle Atlantic Cooks Up Configurator

FAIRFIELD, NJ—Middle Atlantic Products has created a new web-based configuration tool for customers that allows them select, configure, quote and purchase an exact infrastructure system.

Available this month, this new tool lets users create a personalized design with the right products and accessories for a system along with a priced materials list. By offering it as part of the company's redesigned website, instead of as software or an app, this new configuration tool will be accessible from any browser-enabled device.

The Configurator enables users to export CAD and other design documents to be integrated into the standard design process. It enables 24/7 access to a stored history of user projects, the ability to create new projects, and convenient direct online order-



Middle Atlantic's new web-based Configurator is available on any browser-enabled device.

ing. Users can be guided through the configuration process or they can choose to build a system at their own pace.

Commenting on the new configuration tool, Middle Atlantic VP of Sales Dan Tarkoff said, “We wanted to build a solution that would radically improve the ease with which customers do business with us. We have the broadest range of products in the industry and wanted a way to simplify the process of finding the right fit for every project.”

Middle Atlantic Configurator
middleatlantic.com/config

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Jim Bailey

Renkus-Heinz has created a new product marketing position to make room for industry veteran **Jim Bailey** at the company. Bailey comes to Renkus-Heinz after serving as general manager of Aphex, a manufacturer of professional audio processing hardware. He has also held product management positions at Avid and TASCAM. His years as a recording engineer and studio owner served as his launching point into manufacturing. In his new position, Bailey will fill a number of roles, including the creation of technical documentation, educational videos and software development. He will interface directly with both marketing and engineering.

"Jim's broad background across a wide range of technical and marketing disciplines is exactly what is needed at Renkus-Heinz," said VP of Sales and Marketing Rik Kirby. "His ability to fulfill multiple roles is invaluable."



Tony Flammia

PreSonus has appointed **Tony Flammia** to the position of Commercial Channel Manager, where he will work closely with PreSonus/WorxAudio Loudspeaker Division Managing Director Hugh Sarvis on new loudspeaker systems that integrate AVB (Audio Video Bridging) and Dante digital audio networking technologies. In addition, he will train systems integrators to install and use these systems. Flammia has spent most of his career as a systems integrator, designing and installing AVL (audio, video, and lighting) systems in churches all over the USA, including many WorxAudio systems, and has the distinction of completing the first AFMG FIRmaker beam steering project in the world. A businessman and entrepreneur who is intimately familiar with both WorxAudio and PreSonus products and technologies, Flammia founded Creative Sound Solutions of Cape Coral, Florida in June 2007 and turned it into a systems integration company.

"WorxAudio and PreSonus offer multiple products that are sold into permanent installations and live-sound applications," comments PreSonus VP of Sales Rick Naqvi. "As Commercial Channel Manager, Tony will help us become even better partners to our dealers who do commercial installations."



Troy Manning

North American Distributor Audio Plus Services (APS) has announced that **Troy Manning** is the new West Coast sales manager for its pro audio division. Manning spent the past nine years working for RSPE Audio Solutions in Los Angeles, and after working at Atlanta Pro Audio. With close to 15 years in pro audio sales, Manning has also worked and engineered in studios while in both Atlanta and LA.

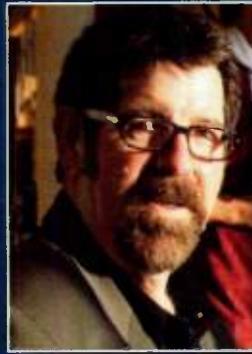
"Having someone based in Los Angeles is critical for us to offer a better service to our existing and future clients," says Simon Cote, National Pro Audio Sales Manager at Audio Plus Services.

Based in Montreal, Canada, APS distributes pro audio brands including Focal monitors, Lauten Audio microphones, Vovox cables, and the Moon Professional line throughout Canada and the US.



Zach Winterfeld

TransAudio Group has hired engineer, educator and salesperson **Zach Winterfeld** to serve as its Southern California Rep, where he will represent all of TransAudio Group's professional lines, including ATC monitors, Bettermaker, Bock, Drawmer and Tube-Tech, as well as ATC's hi-fi loudspeakers. Winterfeld's diverse industry experience includes freelance engineering and positions with Mercenary Audio, Boston University, and Berklee College of Music. "Zach has extensive studio experience," said Brad Lunde, founder of TransAudio Group. "He worked at Cello Studios (now East West Studios) and The Mix Room, and thus knows what great equipment can do for a project."

**ANDY REAGAN***JH Audio*

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

A: As president, I oversee every aspect of the company operations in Sales and Marketing as well as Manufacturing Production. I also oversee Global Distribution. I also work closely with founder Jerry Harvey in planning and voicing new products.

At Jerry Harvey Audio, we have two very different and distinct market segments we service. First and foremost, the Pro Music industry, which is the company's roots. We provide In-Ear Monitors for artists such as Pitbull, Fleetwood Mac, Garth Brooks, Mick Jagger and Lenny Kravitz, to name just a few. Also, the very fast growing Audiophile market.

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

A: I started out my audio career as a live monitor engineer and actively worked with worldwide touring acts from 1971 to 1983. During those years, I worked for Waylon Jennings, Aerosmith, Willie Nelson, The Commodores P-Funk and others.

When I left working on the road, I followed my obsession for audio quality into high-end home audio manufacturing. I started out in Sales and Marketing and quickly moved to Executive Management. Over the years, I have held management positions at Snell Acoustics, Threshold, Meridian Audio and Cardas Audio. My last position was at Monster Cable, where I had a key management role with the Beats by Dr Dre design and rollout. So I guess you could say I have a very unique set of skills, having worked in both Consumer and Professional Audio.

Jerry Harvey himself is a monitor engineer who started his career with Van Halen, and all our representatives in the field are working MEs for acts such as Maroon 5, Justin Timberlake, *The Tonight Show* and others. So we like to say we are a company of monitor engineers building IEMs for monitor engineers.

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

A: At Jerry Harvey Audio, we are a very Product/Performance-based company. All of our products are designed and built in the US. Our IEMs are hand-built, custom-molded products. Our main business, as I said, is for touring professionals. Our designs are driven by and proven on live stages all around the world.

All of our IEM products are on the upper end, performance- and price-wise. We have no intention of marketing lower-end, mass-distributed products.

While up until now, we were only building custom-molded IEMs, we have now introduced a line of "Universal fit" IEMs and both the consumer and music industries have really jumped on this new category for us. Orders are through the roof. These consumers are music lovers that demand the highest playback resolution, such as DSD and 24/96 files. These Universal Fit products are still hand-built one at a time.

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

A: Our goals both long- and short-term are much the same: on the pro side, to continue to produce cutting-edge products along with providing the customer service that touring professionals require—i.e. "someone stepped on my IEMs and we have a show tonight in Oslo." We must be able to react quickly to these situations. On the consumer side, we will create products that allow them to get the most from High-Resolution Audio files.

Q: What is the greatest challenge that you face?

A: We are very fortunate that we are experiencing double-digit growth. That said, growing the company and still retaining that core philosophy of hand-built, high-performance products is a major challenge. Many companies in this kind of growth mode tend to lose their original mission.

soundREPS

■ QSC Audio Products LLC has appointed the Peter E. Schmitt Company as its manufacturer's representative for Metro New York. The rep firm's roots trace back nearly 90 years. Founded in 1926 by F. Edwin Schmitt, the company's first line was Sangamo capacitors, currently known as Cornell Dubilier, which is a line that they still represent today. Their first foray into professional audio products began in 1931 with the addition of Shure Brothers and over the years, the company has grown to represent a variety of professional audio, lighting and video manufacturers.



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Less Is More

GLENN COLEMAN, FOUNDER,
COLEMAN AUDIO

BY KELLEIGH WELCH

With the company's slogan, "In the end, it's always analog," knowing exactly how every part works is necessary to design and build customized gear. As a 40-plus-year veteran of the audio industry, Coleman Audio's founder and, until this year, the sole employee, Glenn Coleman, has just that knowledge, citing his experiences as a console manufacturer and studio engineer as his reasoning for expanding into his own innovative company.

Coleman started his career in the early 1970s, working in the console department of the Ft. Lauderdale, FL-based company MCI, where he would check input modules, load frames, and test the final specs on consoles before shipping.

"We did everything 'in-house,'" recalls Coleman. "After a few years in the console department, I was moved to customer service, where I was sent all over the world—Paris, London, Australia, Argentina and, of course, New York, L.A. and Nashville—doing installations and commissioning consoles. I saw some of the biggest and best studios when they were still brand-new."

In 1982, Coleman decided to

"Martin Audio was a distributor for Otari tape recorders and Amek recording consoles. I was in the service department doing repairs and setting up new gear. The sales staff found out I could design custom units and would ask me for one-off products to go with the larger sales they would make. Martin had a full machine shop, and we were allowed to use it, so I did, learning a bit more about milling and fabrication of metal enclosures," Coleman explained.

As DAWs started taking over the industry, Martin Audio downsized, eventually having to let Coleman go as his department got smaller and smaller. However, because Coleman continued to provide services through

"I make gear that does what it is supposed to do, sounds transparent and doesn't break down."

Glenn Coleman

leave MCI to work full-time at Atlantic Recording Studios in New York City, where he repaired and customized projects for the rooms.

"The engineers were always asking for meters in the studio, remote switching for tape decks, or some other gadget for a specific session. We also redesigned all the studios while I was at Atlantic, so I have a good understanding about what makes one recording studio function better than another," said Coleman.

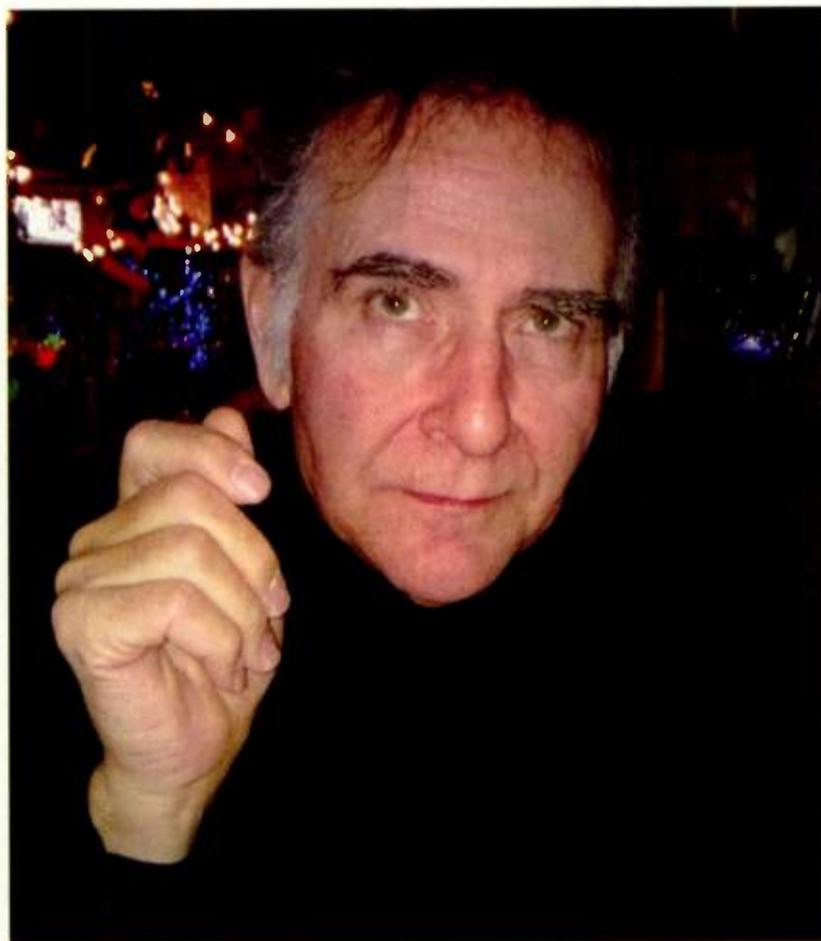
While at Atlantic, Coleman started Coleman Audio as a service-based company, since many studios couldn't afford to have a full-time technical support engineer. Over the years, he continued to grow the company outside of his full-time jobs—leaving Atlantic to work for Martin Audio during that time frame.

Coleman Audio during this time, he took this as an opportunity to focus on his company full time.

"I decided it was time to take a chance on working just for myself," he said. "Most of Martin Audio's sales staff had moved on to other music stores, and a friend called me one day saying he was getting requests for VU meters. He knew I had built custom gear and asked if I would build a pair of stereo VU meters and he would sell them. This was the first time I started out to try and manufacture a product as opposed to building a single custom piece."

Eventually, the service workload for Coleman got smaller as computers began to dominate the industry, requiring Coleman to turn more to the manufacturing side of his business.

"By then, I had the manufactur-



Glenn Coleman, founder, Coleman Audio

ing going and it seemed like a smooth transition, even though I never had a plan to speak of," he said.

As the company has grown, Coleman said one of the biggest challenges is continuing to design an original product. "You take a chance on an idea, do the R&D, and make a new product hoping it turns out to be something useful that people want to use."

Of course, when he designs a successful product, seeing the end result used in real situations is one of the more enjoyable aspects of the job for Coleman. "I like doing trade shows and talking to end users. Almost all the products I've designed were fit to an end user's specific need somewhere along the line, so talking with end users is important to me," Coleman said. "I always get new ideas from them. Sometimes these ideas are modifications to existing products and sometimes they turn into new products."

All of Coleman Audio's products are built in the US, in Westbury, NY just outside New York City. Up until this past summer, Coleman Audio employed only one person, but since August, Coleman has hired a second employee to help with the business. For sales, Coleman depends on dealers and distributors, as he doesn't do any of the direct sales for his products.

"I make gear that does what it is supposed to do, sounds transparent and doesn't break down," said Coleman. "After that, I do my best to make it look cool in a vintage sort of

way, but the main thing is the way it sounds."

Coleman's latest product is the RED48, which takes the place of a large frame console's mixing buss, communication features and passive control room monitor control. Most of the company's products are used between loudspeakers and sound sources like D/A converters, including surround monitoring applications. The full catalog includes a number of VU meter packages.

Many of Coleman's designs feature passive signal paths. "My design philosophy is simple: Less is More. When you start adding all kinds of electronics to the signal path, they get in the way of the sound. If you have electronics in the signal path, no matter how good those electronics are, you have added a small bit of noise and coloration. It can't be helped. I try to keep the audio signal as close to the original as possible to keep it transparent," said Coleman.

Coleman's biggest markets include broadcasting and sound design for games, but he said he is always looking to expand into other areas. And because the company is so small, he can cater to individual tastes.

"Coleman Audio has always been a service-based company," he said. "I like to think I have the best customer service available. But there are also always new ideas and new products to make the recording engineers' jobs easier, and I'm working on my next one for NAMM right now."

Coleman Audio
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≡ Capturing a Fragile Moment

BY JACQUES SONYIEUX

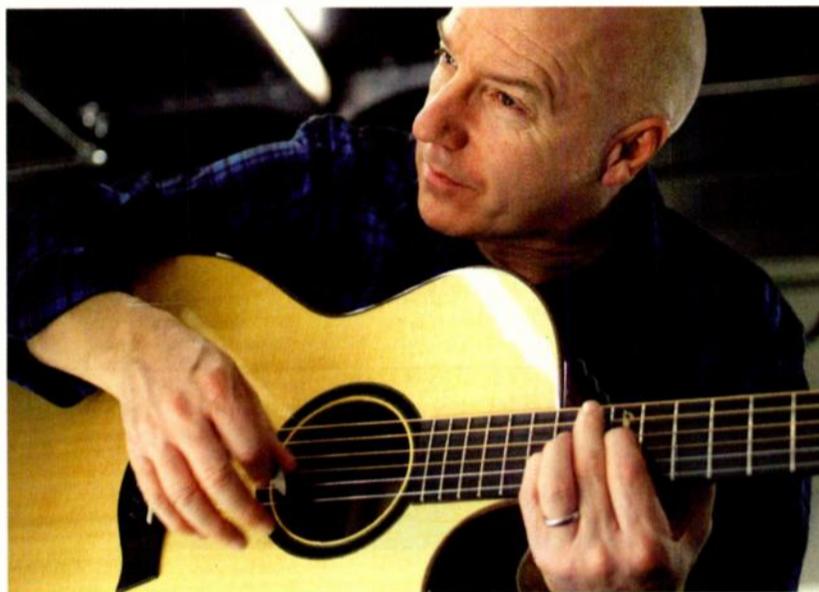
Midge Ure has had an enormous influence on the music industry, not just as a member of bands like Slik, Thin Lizzy and Visage, but also as leader of Ultravox—a group that was among the first of its kind, inspiring legions of electronic-based new wave musicians around the world. Ure also co-wrote and produced the worldwide top single “Do They Know It’s Christmas” and co-organized immensely impactful charity events including Band Aid, Live Aid and Live 8 with Bob Geldof. Ure, who is more of a household name in Europe, has also pursued a successful international solo career over the years. With his latest album, *Fragile*, Ure is back again with his signature, atmospheric sound that remains utterly unique and never seems to fade with time.

ON OVERCOMING DOUBT:

To be absolutely honest, I didn’t set out to accomplish anything with this album. There was no grand plan, no big picture in my head. It was like a hamster on a wheel—I thought it was time to get another album out. I started working on it, and for a variety of reasons, it took forever to make. During the process, I lost my way several times. I had doubts as to whether I could do this anymore or whether I wanted to do this anymore. It wasn’t from lack of ideas, lack of intent or being lazy. I also went through a huge phase of thinking that the world doesn’t really need a new Midge Ure record. So put all of that together and hopefully there is something that is interesting when I find my way again at the end.

ON CAPTURING IDEAS:

Most of the time, you are talking



about things you feel, things you’ve read, things you see on television: life experiences. I jot all these things down—a line or a sound or whatever has just come across my head. Then

I figure out what to do with all this once I am settled with my toys in my project studio in front of my blank screen putting all these elements together. It is a long process when you are doing it on your own. I am not fast or quick, but I think about all the parts that went into making a piece of music—not just the chord sequence. For example, I write a bass part that fits with the melody, so it complements everything else that is done. I like to think that if you strip the vocals out, it will sound great as an instrumental because it is structured nicely.

ON INFLUENCES:

I think I learned an awful lot when I joined Ultravox—from Billy Currie especially, who is incredibly musical. I was submerged in a situation where the people around me were very musical and extremely creative. I’ve also realized that the melodies I create are directly linked to things they used to teach me in school: for example, the Scottish Lament and the beautiful melodies that traditional Scottish music has. When you hear this played on a synthesizer or piano, it sounds Scottish, but since you are using a synthesizer, it is a sound that has never been heard before and takes on a whole different thing.

ON PRODUCTION TOOLS:

I love my technology. The problem with doing all this stuff on your own is that it is really hard to keep up. If I kept updating at the level a lot of other producer/musicians do, I would spend most of life reading about how it all works rather than creating anything. So my studio is fairly basic—it is a little one-man set-up at the bottom of my garden and I call it my ‘sonic potting shed’. I don’t need to know how complicated electronics work or why a lightbulb lights up; I just want to switch the switch and make it happen. I want to get the thing done.

ON RECORDING “VIENNA”:

When we worked with German engineer/producer Conny Plank, he spoke in textures and ambiance. We were in Rak Studios in London and played him “Vienna” for a few times so he could hear what was going on with the track before we started recording. We entered the control room and said, “What did you think?” He said, “What I hear is a man sitting at a piano in an empty ballroom and he is tired. He has played the same melody for 40 years.” And when he recorded it, he sat there with his little box of tricks and made the piano sound exactly like he said. This fragile, distant and broken piano was exactly what he described and the hair on the back of my neck stood up when I heard it. On the other hand, Sir George Martin was very hands-on with an arrangement. He would spend a long time staring at the piano working on endings, or harmonies for the vocals. I sat there and multi-tracked all these vocal parts and imagined it was exactly what he would have done with The Beatles. It was a very, very musical and wonderful experience working with him.

ON TRACKING VOCALS:

I hate the process of recording vocals, because before you’ve opened your mouth, you’ve got it in your head exactly how it should sound—and sometimes it just doesn’t sound like that. On this album, there is a song called “Star Crossed”—I ended up recording that vocal track in a hotel in Germany on my laptop with a tiny Apogee USB microphone and a pair of headphones. It felt right, so I recorded it in between people walking up and down the corridor banging doors. I thought, “Maybe that’s what it’s all about. Maybe it’s about getting that moment, seeding it and once you have it, it is there forever.”

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

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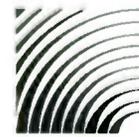
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