

# proSOUND

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ProAudio  
Review

Volume 37 No. 3

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March 2015



STEVE HARVEY

**GET YOUR FREAK ON**—The Recording Academy Producers & Engineers Wing's eighth annual Grammy Week event at The Village Studios on February 3, 2015, honored musician, composer, arranger and producer Nile Rodgers. Rodgers, joined by Red Hot Chili Peppers bass player Flea, graced the attendees with the performance of various tunes from Rodger's former band, Chic (see page 50 for the full story).

## Copyright/Licensing Reform Debate Heats

BY STEVE HARVEY

WASHINGTON, DC—With the release by the U.S. Copyright Office of its 245-page study, *Copyright and the Music Marketplace*, the lines are being drawn in the battle over compensation for music rightsholders in the digital age. The report, which follows two rounds of public

comments, recommends sweeping changes to the current, outdated regulations.

The U.S. Copyright Office's study examines the aging music licensing framework and makes a number of recommendations that "would bring both clarity and relief to songwriters, artists, publishers, record labels and

(continued on page 53)

## Conceived For The Time

The next phase of Avid Everywhere was rolled out at NAMM by Avid head, Louis Gonzalez, Jr. Audio apps are leading the way with collaboration tools and additional features rolled into the Artist Suite, with Pro Tools 12 launched as the flagship DAW and Pro Tools First introduced as a free entry point and collaboration tool.



## Seeing Red

Focusrite's classic Red 2 EQ and Red 3 Compressor have been reborn in the Red Plug-in Suite. Rich Tozzoli says, "Hello, old friends," in his PAR in PSN review.



## Touchscreen Mixing Trends Mainstream

BY STROTHER BULLINS

ANAHEIM, CA—The touchscreen is firmly entrenched as a pro audio user inter-

face (UI), along with stalwart mid-twentieth century knobs, faders and buttons, plus mouse and track ball/pads from the first digital

revolution. Modern workflows increasingly follow consumer technology for time- and money-saving reasons, and the touchscreen is the latest example: Look no further than Winter NAMM 2015 and multiple new touchscreen mix systems unveiled by the biggest names in the biz.

Credit this to the zeitgeist of creative tech in 2015, as touchscreen mixing is certainly no new idea. An *AudioMedia* US Edition news story from the turn of the

millennium announced that SoCal TV/film mixing studio 4 Media Co.'s Stephen Anderson had unveiled "The Glass Console" and built two 128- and 96-"fader" models—intriguing, if at least a decade early.

"Of course, the most influential is the iPhone, then iPad; that's influenced everybody," offers Alex Oana, co-creator of the Raven, Slate Pro Audio's DAW GUI, the first multi-touch audio production system, unveiled in 2012.

(continued on page 52)

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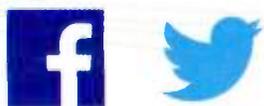
*Ri8-D*



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## ENGAGING ARTISTS EVERYWHERE

Jeremiah Slovarp – Owner of Jereco Studios in Bozeman, Montana and Emmy® award-winning Producer/Engineer knows a thing or two about the art of mixing. Working with television giants such as HBO, PBS, Disney and BBC, his impressive resume ranges from commercials to documentaries and so much more.

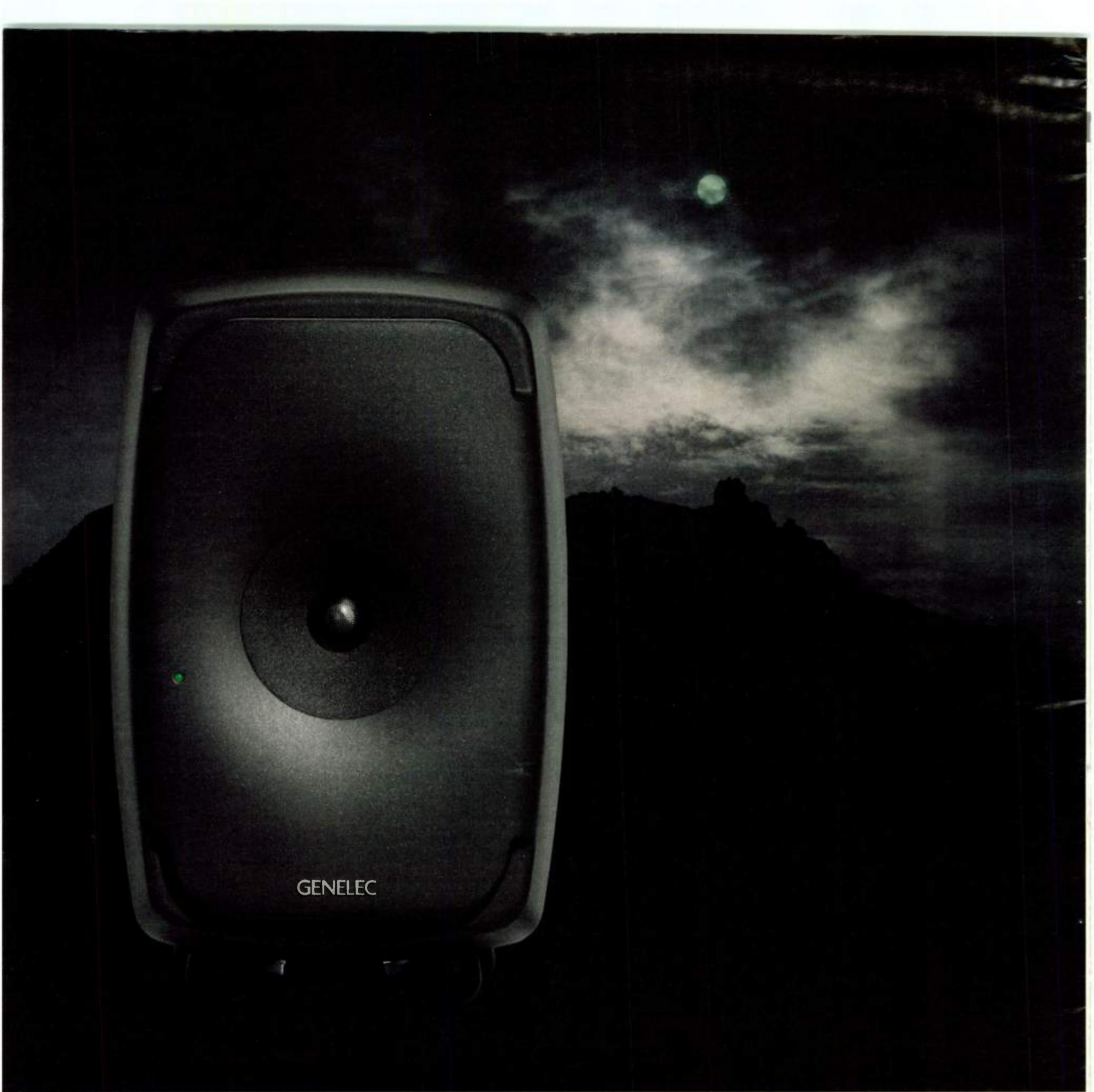
With a recent studio upgrade to Yamaha's NUAGE Advanced Production System, Jeremiah's workflow has taken a turn for the better. We caught up to him to hear his thoughts on the new hardware.

*"I feel like I can get back to mixing, pushing faders, turning knobs, and just working on a creative console. Previously, after an eight or ten hour day, my hands would be in pain from all the manual movements I had to make being dependent on mouse editing and clicking. With the advent of all the cool and amazing new digital DAW based mixing tools and equipment, I think the industry, in general, has regressed from the art of mixing and working with consoles and large format hardware. But with NUAGE, I appreciate the deliberate move Yamaha has made to enable engineers to get back to mixing and editing as an art form."*

— Jeremiah Slovarp

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briefs

### Radial Adds RF Pre-compliance Testing

VANCOUVER, CANADA—Radial Engineering ([radialeng.com](http://radialeng.com)) has added a new pre-compliance testing facility to its engineering (R&D) department in Port Coquitlam, British Columbia. The move comes in the wake of rising costs to test products for disruptive radio emissions. Having in-house test capabilities will reportedly lower the costs of insuring FCC compliance, and improve speed to market.

### Dante Nabs 200th Licensee

AMSTERDAM, HOLLAND—Audinate's Dante Audio-over-IP networking solution, has hit a milestone with 200 manufacturers enrolled as licensees. AD Systems, a German company specializing in amplifiers and loudspeakers, was the 200th company. According to Audinate ([audinate.com](http://audinate.com)), recent licensees span a range of industries and applications, including broadcast, conferencing, information technology and communications.

In addition, Audinate announced that it has shipped over 20 million Dante network channels to date with 50 percent of those shipping in the past 12 months. This proliferation has been driven by an increasing number of earlier licensees now shipping Dante-enabled products, as well as increased demand from the market. Audinate expects this number to continue to accelerate.

### Meyer Joins Crestron Integration Program

BERKELEY, CA—Crestron Integrated Partner modules will soon provide integrators with direct access to the Meyer Sound Galileo and Galileo Callisto loudspeaker management systems, including functions such as snapshot recall, level control, muting, and more. Developed and tested by Crestron ([crestron.com](http://crestron.com)), the modules will fully support Crestron 3-Series control systems via an Ethernet connection. The Crestron modules for Meyer Sound ([meyersound.com](http://meyersound.com)) will be available on the Crestron application market this summer.

## Pro Tools 12 Leads Avid Everywhere Expansion

BY FRANK WELLS

ANAHEIM, CA—"As this industry changes, it impacts us just like it does an artist or a producer, a mixer, and our role as a member of the family, as the technology expert in the family, is to use our expertise to help move the family forward," opined Louis Hernandez, Jr., Chairman, President and Chief Executive Officer of Avid Technology, sitting down to talk to *PSN* during Winter NAMM 2015. NAMM saw the introduction of Avid Technology's new flagship DAW, Pro Tools 12, with a basic companion DAW package, Pro Tools First. Pro Tools 12's primary new features center on the Avid Everywhere concept, allowing access to music marketing and distribution tools, enabling collaboration and offering new software

licensing models. Pro Tools First is a free software package, also conceived with collaboration in mind. Creating music "isn't the whole problem anymore," said Hernandez. "[The problem is] creating a way to sustain what you love doing. The tools have gotten simpler, but the environment's gotten more complex...Now the joy you find in working with somebody else can be even more powerful, because the tools are available, so it's really just us putting all this together in a way that met a huge opportunity for the people who are searching for this joy of creating music."

Pro Tools First is "the same exact platform" as Pro Tools 12, Hernandez elaborated, though without some of the "very advanced, sophisticated features," the feature set chosen for simplified workflow. Track count is



Avid's Louis Hernandez introduces Pro Tools 12 and Pro Tools First at NAMM 2015.

limited to 16 and there are plug-in limitations. Projects are hosted free on Avid servers, with a cap of three active projects. "We started with Pro Tools because audio is that important. We wanted the Avid audio community to lead this next [phase] of investments we're making in Avid Everywhere."

In 2013, Avid published a white paper describing the Avid Everywhere *(continued on page 53)*



## McKinney Takes Studer/Soundcraft Helm

BY FRANK WELLS

ANAHEIM, CA—Harman Professional announced in mid-January that David McKinney had been appointed Vice President and GM of HARMAN's Mixer Business Unit, where he will lead the global operations of the Soundcraft and Studer brands. McKinney relocated from Shanghai to Potters Bar in the UK in late December, 2014. In all, McKinney has worked for Harman Professional for 11 years in four different country offices, including the position of Senior Director, India Operations and, most recently, serving as Senior Director and General Manager of China Operations.

Various strategic staff reassignments and new hires have been initiated over the past few months of transition, McKinney told *PSN* during the Winter NAMM Convention. R&D and Marketing will work together across Studer and Soundcraft brands where it makes sense, but both brands will also maintain their own identities and their emphasis on specific vertical markets such as broadcast, touring, fixed install and portable PA. Each brand will have a global sales director; whether distribution is joint or separate will vary by country. "The guys are all in their roles because they love what we do in the industry," McKinney said. "They love the product side, they love the



Newly appointed Vice President and GM of HARMAN's Mixer Business Unit, David McKinney

customers. It's great to see that energy and passion."

New products from the Harman mixer team at NAMM included the Soundcraft Signature Series of analog consoles, which McKinney said "is being exceptionally well received," adding that analog remains important "in some geographical regions more than others." On the digital end of the spectrum, the Soundcraft Ui series, previewed at NAMM, is a very visible foray into the burgeoning virtually-controlled console market. The package of console and companion I/O utilizes technology developed by Australian company SM Pro, which Harman has now purchased. "We've managed to work with these guys in the background for about two or three months," McKinney revealed. "As we were working through the

transition, we were already working on product." SM Pro's R&D team is now working with compatriots from across Harman Pro and is an official part of the Studer/Soundcraft mixer team.

"We're looking at driving our short-term product development and then creating major technology advancements for the future," McKinney said, looking forward. "We're going to be spending a lot of time with users, with engineers, to make sure that we can take what they really require and put it into future technology ideas." McKinney was anticipating then upcoming group meetings where Harman International EVP and Harman Pro President, Blake Augsburger, would gather product specialists, R&D staff, Harman technologists, business staff and executives for discussions that will drive future directions of Harman Professional products. "And then six months later," McKinney said, "Blake pulls us all together to make sure we've done what we said we were going to do."

Long-serving Mixer Division Marketing Director, Keith Watson, sums up: "We've got the right team, the right people, the right attitude, the right resources. It's a phenomenal time to be associated with these guys."

Harman Professional  
[harmanpro.com](http://harmanpro.com)



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BOB CAREY

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**Winter NAMM 2015 . . . . . 5, 8, 16, 20, 38**  
The annual Winter NAMM Convention in Anaheim, CA isn't just an MI show anymore. Today, pro audio manufacturers are using the show as a launch pad for major products, the TEC Awards are held during the convention and top players from recording and live sound make sure they're there. Get our complete coverage of the show in this Special Report.

## COLUMNS/REVIEWS

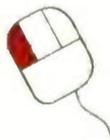
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# Pro Audio, Spandex, Piercing and Tats

When I was a studio rat, I had little consciousness of what the NAMM Show was or its significance. NAMM, via the lens of the trade press, could only be visualized as another platform for new product releases, an event that held relevance for music stores, but only for audio pros where the products used by the consumer overlapped with the tools of the professional.

There are still highly specialized professional products like large touring PAs and large format consoles that are only sparsely represented at NAMM. With that caveat, NAMM represents what has become the mainstream for even pro-quality audio products—sales are largely through retail distribution. The same products are being sold to amateurs and pro-am users, and retail is their channel. In fact, if retailers are asked to prioritize their clientele based solely on economics, there are few that would choose pro audio end-users over the larger potential market of wannabes, newbies, musicians and other traditional retail customers. These buyers have a new strength as a target market because the products the pros use have become broadly affordable and the customer population is huge. Their potential as a market dwarfs the pro market.

NAMM is not, for the most part, an end-user event. Audio Pros do get in, many as guests of manufacturers, as program content presenters or as celebrities. The same applies to musicians and artists, replete with exotic outfits, creative body piercings and tats. NAMM members—the retailers—are the target market. NAMM has to balance serving its members with opening up attendance too broadly. This year's NAMM event, while managed extremely well, was obviously larger and busier than last year's edition (see page 16 for details). More pro audio manufacturers were present than ever, and reported doing a lot of business with individual customers, alongside their interaction with retail buyers. That business is good is a hopeful harbinger for 2015.

At any trade event, I'm asked what I've seen that was innovative and cool. You'll see some of those products in our Best Of Show report on pages 38 and 39, others mentioned elsewhere in the issue. Let me mention a couple of others.

The Soundcraft Ui series, previewed at NAMM, is a pair of 1RU digital hardware consoles without a physical control surface, instead sporting built-in Wi-Fi capability; control of the console and individual artist monitor mixes is via net-

worked phones, tablets or computers—the GUI automatically loading on any HTML5-capable browser once the network link is established (meaning no OS restrictions nor apps required). Reread that last bit—it's the coolest part. The Ui series (currently including two models, the Ui12 and Ui16, with appropriate companion I/O) is built upon SM Pro tech, mated with processing from dbx, DigiTech and Lexicon.

One more: Last year, we covered Ultimate Ears' move to 3D printing of custom ear molds, hinting at direct laser scans of the inner ear that would preclude the need for taking silicone ear impressions. The future is here. Link to a scan of staffer Steve Harvey's ear being taken in realtime at [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015). This is a game changer. No audiologist is required; an hourly employee can be trained to make the scans. Coupled with UE's product selector app, now ported to the iPad, the stage is set for retail level sales of fully custom IEM products.

Finally, on an internal business note, Assistant Editor Kelleigh Welch has outgrown us and moved on to become managing editor of sister title SCN. We thank her for all her hard work and we miss her already. Still, we congratulate Kelleigh on a well-earned promotion.

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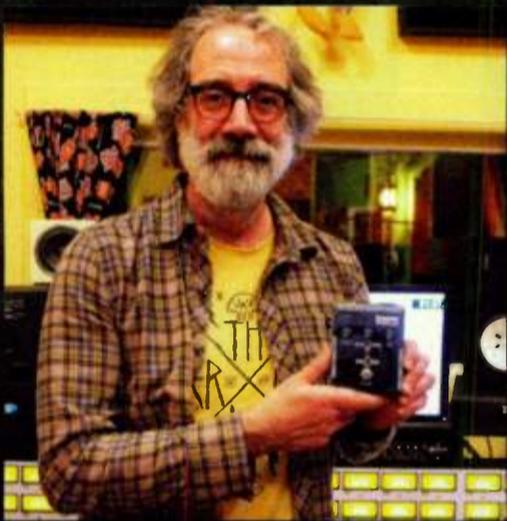
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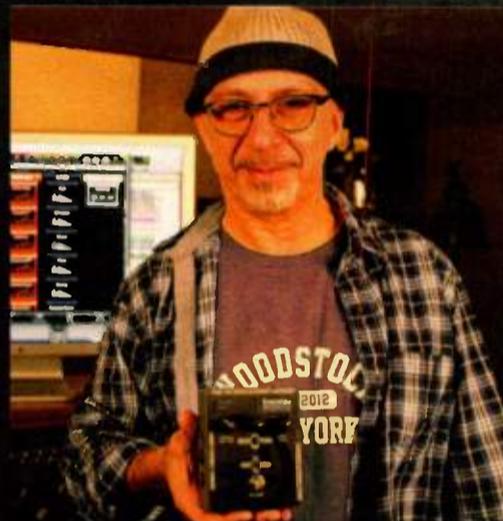
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Avid Pro Tools

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ATC  
SCM20ASL Pro mk2 (pair)

Focal  
SM9 (left)

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Collector's Edition

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241

Blue Microphones  
Bottle

Audio-Technica  
AT5040

Manley  
Gold Reference Stereo

## PROCESSORS



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Model 7

Rupert Neve Designs  
Portico II Channel

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# AES Sets Agenda For Future Of Audio

HOLLYWOOD, CA—The Audio Engineering Society, which will host its 57th International Conference on March 6–8, 2015, in Hollywood, CA, has published its preliminary Program of Events centered on the conference's theme: the Future of Audio Entertainment Technology.

This conference will bring together researchers, acousticians and engineers to address the current and future audio needs of cinema, television and online media. Scheduled to take place at the TCL Chinese 6 Theatres in Hollywood, the Program will cover a range of topics for professional audio, including audio design for cinema, low-frequency management, immersive and 3-D audio, object-based workflow and more. Co-chaired by Brian McCarty and Dr. Sean Olive, the program will delve into the growing number of disparate audio formats and chart a course for the delivery of these for-

mats to the consumer—in the cinema, at home, or from their online devices.

Following the keynote address on Friday morning by Avid Chairman, President and Chief Executive Officer Louis Hernandez, Jr., Dr. Floyd Toole will give the presentation "Acoustics for the Theater and Home: Moving Forward on a Foundation of Common Acoustical Science." Program areas for the day will include papers that explore how film sound is evolving, including "Audibility of Comb-Filtering Due to Cinema Screens" (Holland, Newell, et al.); "Electro-acoustic measurements on cinema B chains in Australia" (Murphy, Krix); and "Equalizing Effects of Perforated Movie Screens and the Future" (Leembruggen). Workshops that also hone in on cinema sound issues



are those on Dialogue Intelligibility, with presentations by David L. Smith of Bose Corporation and Academy Award-winning film sound mixer Lon Bender.

The presentations on Sunday, March 8, will be entirely dedicated to the study of immersive sound, with panels and papers such as "Cinema Immersive Audio" co-sponsored by the Society of Motion Picture & Television Engineers (SMPTE), and "nouVoson: Public Radio Distribution of Immersive Audio" (Radio France). The implications of low-frequency energy (LFE) across all content distribution platforms will also be examined in the workshop

"Low Frequency Issues: Cinema/Home/Internet," featuring input from acousticians from Charles M. Salter Associates, NASA and Sydney University. Three separate papers—"Low-Frequency Sound Insulation in Post Production" (Miyar, Begault); "Enhanced LF Sound Reproduction in Cinemas" (Hill, et al.); and "Considerations for the Generation and Measurement of Low Frequency Effects in Cinema Rooms" (Newell, Holland)—will also be presented.

"This conference will explore the latest issues facing audio professionals today in regards to cinema, television, online content and more," stated Bob Moses, AES Executive Director. "AES continues to provide the most comprehensive information for our members and attendees of events such as the Future of Audio Entertainment Technology Conference, and it continues to support our mission: If it's about audio, it's at AES." AES 57th Conference [aes.org/conferences/57](http://aes.org/conferences/57)



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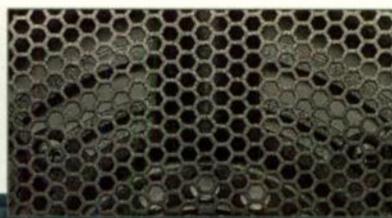
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## GC Pro/Guitar Center Hit By Layoffs

WESTLAKE VILLAGE, CA—A wave of layoffs has hit the upper management of Guitar Center and its pro-AV arm, GC Professional. Across all of Guitar Center, the overall reduction includes 43 corporate positions, primarily at the corporate offices in Westlake Village, CA, plus an additional 28 field management positions.

Among those affected at GC Pro are Rick Plushner, vice president of GC Pro, and an unknown number of regional managers. Plushner had been with the company since 2005, when he joined

as general manager of GC Pro and rose through the ranks to be appointed VP in 2011.

As a result, the reporting structure for GC Pro has changed; a Guitar Center spokesperson told *Pro Sound News*, "Through the recent changes to the corporate and field supervision staff, Guitar Center Inc. will continue to focus on professional sales through GC Pro. Going forward, GC Pro will be reporting directly to the Senior Vice President of Services rather than through the stores in order to provide more targeted outside sales services to businesses and music professionals."

Michael Amkreutz, executive vice president, Marketing, Merchandising and E-Commerce, addressed the overall reductions in management in a statement to the press last week, remarking:

"After a comprehensive evaluation of our staffing levels, including a detailed benchmarking of staffing levels by function and department compared to similar size specialty retailers, Guitar Center's leadership team made the difficult decision to reduce corporate and field supervision staff. The reduction included less than one percent of the

overall workforce and consisted of reductions at the corporate offices in Westlake Village and field management positions. This action was designed to create a more effective and efficient organization and was based on functional area. Despite this reduction, we continue to actively recruit for a variety of positions in Westlake Village that are matched with the needs of our ongoing growth plans.

"Guitar Center thanks these individuals for their dedicated service and we all wish them the best in their future endeavors.

"There are no plans to reduce staff at our 260-plus stores. Our customer base is strong and for them, business will continue as usual. Our store opening and remodeling program continues, as does our ongoing dedication to the opportunities we offer musicians—unparalleled inventory and selection, clinics, lessons, repairs, our nationwide searches and competitions and unmatched service every day. In spite of how difficult these decisions were to make, and the challenges that these reductions present to some of our dedicated associates, this restructuring was made to put us in a more positive position to serve our customers and vendors."

Guitar Center  
Guitarcenter.com

## Executive Moves at PreSonus

BATON ROUGE, LA—PreSonus has promoted its COO Stephen Fraser to chief executive officer as former CEO Jim Mack has left the company. Meanwhile, founder and former Chief Strategy Officer, Jim Odom will become president.

Kevin Couhig, board chairman for PreSonus, said, "We believe Stephen is ideally suited to lead PreSonus forward as Chief Executive. In his five years as PreSonus COO, he has developed highly effective strategies backed by strong operating skills and relentless execution. Outgoing CEO Jim Mack will be a 'tough act to follow', but we're confident that Stephen will continue a great track record as CEO."

"At the same time, we are delighted that Founder Jim Odom has chosen to take an even more active day-to-day role, concentrating on building relationships at the sales, distribution, and technology levels," noted Couhig.

New CEO Stephen Fraser's career began in

corporate banking at Bankers Trust Company and he held senior positions at Credit Du Nord and Banque Bruxelles Lambert, where he was head of Corporate Finance. His post-banking career included senior positions as ICE PLC Managing Director, and president of the U.S. operations of sister company Lenlyn Limited. In 2004, Fraser joined Behringer Group, where he was president of the North America subsidiary before moving to Singapore as Behringer Group COO and then Chief of Staff. Fraser joined the PreSonus team in January 2010.

"I have the privilege of working with a very strong management team here at PreSonus," said Fraser, "Combined with our unique technology and an outstanding industry reputation, I anticipate strong growth in the future.

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**SIMPLY SUPER**—Carrying the banner for the simplistic cool of rock n' roll, Lenny Kravitz's comparatively low-key performance (in stark contrast to all the impressive projection, lighting and even dancing sharks in duet-mate Katy Perry's Super Bowl half-time extravaganza) found him belting into an Audio-Technica Artist Elite 5000 Series Wireless with AEW-T6100a Hypercardioid Dynamic Handheld Microphone/Transmitter, placed atop an Atlas Sound mic stand, all the while playing the first of Gibson's new 59 Black Over Flame Top series guitars.

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## Winter NAMM 2015 Sets Records

ANAHEIM, CA—Winter NAMM 2015, held January 22 to 25, was dubbed by the organization as “the largest and most inclusive event in the National Association of Music Merchants’ 114-year history.” The 1,621 exhibiting company count was cited as a record number, and a 6% increase over 2014’s NAMM Show exhibitor count.

The number of new exhibiting companies more than doubled from 2014, as 331 companies showed at NAMM for the first time. These new brands made up 18% of the total exhibit count.

A mix of NAMM member buyers, exhibitors and their invited guests, NAMM’s Generation Next and Music Education Day participants (col-

lege music students and school music teachers) along with media resulted in 99,342 NAMM Show registrants, what NAMM says is the largest gathering in NAMM Show history. That total included an 11% increase in international registration and a 2% increase in buyer numbers by NAMM’s count.

“In an unpredictable and chaotic marketplace, the NAMM Show has become the reliable and predictable platform where our members can come for business, education and inspiration,” said NAMM President and CEO Joe Lamond. “From fledgling entrepreneurs to the most established brands, everyone here has an equal shot. The industry showed up with unparalleled energy and we hope they are leaving better prepared for success in the new year.”

Among the professional product manufacturers exhibiting as NAMM was Avid Technology. “We’re able to see all of our audiences at NAMM from students to studios to major media companies, engineers and producers,” said Jennifer Smith, CMO, Avid. As part of their NAMM outreach, Avid featured demos with musical icons including Dave Mustaine, Butch Vig and Randy Jackson.

From the other side of the globe, Robert Wilson of the U.K.’s Sound Technology uses NAMM for market analysis. “We attend the NAMM Show to find out what the latest trends are and to generally stay abreast of the industry—it’s a very quick-changing industry. This is the place, the environment made especially for checking in.” The global reach of NAMM grew, with 13,208 international registrants traveling to Anaheim from abroad, an 11% increase over 2014. The count of international exhibitors topped 600 companies.

Program content at NAMM was also varied and star-studded. Apple Co-founder Steve Wozniak helmed “the best-attended NAMM U session in history,” according to NAMM, stating in part, “Music is like a magic dust bringing love to people.” Chris Stuenkel, a buyer for retailer Austin Bazaar noted that Wozniak’s session “Inspires you to see what you can do, what a big impact you can have.” Artist Moby not only picked up the Music For Life Award, NAMM’s highest honor, but also shared his perspectives on the creative process with college students. Evening award events ranged from the 30th Annual NAMM TEC Awards featuring Slash and Nathan East to the She Rocks Awards featuring Colbie Caillat and The Bangles added to the trade show’s allure.

NAMM returns to Nashville’s Music City Center for its summer session July 9-11, 2015. NAMM Musikmesse Russia will be held September 10-13, 2015, with ProLight+Sound NAMM Russia September 10-12. The 2016 Winter NAMM Show returns to Anaheim January 21-24.

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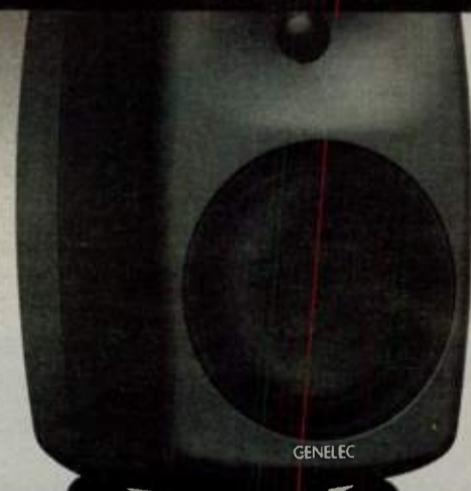
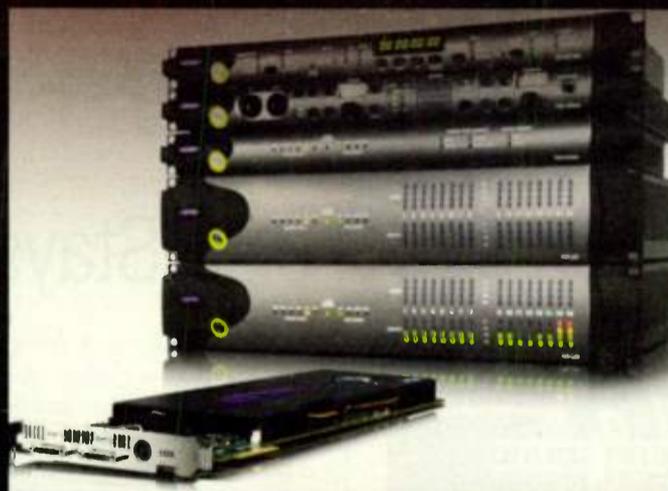
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## Bringing The Pope To The Masses

PHILIPPINES—When Pope Francis visited the Philippines in mid-January, hundreds of thousands of followers came out to hear his words. Regional live sound providers Montejo Sound and Modular Display, Inc. of Quezon City, were faced with multiple events, including covering nearly 35 acres for a mass at Romualdez Airport.

Modular Display's president, Alvin Quisumbing, and his team had planned to mix FOH on a PreSonus StudioLive 32.4.2AI console, with a StudioLive RM32AI rack-mount digital mixer as the backup. However, a threatening typhoon convinced them to use the more easily protected rack system at FOH.

PreSonus  
presonus.com



A PreSonus StudioLive 32.4.2AI console was the backup for the Pope's mass at Romualdez Airport in the Philippines.

## K-array Hits The Slopes

AUSTRIA—Held annually on the slopes of the Kitzbuehel Ski Area in Austria, the Hahnenkamm Downhill and Slalom Races make for one of the most challenging and dangerous ski competitions in the world. More than 22,000 fans come out each year to watch top skiers fly by at more than 85 MPH on the 1,665-meter Ganslernhang slope.

Ensuring everyone can hear the event is local rental company Murdock Event & Media, which assembled a large production team for this year's races. Key to the effort was a new K-array Firenze Series loudspeaker system; previous K-array systems had been used for notable ski events like the Val Viemme in Italy, but the Firenze Series was only launched this past October, making this the first time the new line would face six days of extreme weather—including sub-zero temperatures and snow—at a major event.

Ultimately, Murdock Event & Media fielded a system based around the Firenze Series KH8 Line array touring speaker and KS8 subwoofers, flying a line of 6 KH8 units and three KS8 units with four KH15s used for side fill.

The Firenze series' software allowed Klaus Hausherr of K-array's technical concert team to make digital calculations and configure the



A K-array Firenze Series system covered the Hahnenkamm Downhill and Slalom Races in Austria.

speaker using FIRmaker software, which then calibrated the onboard FIRfilters to direct the sound around the difficult terrain. Making use of the system's digital acoustic steering capabilities, the audio team hung the array at the base of the slope, shooting audio up the mountain to cover the required area.

Load-in for the system started at 7:30 a.m., and the system was hung and running by 11:00 a.m. During the set-up, Hausherr used laser measurement tools to determine the exact dimensions of the site. Starting out with pre-sets within the system's Armonia software, he used the measurements he'd made to fine-tune the system. "600 kg [1,323 lbs] and six

boxes only for a system able to push a clear sound over 200 meters is really a whole new frontier," he remarked.

Stefan from Murdock also commented, "The system was ultra reliable even during the blizzards we encountered at the event. With the steering of the new Firenze series, we can keep the audio system out of sight, making more room for the fans. We loved the KH15s used for side fill; they supported the Firenze system to give it more than we have ever heard before at this event."

L&M Light & Sound (U.S. K-array distributor)  
lmsound.com/k-array

K-array  
k-array.com

## d&b Stays Up All Night

CAKOVEC, CROATIA—A favorite night spot in Cakovec since opening in 1998, The Arcus Cafè and Night Bar recently got an update that included a d&b audiotechnik system as well as modern decor.

Davor Files from ELTEL, the sales partner for d&b audiotechnik's Croatian distributor, Sunflower, noted, "The Arcus Cafè is quite an intimate space—90 square meters. The performance space for the DJ is in the center of the room, so we opted to incorporate the subs into the plinth itself. The choice there was for 18S-SUBs from the d&b xS-Series. Their compact construction doesn't compromise their performance and makes them perfect for this sort of environment.

"For the loudspeakers, we knew the E8s from the d&b E-Series would be perfect for the job. They are a two-way multipurpose loudspeaker and the facility to rotate the horn through 90 degrees is always helpful when you are installing a system in a space like this. The club generally hosts DJ



The Arcus Cafè and Night Bar in Croatia recently got an update that included a d&b audiotechnik system as well as modern decor.

performances, but live music acts also use the venue, so we wanted a system that could be flexible and versatile enough to accommodate this."

Tomislav Koran from Sunflower was involved in the final design decisions: "Although this is quite a small space, the glass and gloss finishes and the rooms leading off make for, potentially, a fairly tricky design."

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# Seen on the Scene at Winter NAMM 2015

BY PSN STAFF

ANAHEIM, CA—The *Pro Sound News* team was on the ground at Winter NAMM in Anaheim, CA, taking in the sights, checking out all the latest equipment that debuted, talking with the industry's movers and shakers, and more. Here's just a little of what we saw—much of which we also shared on Twitter (@prosoundnews) and Facebook (facebook.com/prosoundnews).



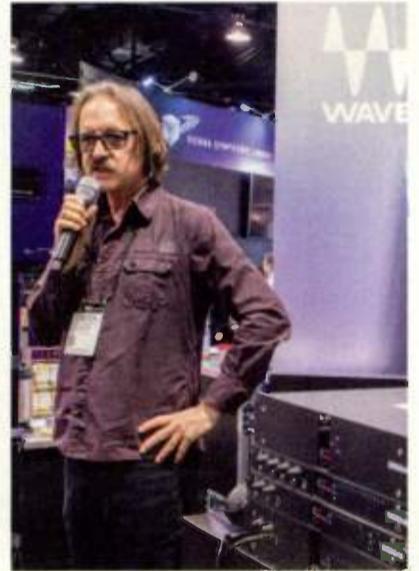
It was no exaggeration to say that the Anaheim Convention Center was packed for the duration of the show.



While Kevin Alexander, VP of Business Management MI & HD at TC Group (right) looked on, Thomas Valter, V.P. of Business Management, Broadcast & Production, discussed TC-Helicon's MP-76 microphone, which lets users control vocal effects via buttons on the mic itself.



Greg Beebe, president of Sennheiser Electronic Corporation in the U.S. (right), and 1990s UK teen-pop star Chesney Hawkes debuted the D1 2.4 GHz digital wireless microphone, intended for applications requiring up to eight systems.



Producer Butch Vig discussed his collaboration with Waves to create the Waves Butch Vig Vocals plug-in, basing it on his work with such artists as Nirvana and Smashing Pumpkins.



Mastering engineer Gavin Lursen (Alison Krauss/Robert Plant; Queens of the Stone Age; T-Bone Burnett) extolled the virtues of ATC's SCM45A midsize 3-way nearfield monitors.



George Clinton, at the show to promote his new book, the extensively titled *Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard on You?: A Memoir*, wowed the crowds during a free concert at the close of Friday.



The view at the Allen & Heath booth centered around the new Qu-Pac ultra compact digital mixer, a scalable solution that offers front panel and touchscreen control, custom settings and Cat 5 expansion up to 38 inputs.

From The Pro Sound News Blog:

**RADIO SHACK GOES THE WAY OF AMERICAN LEISURE**

Reviews editor Strother Bullins recently took a look at the announcement that Radio Shack has declared bankruptcy, asking what it may mean for American ingenuity in the long run:

Skimming the *Wall Street Journal* last night, I came across Christopher Mims' insightful article on RadioShack's demise, "Radio Shack Suffered as Free Time Evaporated," in which he traces its decline alongside the steady decline of leisure time amongst average, middle-class Americans. To me, this theory makes all the sense in the world, and it even explains some other disturbing trends I've observed in our modern pro audio industry but just couldn't put my finger on.

Read it and consider: Is RadioShack our canary in the coal mine? Yes, there are the pros, and the "pro" stores. But where did the pros come from, and how did they hone their skills? Most likely, copious amounts of good old, healthy free time.

Personal, not-for-profit projects require blocks of free time—to think, to experiment, to create. And electronic projects—whether one, 150-in-one or literally thousands over a lifetime—require time as well as a ready source of both components and inspiration. In RadioShack, we're losing a big one, and I hope its replacement isn't more ubiquitous tech specifically designed for multi-tasking and saving time—and more time at work.

For the full post, visit [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)



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few we recently shared; get their links at [prosoundnetwork.com/mar2015](http://prosoundnetwork.com/mar2015)

- ▶ Grammy-winning engineer Elliot Scheiner gets profiled for his work...designing car audio systems for Acura.
- ▶ Is Wallingford, CT's Oakdale Theatre violating noise ordinances? Live Nation & town's sound studies disagree.
- ▶ Catamount Studios (Cedar Falls, IA) named to Iowa Rock and Roll Music Association's Hall of Fame.
- ▶ Extensive profile of producer/engineer John Palladino, who just died at 94 (Sinatra, Steve Miller, many more).

video vault



Take Your Pick

There's lots to choose from this month in the Video Vault! See Ryan Lewis (of Macklemore &...) discuss acoustic treatments for his new studio; watch engineer Carl Nappa (Run-DMC, LL Cool J) teach students the audio ropes at Extreme Institute by Nelly; get a tour of University of Mobile's new student recording facility; or check out Eric Church telling CBS News how he values his touring crew. Catch the clips and get more info at [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)



BLOGGINGS

**AN EXTENDED LOOK AT WINTER NAMM 2015**

The Pro Sound News team was all over this year's NAMM Show in Anaheim, CA, sharing the sights with followers through an endless stream of photos on Twitter and Facebook. Check out the sights and sounds of the show, complete with major gear announcements, amusing moments, and celebrity appearances by mega-producer Butch Vig, Godfather of Funk George Clinton, mastering engineer Gavin Laursen, Apple Computer inventor Steve Wozniak, Depeche Mode's Martin Gore and 1990s UK teen-pop star Chesney Hawkes.



**AUDIOBOOKS BOUNCE BACK**

Vinyl records aren't the only recorded format rebounding these days; the often overlooked world of audiobooks, too, has been experiencing a renaissance in recent times, powered by advances in consumer technology and a public that's rediscovering the power of the spoken word. Today, while CDs still comprise roughly 40 percent of the audiobook market, the advent of cheaper downloads and specialized smartphone apps has helped the industry explode, hitting \$1.2 billion in sales during 2012.



Find these blog posts at [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)



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## Voice Control

BY STEVE HARVEY

NEW YORK, NY— As an experienced voiceover artist, Claudine Ohayon, an East Coast-based film and television actress and an Emmy-winning producer, has developed a flexible vocal style ideally suited for anything, from national TV and radio campaigns to audio books. At the end of last year, Ohayon flew to Los Angeles to work as the live announcer on the very first telecast, on CBS, of the Hollywood Film Awards, which also featured pre-recorded pre-show and post-show tracks, in addition to roll-ins, sponsor tags and bumpers, which she produced at her home studio.

Like many voiceover artists who started out working in the recording studios of New York, Ohayon frequently used, and quickly developed a preference for, the Sennheiser MKH-416 microphone. She pairs the short shotgun with Universal Audio's Apollo interface in her home studio, where she also has large diaphragm condenser microphones from Audio-Technica and CAD available. The facility, featuring a custom iso booth with Auralex acoustic treatment, is centered on an Avid Pro Tools 11 workstation.

"I love the way my voice sounds when I use it," she says of the MKH-



Voiceover artist Claudine Ohayon at the Avid Pro Tools rig in her home studio.

416, "but I had to find a way of de-essing my natural sibilance which, depending on the text, it occasionally emphasizes during the recording process. It was tricky; the MKH-416 put my vocal quality and delivery right where I wanted them, but the sibilance was an off-putting byproduct."

Ohayon previously worked with a producer who had introduced her to the Oxford SuprEsser plug-in from

Sonnox. "I learned that it instantly eliminated the problem without compromising my performance. I've got a preset which generally gets me exactly where I want to be. Depending on the script, I can perform additional tweaking by honing in on extraneous sibilant frequencies to shave away superfluous esses. It's now an indispensable tool in my studio," she reports.

Over the years, Ohayon, who is represented by the William Morris Endeavor Agency, has voiced promos for networks from ESPN to VH1 while building a resume of commercial clients that includes Mastercard, Disney World, Pillsbury and many, many other brands. She voiced several roles in a variety of full-length and short animated features, and has appeared on-screen in live action features, including under the direction of Woody Allen. She also worked for many years as an independent producer-writer-director at WingTip Productions with A&E, CBS, the Biography Channel and other networks.

The audition process has evolved over the years, she says: "When I first started in the business, I'd make visits to Manhattan casting agencies where I would record and edit my auditions on site. There was a casting director present who would help me polish and focus my delivery. These days, I'll receive an email from my agent with the specs for an audition, record and edit a demo myself in my studio, and send it to the agency as an MP3 file."

Ohayon auditioned for the Hollywood Film Awards, a Dick Clark Production hosted at the Hollywood Palladium, by recording several different versions of the show's introduction, she reports. "Using my entire Sonnox production chain, I delivered the audition and I got the job. I think the Sonnox plug-ins I used on those recordings really helped me deliver a great performance. My family DVR'd

*(continued on page 26)*

## The Ongoing Evolution Of Studio Management

BY JOEL STONER

BURBANK, CA—When I was in college back in the 1980s, one of my studio production teachers told the class to go to the office store and buy a Rolodex and fill it up. It was an actual graded assignment that seemed novel at the time, but it taught the importance of keeping track of your contact info in a business where "who you know" makes all the difference. I added another dimension to the standard alphabetization by marking the top edge of each card in designated columns for 'studio,' 'producer,' 'engineer,' 'musician,' making it easy to find what I was looking for. I thought it was pretty clever, and so did my teacher. That assignment planted a seed that has grown into a pretty big tree.

After college, I got a job at a growing studio in LA that initially had one room, but then grew to four, then seven. These were all

scheduled in a giant custom-made book, a page for each day, and full of scribbles and eraser marks.

As I headed out into the world as an independent engineer, I saw other studios used custom-stenciled whiteboards to go along with their big books. I always wondered how they'd look back at their history since it was eventually reduced to a smear of dry erase dust. But I was there to engineer, not run their business.

I needed to make invoices for the jobs I was doing. I designed a decent-enough invoice in Word and had it made into carbonless copy paper so I could give a copy and keep copy. I got tired of writing the same info at the top for my repeat customers right around the time I got my first computer. With a copy of FileMaker Pro, I made a basic invoicing database that connected to a contacts database.

My mind exploded as I came



Joel Stoner (left) with the staff of Burbank-based AlterMedia.

to the realization that there needed to be a universal solution for this problem every studio and engineer faced. I started working day and night, obsessively, on a collection of studio-oriented databases. I would literally dream about the connections between contacts

and phone calls, projects and all the items inside it, and how they referred to specific rooms, equipment, media, people, or services, tapes, track sheets (remember?). All of these had their own properties, and of course, rates, all of which

*(continued on page 27)*

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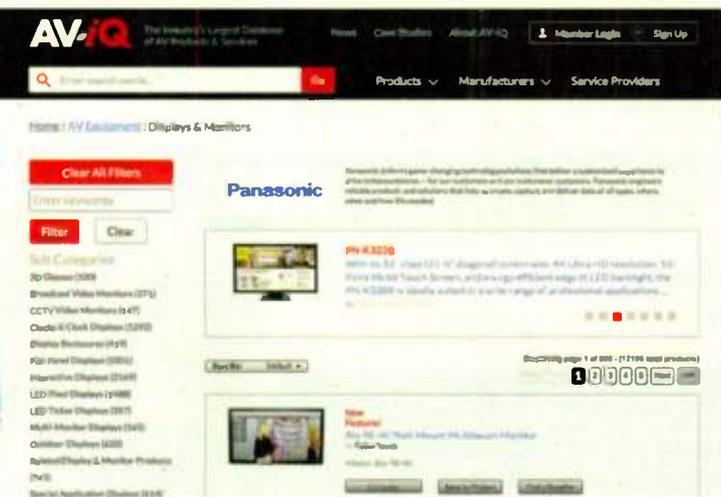
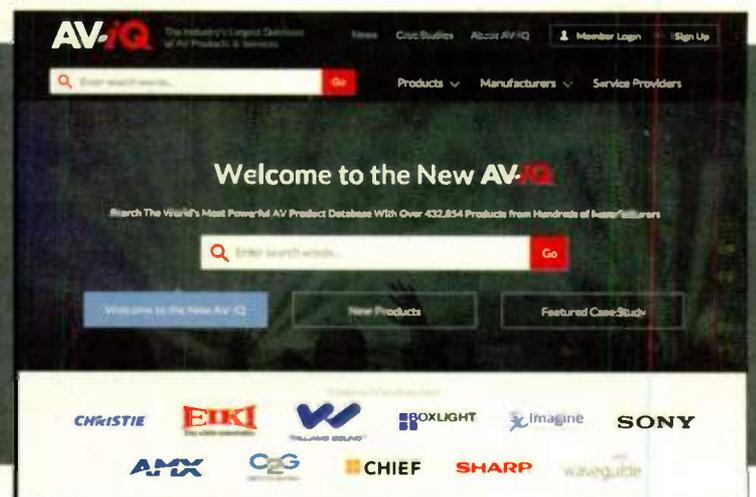


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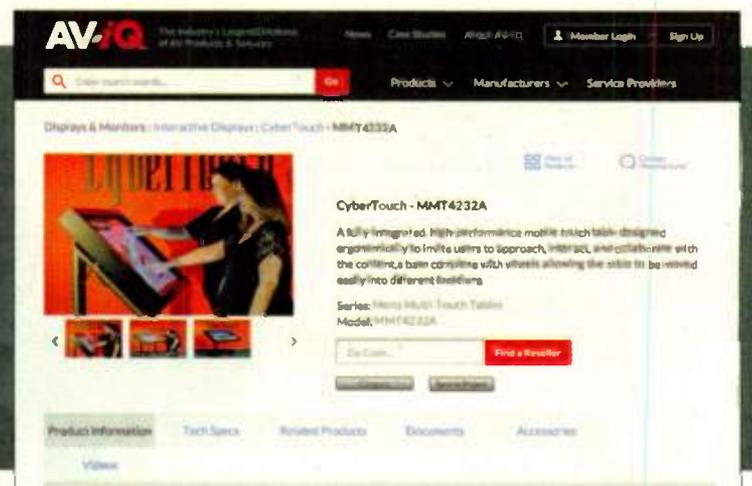


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# Bridging Creativity And Control

BY STROTHER BULLINS

CAMBRIDGE, MA—In 2009, audio engineer and educator Owen Curtin gathered a team of former students and colleagues to relaunch Cambridge MA's Fort Apache South—a classic recording facility in the greater Boston area—as the Bridge Sound & Stage. However, this was no mere renaming and reopening. They turned the main control room on its ear, placing an 88-key hammer-action keyboard where its analog console used to be.

"When you sit at mix position, it's at two ultra-wide, 28-inch displays, just slightly wider than the keyboard," begins Curtin. "When people come into the studio, they don't find an engineer sitting in front of a mixer; they find a *player* sitting in front of a piano. All out-board gear, patching options and so on, are at waist level. What the client really sees is a musician at the helm. And it's gorgeous."

This unique design, Curtin explains, better serves the modern, DIY-minded artist. Yet the Bridge offers the best amenities of a classic commercial studio: first and foremost, a knowledgeable staff plus desirable world-class analog flavor, luring self-recording types to venture into a collaborative and creative community.

This all started, he explains, by taking a new approach to his first commercial control room. "In my first studio—with a big console and an Pro Tools HD|3 rig in a tiny mix space, around 100 square feet—I saw a real need for a monitor controller-based studio rather than a traditional, console-centric one. It had to work seamlessly with my HD system, too."

Rather than shopping for a con-



The Bridge's dual 28-inch displays and 88-key piano surface now reside at mix position, where Fort Apache South's analog console was the former anchor.

troller, he simply decided to build one to best meet his needs. "I thought, 'Why not just build a monitor controller with talkback, mono summing, VU metering just like I want it?' That was my first foray into DIY audio; it opened up my workspace and imagination. By the time I got [the controller] working, though, I'd already shut down that space and moved to a bigger studio where actually we needed a console. But that experience stuck with me and re-emerged here at the Bridge."

While a traditional console was definitely "out" for the main studio at the Bridge, so were all the "standard" controllers, too. "I don't really see the need for 24-fader boards, as you can't touch all 24 faders," tells Curtin. "And I also don't want to learn all new key commands. You inevitably walk away from that controller and then you're home on the laptop, on the road, or at another studio trying to learn that layout. Day in and day out, [a traditional controller] didn't make sense."

Curtin ultimately settled up-

on audio designer Colin Broad's TMC-1 TFT Remote Control for XMon ([colinbroad.com](http://colinbroad.com)), "the analog end of the Avid Icon and D-Command Series," he explains. "Three months ago, Colin released a prototype and I was his first sale. I'm really happy with it. It has two listen-back mics, two talkback mics, and playback for the studio loudspeaker system, all controlled by a 4- x 6-inch box with a big volume knob with custom switching and LED feedback."

Feeding the main studio's 56 channels of Pro Tools are 40 boutique preamps and a subsequent 40 boutique EQs. "When you plug into the snake, you're normalised through

that chain," Curtin explains. "You can patch anything, but there's a normal pass through. Besides these custom paths, there is incredible room for expansion."

Curtin and his core team—co-owner, chief engineer and producer Janos Fulop and house engineer and studio manager Alex Allinson—utilized the extensive square footage of the former Fort Apache South to build out a B room, which has already proven to be a wise move. "When we first moved in, the live space was tremendously huge," recalls Curtin. "We had one control room and massive live space, which we divided to make a second control room and kept a third of that for a lounge. Our small B room is a great 'feeder' room. It's provided a low budget way to work here—\$35 an hour, which is the same as most basement studios, except here, someone is backing up your files, someone is answering the phone, you can pay with a credit card, etc., and you're working with professional engineers in a professionally maintained space. It's brought in clients that can't afford the big room, but that extra traffic has driven more clients to our big room as they see the potential for making an even better record. It's been great for business and was perhaps the most important improvement we made."

The Bridge Sound & Stage  
[thebridgesoundstage.com](http://thebridgesoundstage.com)

STUDIO: THE BRIDGE SOUND & STAGE OWNER:  
OWEN CURTIN LOCATION: CAMBRIDGE, MA

There's more ▶ See the Bridge's boutique preamp and compressor list as well as its recently-completed overhaul in pictures at [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)



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## Ohayon

(continued from page 22)

the show, and when I listened back, I was really happy with the results.”

The software allows Ohayon to really zero-in on problem frequencies. “Occasionally, I’ll use two SuprEssers—one for the esses up at around 7 kHz, and then another down much

“These days, I’ll receive an email from my agent with the specs for an audition, record and edit a demo myself in my studio, and send it to the agency as an MP3 file.”

Claudine Ohayon

lower, around 200 Hz or so, to soften or eliminate some of the plosives,” she says.

The lower frequencies typically don’t require as much attention. But, she adds, “Occasionally I need

to read closer to the mic to get more intimacy or warmth out of my voice. That recording style has a propensity to pop some particularly powerful plosives, and that’s where the lower Hz SuprEsser shines. I also use Sonnox’s Oxford EQ to remove any unnecessary low end. By switching on a filter, I can take out as much bottom as I need—I just push it up until it sounds good.”

But the Sonnox suite offers more than just the SuprEsser. “Sometimes I’ll use the Oxford Dynamics with a little compression, but my favorite tool is the Oxford Limiter. The voice-over world is extremely competitive; I’m often competing with literally hundreds of other artists for the same job. Producers and clients review all these MP3 demos on their computer speakers. They’re listening for a special voice to deliver their copy in the most effective way. Having the Oxford Limiter on my track really helps my performance register. It’s never distorted and it keeps it clean and bright. Every little bit helps to kick the presentation up that extra notch.”

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## Avid Artists Grab Grammys

BURLINGTON, MA—Grammy Awards were presented at this year’s ceremony to numerous artists, producers and engineers that used Avid’s MediaCentral Platform and Artist Suite creative tools for music production.

Avid audio professionals created Grammy Award winners including Album of the Year and Best Rock Album *Morning Phase* by Beck, and Record of the Year and Song of the Year, “Stay With Me” (Darkchild Version), by Sam Smith.

Other Grammy Award-winning projects by artists, producers and engineers who use Avid solutions in their studios included Best Pop Solo Performance “Happy” (Live), by Pharrell Williams; Best Rock Song, “Ain’t It Fun,” by Paramore; Best Pop Vocal Album, *In the Lonely Hour*, by Sam Smith; Best Rock Performance, “Lazaretto,” by Jack White; and Best Urban Contemporary Album, *Girl*, by Pharrell Williams.

Avid  
avid.com

## Management

(continued from page 22)

would flow out to the invoices I originally started with. Features, buttons, fields, screens, print outs.... It seemed that everything in the studio universe was connected in 3D space much like the cells of our brains, or like the blocks of a Rubik's Cube, with each facet spinning around in relation to the others in infinite combinations, yet all connected.

Then came the era of the ADAT, with Pro Tools sneaking up behind. The democratization of studios was at hand—everyone was building studios, and the need for the product of my obsession was growing right alongside the pace of change. That change not only multiplied the number of studios, but also increased the places they were found—specifically, most large corporations, universities, city, state and federal government entities, militaries—they all started building audio and video production studios. These 'new breed' studio owners were more interested in the 'business' part than the 'studio' part, and needed something better than dry-erase smudges and big books filled with eraser dribbles. They needed statistics—usage reports, budgets versus actuals, profit versus loss, monthly/weekly statements, hooks to other accounting software.

The changes kept coming. Digital media asset management. Metadata. The need to link and launch files, deliver them electronically, tie the calendar into the larger corporate calendar or sync with Google Calendar. Notifications. Export the invoices or summary reports to third-party accounting software, handle large-volume equipment rental workflows, high-end film budgeting—the needs list went on and on.

Accessibility: "I'll check the book when I get to the studio" has been replaced by clients wanting/being able to request time from a website, to the managers being able to get those requests on their phone and accepting them as projects that get created back at the studio. Studios with multiple locations can now all be on the same web-accessible 'private cloud' database at the same time. For staff, a computer or phone—and maybe soon a watch—have now replaced that old punch clock.

Creativity: One thing about creative people is they're so damn creative. Everybody wants their stuff to look and feel and even operate in a way that matches their particular version of cool, or even just their particular creative workflow. Cloud-based project management applications have

"One thing about creative people is they're so damn creative. Everybody wants their stuff to look and feel and even operate in a way that matches their particular version of cool, or even just their particular creative workflow."

some great advantages for formulaic, rigid processes like accounting and shopping carts and Facebook, but today's 'bleeding-edge' creative studios are using locally installed software that lets them all have unique inter-

faces and functions that meet their ever-evolving needs, and helps them grow toward tomorrow's opportunities, no matter where they are. AlterMedia studiosuite.com

Joel Stoner is the creator of Studio Suite studio management software, and the Founder/CEO of AlterMedia, Inc, a company that focuses on the unique business management workflow needs of media production facilities.

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**ARTIST:** THE SCORE  
**SONG:** "OH MY LOVE"  
**LABEL:** SELF-RELEASED  
**PERSONNEL:**

**Produced by:** Edan Dover, Eddie Anthony  
**Engineered by:** Edan Dover, Eddie Anthony, Jeff Juliano  
**Studios:** Home Studio (Studio City, CA)  
**Mastered by:** Brad Blackwood  
**EQUIPMENT NOTES:** Steinberg Cubase; Yamaha NS-10 studio monitors



**ARTIST:** EMILY HEARN  
**ALBUM:** HOURGLASS  
**LABEL:** AWARE MUSIC  
**PERSONNEL:**

**Produced by:** Chad Copelin  
**Engineered by:** Chad Copelin; Mark Goodell  
**Studios:** Blackwatch (Norman, OK)  
**Mastered by:** Dave Cooley  
**EQUIPMENT NOTES:** Neve, API, Altec pres/comps/EQs; Avid Pro Tools; Yamaha NS-10; Bag End studio monitors



**ARTIST:** 36 CRAZYFISTS  
**ALBUM:** TIME & TRAUMA  
**LABEL:** SPINEFARM RECORDS  
**PERSONNEL:**

**Produced by:** Steve Holt  
**Engineered by:** Steve Holt  
**Studios:** High Holtage Sound (Portland, OR)  
**Mastered by:** Steve Holt  
**EQUIPMENT NOTES:** API, Focusrite pres; Apogee converters; Avid Pro Tools; Alesis, Yamaha studio monitors



**ARTIST:** TERRY MANNING  
**ALBUM:** HEAVEN KNOWS  
**LABEL:** ECR MUSIC GROUP  
**PERSONNEL:**

**Produced by:** Terry Manning  
**Engineered by:** Terry Manning  
**Studios:** Compass Point Studios (Nassau, Bahamas)  
**Mastered by:** Terry Manning  
**EQUIPMENT NOTES:** TAB-Funkenwerk V78M pres; Custom console with SSL 4000 bus; Avid Pro Tools HD 32 I/O; Event Electronics SP-8, SP-6 studio monitors



**ARTIST:** DISCIPLES OF BABYLON  
**ALBUM:** WELCOME TO BABYLON  
**LABEL:** SYMBIOTIC RECORDS  
**PERSONNEL:**

**Produced by:** Andres Torres  
**Engineered by:** Adrian Trujillo, Andres Torres  
**Studios:** Sound Factory (Hollywood, CA)  
**Mastered by:** Joe LaPorta at Sterling Sound Mastering (New York, NY)  
**EQUIPMENT NOTES:** Custom API console with Flying Faders; Avid Pro Tools HD|3 Accel (48 x 48); Yamaha NS-10 studio monitors



**ARTIST:** ONE WAY MIRROR  
**ALBUM:** CAPTURE  
**LABEL:** PAVEMENT ENTERTAINMENT

**PERSONNEL:**  
**Produced by:** David Potvin  
**Engineered by:** David Potvin  
**Studios:** Dome Studio (Angers, France)  
**Mastered by:** David Potvin  
**EQUIPMENT NOTES:** Amek Angela I, Custom Hudson CSL console; Avid Pro Tools HD; Yamaha NS-10M, Genelec 8030A, 7050B studio monitors



**ARTIST:** SHASHATY  
**ALBUM:** BRIGHTER DAY  
**LABEL:** AHI RECORDS  
**PERSONNEL:**

**Produced by:** Steve Oliver  
**Engineered by:** Steve Oliver, George Landress  
**Studios:** Westie World Studios (Banning, CA); Emily's Basement (Hollywood, CA)  
**Mastered by:** Dave Donnelly at DNA Mastering (Burbank, CA)  
**EQUIPMENT NOTES:** Roland VS-700 console; Cakewalk Sonar X3, Avid Pro Tools; Yamaha, KRK studio monitors



**ARTIST:** YONRICO SCOTT  
**ALBUM:** ONLY A SMILE  
**LABEL:** BLUE CANOE RECORDS  
**PERSONNEL:**

**Produced by:** Yonrico Scott, Oliver Wells, Joseph Patrick Moore, Ricky Keller, Buzz Amato  
**Engineered by:** Ricky Keller, Buzz Amato, Rick Hinkle  
**Studios:** Southern Living At It's Finest (Atlanta, GA); Sit and Spin Studio (Greenville, SC); AudioHipster (Snellville, GA); Zac Studio (Atlanta, GA)  
**Mastered by:** John Carrozza  
**EQUIPMENT NOTES:** AMS

Neve Genesys console; Avid Pro Tools; Yamaha NS10, Event One studio monitors



**ARTIST:** SEEK IRONY  
**ALBUM:** TECH N' ROLL  
**LABEL:** SELF-RELEASED  
**PERSONNEL:**

**Produced by:** Seek Irony  
**Engineered by:** Daniel Strosberg, Kevin Abbenante, Phil Anderson  
**Studios:** Keoss Studios (Tel Aviv, Israel); Evil Snail Studios (Austin, TX); Powersound Studios (Edmonton, Canada)  
**Mastered by:** Maor Appelbaum at Maor Appelbaum Mastering Studios (Los Angeles, CA)  
**EQUIPMENT NOTES:** SSL AWS 900 + SE, Midas VeniceF32 console; API, Chandler Germanium, Neve pres; Steinberg Cubase; Avid Pro Tools; Barefoot MM27, Focal SM9, Yamaha NS-10, PMC IB1 studio monitors



**ARTIST:** THE CHURCH  
**ALBUM:** FURTHER/DEEPER  
**LABEL:** +180 RECORDS  
**PERSONNEL:**

**Produced by:** Tim "Ebandit" Powles with The Church  
**Engineered by:** Ted Howard; Tim "Ebandit" Powles; David Trumpanis; Simon Polinski; Tim Whitten  
**Studios:** Rancom St. Studio, Spacejunk III (Sydney, Australia)  
**Mastered by:** William Bowden at King Willy Sound (Tasmania, Australia)  
**EQUIPMENT NOTES:** MCI, Toft AB consoles; Avid Pro Tools; Apple Logic; MCI JH24 tape machine; KRK, Genelec studio monitors

## RPI Updates with Nuage

TROY, NY—The nation's oldest technological research university, Rensselaer Polytechnic Institute (RPI), founded in 1824, recently installed two Yamaha (yamahacommercialaudio-systems.com) Nuage DAW systems—one with 32-faders and one with 16-faders, both with master sections and J. Cooper pannets—provided by Parsons Audio of Wellesley, MA.

## Genelec Hits the Highway

NATICK, MA—Award-winning W. Los Angeles-based post house Therapy Studios upgraded its two audio suites last year with Genelec (genelecusa.com) 8040B bi-amplified monitor systems in 5.1 surround configurations, putting them to use on the hit HBO documentary series *Sonic Highways*, which followed Foo Fighters through eight recording studios in eight cities.

## Sun, Sand and API

DESTIN, FL—Ocean Reef Resorts owner and recording artist Chris Taylor recently added a private studio to the Miramar Beach location that features an API (apiaudio.com) 1608 mixing console after tracking through API EQs at EMI in Nashville then demoing the desk at Vintage King Audio, and has also installed an 8-slot lunchbox and a JDK R22 compressor.

## United Hosts Jazz Project

HOLLYWOOD, CA—Newly renamed United Recording (unitedrecordingstudios.com) recently hosted jazz composer, producer and pianist David Benoit, who was recording his new album with jazz vocal luminary Jane Monheit and long-time engineer/collaborator Clark Germain. Benoit and Germain are sharing the producer's helm on the project.

# The Subscription Model Gathers Momentum



BY CRAIG ANDERTON

This column covered the subscription model in June 2013—but a lot has happened since then, and now our industry has followed Adobe's lead. Or has it?

First, a disclaimer: I was involved in Gibson's acquisition of Cakewalk, consulted to Avid, and I have done projects for Waves. However, this column isn't about giving opinions on various subscription models, but instead reports the status of the new ways in which software is being sold.

The subscription concept isn't necessarily new. The Waves Update Plan has been around for over five years, and was often greeted by hostility back then (even though existing plug-ins didn't expire). Over time, opinions have mellowed considerably—maybe because operating system changes (like Windows 8 to 8.1, or Mavericks to Yosemite) tend to require plug-in updates. There's only so much you can expect a plug-in company to do for free if they want to survive.

But at Winter NAMM, the subscription concept branched out in different directions compared to Adobe's Creative Cloud concept. Let's consider how Slate, Avid and Cakewalk handle it.

The most distinguishing factor is that all three companies offer choices—it's not "your only choice is to keep renting, or your software will die." All three allow outright license purchase, with permanent ownership. Those who want to buy software the way they've always bought software can do so. But all three also offer monthly payments and update options, and this is where they differ the most.

Slate Digital's deal is simple: Pay \$19.99, and use any or all of their plug-ins (except, of course, for the virtual microphone software, which is paired with hardware) for a month. To keep using them, keep paying—but you can stop any time, and re-activate any time. This is ideal for collaboration; suppose you're not into Slate's plug-ins, but need to mix a project that's loaded with them. Pay \$19.95, and mix the project. If you do the math, \$239.40 a year for plug-ins will definitely appeal to those who use lots of Slate plug-ins. If you use only one or two, then it might make more sense to buy permanent licenses, but the

point is, you have a choice (An additional option is upping the monthly payment to \$24.99 to add Relab's LX-480 reverb to the collection).

Starting with Pro Tools 12, Avid will also allow for renting or owning, while offering multiple support and upgrade plans. Rental is as low as \$29.99 a month, but renting for

a year reduces the price to as low as \$299. A non-expiring license is \$899, and updates start at \$199 a year. The program isn't in place as of this writing, so it's hard to know the practical implications of "starts at," but also note that Avid has resurrected the Pro Tools Free concept as Pro Tools | First. Although it has

various limitations, you can think of it as a trial version (or collaboration option for non-Pro Tools users) that doesn't time out.

Cakewalk adds yet another wrinkle because the monthly fee for SONAR (or its upgrades) isn't a rental in the conventional sense; Cakewalk

*(continued on page 57)*

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## Virtual Reality A Trending Frontier

BY STEVE HARVEY

LOS ANGELES, CA—Virtual reality is hardly a new concept, having existed in the imagination, if not in a physical manifestation, for decades. But over recent years, VR has started to enter the popular consciousness via events such as Facebook's purchase of hardware maker and content creator Oculus for \$2 billion and the launch of Google's inexpensive Cardboard smartphone-driven headset.

This year's Sundance Film Festival in January generated plenty of media buzz, with six of the films in the New Frontier category, plus various art installations, being presented in VR. Those included ranged from CGI and live action shorts produced in collaboration with VR headset makers and entities such as the Stan Winston School of Character Arts, to a short spinoff from Twentieth Century Fox's *Wild* movie.

But as noted by Vangelis Lympouridis, Ph.D, visiting scholar at the School of Cinematic Arts, University of Southern California, "The first buzz for VR at Sundance was actually back in 2012." That was the year Lympouridis visited the festival with Nonny de la Peña, a former print journalist, research fellow in immersive journalism at USC, and CEO and co-founder of VR producer Em-



Vangelis Lympouridis looks on as musician and humanitarian activist Peter Gabriel experiences Project Syria at the World Economic Forum in Davos, Switzerland.

blematic Group, with her VR short, *Hunger in Los Angeles*. The six-minute-plus immersive journalism piece recreates the plight of the food poor through the use of CGI visuals—machinima—and a live soundtrack.

Lympouridis met de la Peña through MxR, an immersive research lab that is part of USC's Institute for Creative Technologies, signing up to work with the director on *Project Syria*. "My contribution was because I have a Masters in sound design from the University of Edinburgh in Scotland," explains Lympouridis, a native of Greece.

"The founder of the World Economic Forum came to the lab; he'd seen *Hunger in Los Angeles* and commissioned us to do a work about Syria to be presented at the WEF in January, 2014," he recalls. Having settled on an event on which to focus, a mortar attack on a refugee camp, they began searching for first-hand audio.

"What attracted our attention was a video with a little girl singing on camera when a mortar hits next to her—a very intense story. But the video stopped just after the explosion.

(continued on page 50)



## M3 Does More With Less Fiber

BY STEVE HARVEY

LOS ANGELES, CA—Live music recording and broadcast company Music Mix Mobile (M3) was in attendance at the annual Grammy Awards telecast for the seventh time this year. While the technical set-up, including two trucks, Eclipse and Horizon, was largely unchanged from last year, this year M3 implemented new FiberPlex fiber optic technology that engineer-in-charge and partner Joel Singer expects will usher in new efficiencies and cost effectiveness.

"It's the future of where our company is going," states Singer. "It's all about streamlining production, hours and overtime, and connectivity, and the ability to get in and out of a venue efficiently. We pride ourselves on the fact that we're a very mobile company that can get in and out of venues quickly, and we don't take up a lot of space. This takes us to the next level."

Fiber optic cable is nothing new,



Joel Singer at the cab of one of Music Mix Mobile's two trucks in use during the 2015 Grammy Awards.

of course. But the technical capabilities of FiberPlex's 2RU WDM-16 16-channel active wavelength division multiplexer, which M3 implemented in order to distribute MADI streams between its music mix trucks, the venue and NEP Broadcasting's Denali Summit truck, significantly streamlined the company's set-up this

year. "Running five, six or seven pieces of duplex cable is really not what we want to do anymore," he says.

Instead, M3 ran just one TAC-12 single-mode fiber optic cable to its two trucks parked outside the Staples Center in downtown Los Angeles from the arena's backstage area.

(continued on page 31)

### briefs

#### TSC Shops for SSL

MISSISSAUGA, ON, CANADA—Canada's popular retail broadcasting giant The Shopping Channel (TSC) has installed an SSL (solidstatelogic.com) C10 broadcast console to aid the station's switch to 24/7/365 HD production on its two main TV sets—Studio A at 4,200 square feet and Studio B at 4,600 square feet—which are both serviced by the SSL C10 in its new 350-square-foot HD Control Room 1.

#### Sound Devices Captures Brawlers

BURBANK, CA—Reality TV producer Authentic Entertainment is using a Sound Devices (sounddevices.com) 970 audio recorder on the second season of the Esquire Network's *White Collar Brawlers*, using its Dante functionality for track routing and to reduce cabling, and PIXNet and the PIX Caddy SSD to cut down on file transfer times.

#### QVC Installs Lawo Desks

WEST CHESTER, PA—QVC, Inc. has taken delivery of four Lawo (lawo.com) mc256 MKII audio consoles, for installation in three different control rooms as well as a main theater, plus a Nova73 HD central router, providing a fully redundant and integrated audio networking solution across 10 studio areas, for the broadcaster's facilities at its corporate HQ in West Chester, PA.

#### DPA Visits Parks and Rec

LOS ANGELES, CA—Production sound mixer George Flores, CAS, and his crew turned to DFA (dpamicrophones.com) d:screet omni mics for the seventh and final season of NBC's comedy *Parks and Recreation*, miking the cast using DPA d:screet 4071 lavaliers with radio transmitters and d:screet 4071s or 4060s with a boundary layer concealer to capture ambient sounds.

## M3/Fiber

(continued from page 30)

In past years a TAC-4 cable would have been run from each of the five racks housing M3's Grace Design and Aphex microphone preamps. This year, with those signals instead funneling into FiberPlex's multiplexers located at "preamp world," says Singer, "We're still doing 192 channels back and forth, but we're doing it on just two strands of single-mode fiber."

The music trucks used FiberPlex TD-6010 Throw Down converter boxes with plug-in SFP (Small Form-Factor Pluggable) modules to convert between electrical MADI and the required connections. The signals were de-multiplexed and fed into a MADI router, where Singer could select the inputs to send to the mixers.

In previous years, MADI streams would have been distributed from the M3 trucks to broadcast production mixer Tom Holmes in the Denali truck over multiple cables. Feeding Summit from the M3 trucks via TD-6010 converters fitted with the appropriate STPs, says Singer, "We're using just four strands of another TAC-12: two for Eclipse and two for Horizon, send and receive."

Singer reports that he began buying FiberPlex's Throw Down boxes for their independent format conversion capabilities—between 3G-SDI and HDMI, for instance, or electrical MADI to single-mode fiber. The manufacturer, based in Annapolis Junction, MD, has several decades of experience in the governmental, military and civilian security markets, and in 2004 entered the pro audio market with its LightViper products. Through its Coarse Wave Division Multiplexing technology, FiberPlex is able to combine up to 16 bi-directional source channels down a single fiber, each at data rates of 155 megabits to 3 gigabits, for a potential total of 48 Gbps.

Being able to unlock 16 times the current standard capacity of a fiber infrastructure opens up exciting possibilities, Singer says. At music festivals, for example, a WDM-16 at a central location, interconnected with multiple stages via TD-6010 Throw Down boxes, could feed a hub for distribution to multiple trucks or temporary mix rooms. "We can just send a pipe to every room and everyone gets what they want, with network control," he says. "We can put up video cameras; we can do whatever we want. We have all these options at our disposal now."

When M3 parks a truck at Madison Square Garden in New York for the NBA All-Star Game pre- and post-

"We're still doing 192 channels back and forth, but we're doing it on just two strands of single-mode fiber."

Joel Singer, Music Mix Mobile

show music segments, being offered just two strands of fiber, for instance, will no longer present a challenge. "We'll shine a light down it, meter it so

that we know that it's working, make sure it's going where it can't be disconnected, and we can deal with it. The possibilities are limitless for us and

what we do," says Singer.

"M3 is the only audio facility in this country, possibly in the world, that can do something like this as effectively. We're pushing technology further, so that we can take what we do further."

FiberPlex Technologies

fiberplex.com

Music Mix Mobile

musicmixmobile.com



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innovations: the manufacturer's view

# Maximizing Performance Through Efficient Design

## WORXAUDIO'S XL3 LINE ARRAY

BY HUGH SARVIS

In recent years, line arrays have garnered considerable attention for their ability to provide the most adaptable form of loudspeaker coverage for a variety of sound reinforcement applications. While there are many benefits to large line array clusters, thanks to their ability to be played to adapt to the requirements of a particular environment, there has been less focus on smaller systems. In the worship market, for example, line-of-sight considerations are critically important. Many worship organizations simply don't want a large, hulking loudspeaker system to detract from the aesthetics of the worship space. This is an application suited for a compact, all-in-one loudspeaker system such as the WorxAudio XL3 line array.

While multiple point-source loudspeakers help minimize the visibility of loudspeaker enclosures, the trade-off frequently is uneven coverage throughout the space, resulting in audible dropouts that severely compromise speech intelligibility. If the congregation can't clearly hear and

understand the worship leader, it is not fully engaged and the message is lost. A centrally positioned, compact, "all-in-one" design like the WorxAudio XL3 line array addresses these concerns, and the XL3's throw capabilities mark a dramatic departure from conventional loudspeaker systems of this size and class.

Available in biamped and active designs, the XL3 line array system incorporates three modules, each with a large-format compression driver with a 3-inch diaphragm and 1.4-inch exit (150 W RMS), coupled to a stabilized, proprietary "FlatWave Former" (waveshaping device) that delivers high frequencies over a predictable and controlled coverage area. These high-performance compression drivers are paired with dual 8-inch cone transducers (1,500 W RMS), coupled to the Acoustic Integrating Module (A.I.M.) to minimize cone filtering and provide a fully balanced sound with a 55 Hz to 20 kHz (-3 dB) frequency range.

Combined, the three XL3 modules create a 30-degree vertical system with an unusually broad horizontal dispersion of 160 degrees.



WorxAudio's XL3 Line Array

When centrally positioned over the front edge of the stage/pulpit area, this loudspeaker system provides considerable throw while the system's broad horizontal dispersion provides even coverage to the sides. The loudspeaker system was designed to provide a high level of clarity for speech while also delivering natural reproduction of music. The result is sound that makes the service far more engaging.

While the components that constitute a loudspeaker system are certainly a crucial part of the overall package, the enclosure is equally important. The XL3's cabinet is made of sturdy, multi-ply, Baltic birch, heavily braced for cabinet rigidity, which aids in both accurate sound reproduction and the loudspeaker system's ability to focus the sound where it is needed. Protecting each enclosure is a multi-layered, two-part, polyurea ProTex finish, available in black or white to best meet the aesthetics of the space and designed for the most demanding applications. A 14-gauge, perforated, cloth-backed, powder-coated steel grille with a high transmission ratio protects the transducer complement without compro-

promising audio quality. The XL3 also is available unfinished so that the enclosure can be finished to blend in with the overall appearance of the space without disturbing those all-important line-of-sight considerations.

WorxAudio's TrueLine X-series, including the XL3, is now enhanced with PreSonus Active Integration technology and Dante connectivity to create networkable systems with powerful DSP. These systems can be managed over a standard LAN using PreSonus' SL Room Control speaker management and remote control/monitoring application for Windows, Mac OS X and iPad, enabling you to configure the system without external speaker-management processors. SL Room Control features a network setup wizard that scans for all available loudspeakers; easy-to-use drag-and-drop speaker-group creation; and control of each AI-enhanced loudspeaker's onboard 8-band parametric EQ, eight notch filters, 800 ms alignment delay, fully variable limiter and compressor.

The AI-enhanced WorxAudio XL3 can be configured for Dante networking and control, providing

(continued on page 57)

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- o Made in Denmark

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DYNAUDIO Professional

# Focusrite Red Plug-in Suite

Loading the new Focusrite Red Plug-in Suite (\$299 street)—comprised of the Red 2 EQ and Red 3 Compressor—was like getting back in touch with long-lost friend. Using them in a session made the memories even sweeter, especially since these updates have been completely rebuilt and recoded. Let's take a look at what resides under those classic red, brushed-aluminum front panels—this time, to be seen on your screen.

## FEATURES

Modeled after the famous Red range of hardware units, the Focusrite Red Plug-in Suite consists of the Red 2 equalizer and the Red 3 compressor; they are not available separately. The suite runs mono/stereo as VST, AU and AAX software on Mac OS 10.9 or higher and Windows 7 and 8.1.

The Red 2's analog circuitry was originally designed for Focusrite's Forte console and used the ISA 215 EQ circuits. Like the hardware, the EQ software is comprised of three sections: Low and High Pass filter, Low Shelf and High Shelf, and Low Mid and High Mid parametric EQ in the center. Also available is an Output VU meter and Gain knob (+/-18 dB).

The center section has the Low Mid and High Mid with Boost/Cut gain range of +/-16 dB, fully variable Q and a sweepable frequency select knob. The Low Mid ranges from 40 Hz to 1.2 kHz and the High Mid ranges from 600 Hz to 18 kHz. The Low Shelf and High Shelf also feature Gain control (+/-16 dB) and a frequency select knob. Low Shelf ranges from 33 Hz to 270 Hz and High Shelf ranges from 3.3 kHz to 15 kHz. The High and Low Pass filters are enabled when turning the knobs past their "off" setting. The High Pass values run from 36 Hz to 330 Hz and the Low Pass ranges from 3.9 kHz to 16 kHz. Yeah, I know: We park in a driveway and drive on a parkway.

The Red 3 Compressor is based on a VCA design originating in the ISA 130 module. It's a soft knee design, with limiting following compression. Controls include +/-18 dB of Input gain and a Ratio knob with a continuous range from 1.5:1 to infinity:1. There's the usual Attack with

I'm really glad I have the Red 2 and Red 3 back in my rig...Without a doubt, they help me make better sounding mixes.

Fast and Slow settings, Threshold ranging from -10 to -50 dB and Release with settings from 0.1 to 4 seconds. The Auto Release button allows the release curve to be determined by the material on input, changing with the dynamics of the signal.

Red 3 also has two level meters—the Input/Output meter with relevant toggle switch on the left and the Gain Reduction meter on the right. Inside the I/O meter, the red needle displays the selected Threshold value, which is pretty cool. Make Up Gain gives you up to 40 dB of extra gain when needed. Focusrite also includes a Dry/Wet control allowing a blend of compressed and uncompressed signal.

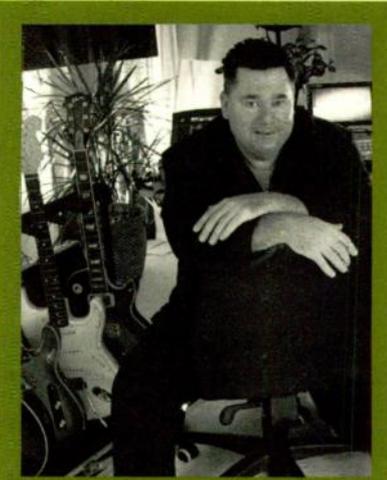
## IN USE

Putting these into a session was a familiar joy. IMHO, the original Red series EQs were the first software releases within Pro Tools that let me know where things were headed in the future. Years ago, I remember very clearly—thanks to Keith Emerson's great keyboard tech, Will Alexander—having all three members of Emerson, Lake & Palmer standing

behind me in a semi-circle while I showed them what Pro Tools was, allowing them to hear the Focusrite EQ and compression on their mix. Sure enough, I'm enjoying these plug-ins just as much as I did then.

The Red 2 EQ is a breeze to use. If I were to describe it in one word, it would be "clean." Its filters and curves are smooth as silk. Since I do a lot of cutting in my mixes, the High and Low pass let me quickly eliminate mud and harshness. On acoustic guitars, pushing up a touch of Hi-Shelf brings out just the right amount of pick and string noise—again, in a gentle way. I like that fact that if the shelf is too much, simply dial in something similar with the High Mids and sweep it around while widening or tightening the Q.

Since the EQ is so transparent, it sounds great in stereo on my master fader, dropping in some High Pass around 50 Hz to tighten the bottom while pushing 16 kHz to 18 kHz with the Q in the middle between tight and wide. It offers that "air" that not every plug-in EQ provides, and I rarely like to use master fader EQ because it doesn't always work.



BY RICH TOZZOLI

Rich Tozzoli is a producer, mixer, engineer and musician/composer for programming such as A&E's *Duck Dynasty*, History Channel's *Pawn Stars*, Harpo Studios' *21-Day Meditation Challenge* and more.

In this case, I already have a preset and it has found its way into the chain.

Meanwhile, for Red 3, I would describe it as "smooth." It does not step on your elements unless you want it to, and I immediately put it across a Steven Slate kick drum sample that had a lot of tick in it, whereas I wanted more of the mid and bottom. I was able to pull out the initial attack and leave in the beef in a very smooth way. Then I used Make Up Gain and Dry/Wet to dial it in just right, almost like I was using parallel compression.

I also like the Red 3 on bass, vocals and even acoustic guitar, but in a specific way. Normally, I don't compress acoustic, unless I'm going for a tight, clean country sound. Like the tick on the kick, I was able to find the top of sound where the pick resides, making it even and clean around the 10:1 ratio with Attack in the middle. I dialed it in until it was just a bit too much, then pulled back the Dry/Wet control until it sat perfectly in the mix. Once again, I made a preset and now have a great acoustic guitar compression setting.

## SUMMARY

I'm really glad I have the Red 2 and Red 3 back in my rig. They look great, sound great and are easy to use. Without a doubt, they help me make better-sounding mixes. The Red Plug-in Suite reminds me of what a treat it is when old friends drop in and bring something new to the table.

Focusrite  
[us.focusrite.com/plug-ins/red-plug-in-suite](http://us.focusrite.com/plug-ins/red-plug-in-suite)



The GUIs for Focusrite's Red Plug-in Suite

# Yamaha & Steinberg Nuage Integrated Production System and Lipinski Sound L-70 True Reference Powered Monitor

## YAMAHA & STEINBERG NUAGE INTEGRATED AUDIO PRODUCTION SYSTEM



The Nuage Master workspace.

When I started engineering in the Eighties, it was hard to find a studio without Yamaha REV7 and SPX90 digital processors and a pair of NS-10M monitors. At the turn of the century as ITB (in-the-box) mixing burgeoned, it really wasn't a surprise when Yamaha purchased software giant Steinberg Media Technologies, with its rich history in music production. Since 1984, Steinberg has created distinguished products such as Cubase, Nuendo and Wavelab DAWs (with a combined user base of over 1.5 million) as well as audio-processing standards such as VST (Virtual Studio Technology) and ASIO (Audio Stream Input/Output). While Steinberg continues to operate as its own entity, Yamaha/Steinberg joint developments have resulted in numerous audio interfaces and controllers. However, none of these products have come close to the software/hardware integration seen in Nuage, which perfectly assimilates hardware

control with Nuendo and/or Cubase.

### FEATURES

The recently updated Nuendo 6 and Cubase 7—de facto cores of the Nuage Production System—boast entirely new mixer windows and expanded feature sets, perfectly integrating with Nuage's work surface. The Nuage system consists of different hardware components: Nuage Master, Nuage Fader, Nuage I/O, and large to small variations of Nuage Workspace. The system is completely modular; users may purchase only the components needed. A system can be built around a single Nuage Master or single Nuage Fader, up to three Nuage Faders and any number of Nuage workspaces.

The Nuage Master is equivalent to the master section of a console. It includes a touch display accompanied by eight touch-sensitive multi-function knobs that provide direct control of EQ, dynamics, plug-in settings and

other parameters. When utilized in conjunction with one or more Nuage Fader units, the display can show and provide the ability to adjust the parameters for the selected fader. The jog wheel found on the Nuage Master is of the highest quality I've ever encountered. The beautiful stainless steel wheel is precision machined to the perfect weight and size, providing elegant editing and transport control. The high-resolution wheel provides unmatched precision and speed in controlling forward and reverse playback, scrubbing, range and object selection, fades, zoom, etc. Nuage Master's User Assignable Section offers up to 230 buttons with customizable functions, allowing several operational steps to be processed with the single push of a button. These buttons are key to optimizing the Nuage workflow. The Transport controls are above the jog wheel for quick and easy access. The Control Room section provides access to Nuendo Control Room monitoring features as well as Monitor



### BY RUSS LONG

Russ Long lives and works in Nashville, engineering and producing for a wide variety of music and film projects.

### On Russ' Desk:

- ▶ Eventide UltraReverb & Ultra-Channel plug-ins
- ▶ iZotope Ozone 6 Advanced & RX 4 plug-ins
- ▶ PSP L'otary plug-in
- ▶ Ultimate Ears Custom In-Ear Reference Monitors (printed with a 3D printer from a 3D laser ear scan!)

Source and Cue sections. The Control Room feature set includes support for Multiple Monitor systems, Down mixes, Cue mixes and EXT inputs, all with flexible routing. This includes all of the essentials needed for proper surround sound configuration, including speaker level/delay adjustments and bass management.

The Nuage Fader features 16 touch-sensitive faders; 32 touch-sensitive encoders; Touch Slider, which allows touchscreen-style swiping to move channels or banks left or right; OLED Channel Name Displays and Color Bars; and various controls for Section, Automation, Control Room and Channel View. Each Nuage Fader works in conjunction with a standard 24-inch LCD monitor to provide a visual extension to each of the Fader's 16 channel strips into the Nuendo/Cubase mixer window, software-calibrated to align perfectly. The control surface/display continuity assists the operator reaching intuitively for the correct hardware controller when viewing the monitor. Each of the 16 channel strips includes a long-throw,

touch-sensitive linear fader and two touch-sensitive knobs/buttons. Each knob has the ability to control parameters in multiple ways. In the normal work mode, each channel's two dedicated encoders are used for adjusting a selected parameter control. Alternatively, in the Channel Setting Mode, all 32 knobs are mapped to just one channel, allowing detailed control of multiple parameters for that channel. This includes third-party VST plug-in (including Waves, UAD, etc.) control as well. With Nuage, tweaking plug-ins without a trackball or mouse has never been so easy.

The small and large Nuage Workspace units are identical in size to the Nuage Master and Nuage Fader, respectively. They are perfectly suited

to accommodate a keyboard, trackball, surround panner, 19-inch rack-mount device (large only) or other accessories while sustaining the overall visual and workflow coherence.

The Nuage Dante Accelerator PCIe computer interface card delivers ultra-low latency performance and is compatible with Mac and Windows OS. It provides 128 input x 128 output channels at 44.1/48/88.2/96 kHz or 64 input x 64 output channels at 176.4/192 kHz. The Nuendo SyncStation is a hardware synchronizer that facilitates sample-accurate time-code synchronization between Nuage and any external audio or video equipment within a single unit.

The Nuage I/O audio interface options provide analog and digital con-

nectivity, integrating the system with the users needs. Incorporating advanced DSP processing for stereo and surround monitoring, they utilize the Dante network protocol for flexible system design and expansion. There are three 16-channel models with different I/O configurations, which can be used individually or in combination for up to 128 channels. RIO interfaces—which include mic preamps—can also be utilized and can be directly controlled via the Nuage Fader surface. Third-party interfaces can also be incorporated into a Nuage system, but likely don't have the networking benefits provided by Dante.

#### IN USE

In addition to my Nuage review

period, I've had the opportunity to utilize the Nuage audio interfaces on multiple occasions and the sound quality in every instance has been simply outstanding. They are among the finest sounding converters I've heard. The interfaces incorporate advanced JetPLL technology for extremely low jitter and outstanding AD/DA resolution.

The Nuage system I utilized for review consisted of a Nuage Master, a single Nuage Fader and a small Nuage Workspace. After several weeks of use, I've found that mixing with Nuage is as intuitive as any process I've encountered. Unlike most DAWs that require you to add EQ and Dynamics to each track

(continued on page 37)

## LIPINSKI SOUND L-70 TRUE REFERENCE POWERED MONITOR

Respected audio engineer Andrew Lipinski founded Lipinski Sound Corporation in 2003 originally for the purpose of developing tools to better his own work as an engineer. This has resulted in a broad product line that includes a 500 Series microphone preamp, compressor and equalizer along with several speaker and amplifier designs—all of which have been widely embraced by top engineers around the world.

I've been a fan of Lipinski monitors since first hearing them a decade ago in Jim DeMain's Nashville-based, Carl Tatz Design PhantomFocus System mastering room at Yes Master Studios (yesmasterstudios.com). Their performance is nothing short of stunning. Several years later, I had the opportunity to audition the Lipinski L-609 mic pre and L-629 compressor and again was impressed. All of this said, I was excited about the opportunity to review the L-70 monitors, which have been as impressive as anything in their price range (\$3,995 each) that I have ever heard.

#### FEATURES

The L-70 measures 17.5-inches high by 10.2-inches wide by 14.1-inches deep. The two-way, 40 lb. enclosure includes one 1-inch (25 mm) Neodymium Ring Radiator tweeter and one seven-inch (180 mm) Glass Fiber Mid-Woofer, both custom-built to Lipinski specs by Danish company Scan-Speak. The amplifier, which is built into the top of the enclosure, is elastically suspended to isolate the electronics from any vibrations. The design incorporates a low-order electronic crossover and three-band EQ that allow the speakers to be fine-tuned to the

room's acoustics—most often in addressing room problems such as floor/ceiling resonance. The speakers are bi-amped with a pair of 4 Ohm, 100 W amplifiers with capacitor-free, all discrete, patented circuitry in the fully Class A signal path. They have a 63 Hz to 20 kHz,  $\pm 1$ dB frequency response spec (40 Hz to 40 kHz,  $\pm 3$  dB).

#### IN USE

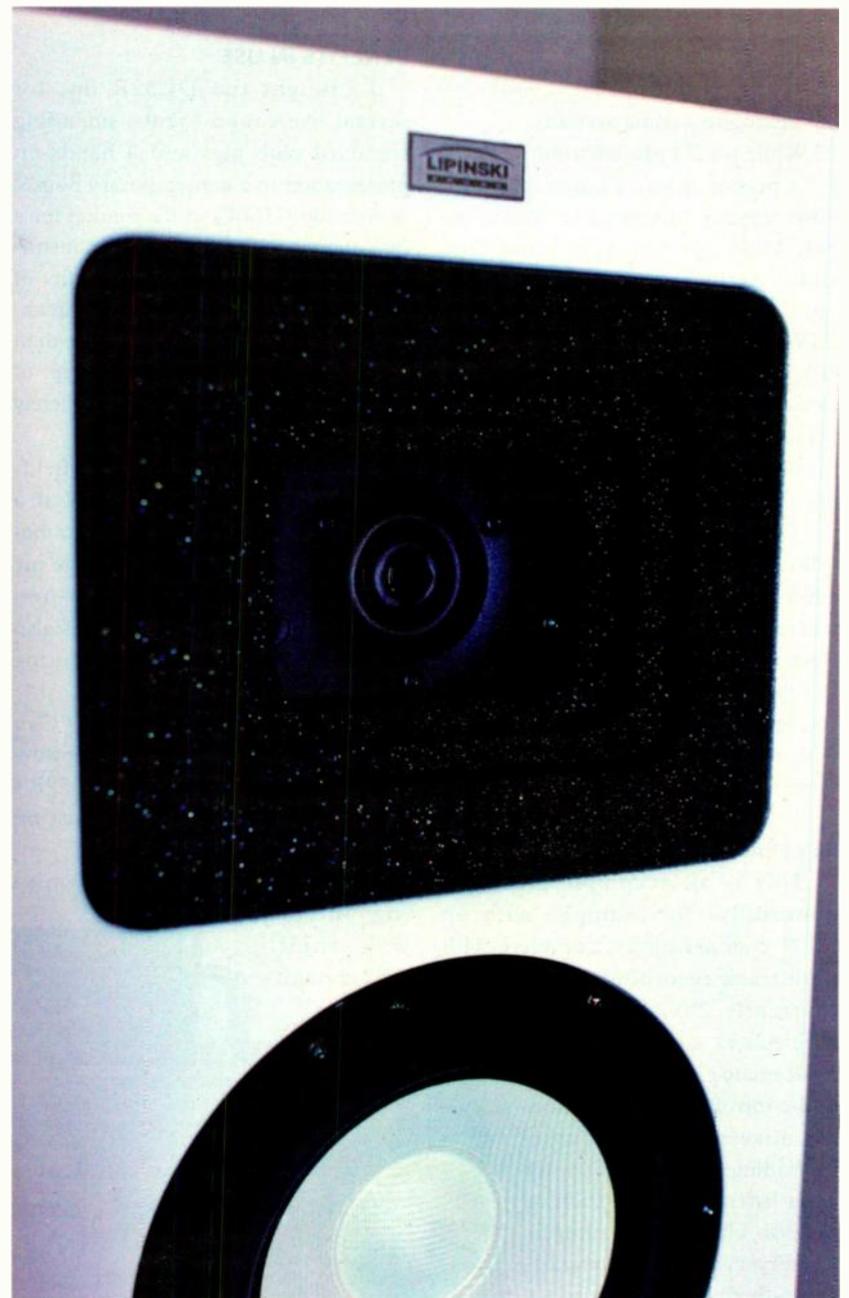
I've spent the past several weeks mixing on the L-70s and—besides providing extremely accurate monitoring—they have been truly inspiring and quite enjoyable to use. The work I've done on the L-70s translates notably well into the real world.

In addition to the time I've spent mixing with the L-70s, I spent several hours auditioning several of my favorite hi-res album references—DSD versions of James Taylor's *JT*, Pink Floyd's *Dark Side of the Moon* and Elton John's *Goodbye Yellow Brick Road*. The L-70's imaging is stunning—possibly the best I have ever heard. Its mid-range is clear and smooth, and to my ears, completely void of any coloration induced by the speakers themselves.

The low-frequency response of the speakers is remarkable for a box utilizing only a single seven-inch speaker in a sealed enclosure; it faithfully reproduces audio into the 60 Hz to 70 Hz audio range, but if in need of earth-rattling sub-harmonic response, it's worth considering adding Lipinski's L-120 self-powered subwoofer (\$4,495 each) per L-70.

#### SUMMARY

If you have never had the opportunity to experience the pristine



quality of Lipinski Sound products, now is an ideal time to seek out the L-70. It is the ideal showcase of this aspirational company's dedication to audio quality. This L-70 pair has

been a pleasure to work with and enjoy.

Lipinski Sound  
lipinkisound.com/products/l-70-self-powered-real-reference-monitor/

# Mackie DL32R 32-Channel Wireless Digital Mixer with iPad Control

BY STROTHER BULLINS

From an applications standpoint, the DL32R covers the broadest range of audio tasks in the simplest way of any single product I've reviewed, ever. Yes, the DL32R inherently requires a systems-wide commitment to its architecture, but that's not much more complicated than buying an iPad, interfacing with the 3U rack-mount chassis for its physical I/O and learning a well-designed app and wireless network system.

Considering its feature set and Mackie's presence in the industry, the DL32R is poised to be the next big thing in all-inclusive audio capture, control, mixing and production at \$1,999 street (add iPad, mics, cables, powered loudspeakers, and that's about all for a complete, super-capable mixing/recording system).

While totally pro environments offer a proper front-of-house position, most venues hosting live music do not. Most don't provide a full-time audio engineer either. This is simply the reality of club, small venue, DIY touring and worship-based audio jobs; "mixers" are often found simultaneously mixing drinks for customers or attempting to enjoy the music and/or message while managing the mix, and possibly playing in the band. The DL32R unchains these folks from traditional mix locations, allowing them to adjust levels from wherever they need or desire to be. Better yet, the DL32R offers more I/O than the first two DL Series mixers, making it a viable option for acts with substantial input lists and for more sophisticated venues.

## KEY FEATURES

This is all accomplished quite powerfully—for example, with up to 32 channel mixes, complete with multitrack recording and playback (currently 24x24 direct-to-disk with 32x32 coming soon); 14 XLR analog outputs; up to 10 iOS-controlled personal monitor mixes; 6 matrix busses (providing auxiliary mixes for extra listening spaces such as outside club decks, church nursery cry rooms, etc.); a super-flexible patching matrix; and most every feature you'd expect from a fully-professional live mixing digital platform including being Dante-ready.

While Mackie doesn't

really tout the DL32R's recording and music production features, creative end users will soon be using it to record complete performances for subsequent production and mix-down, largely thanks to the Master Fader app, a free download from the iTunes App Store. These same features of Master Fader allow for virtual soundchecks (such as those our industry's biggest touring pros rely on) and lots more. Short of providing the necessary transducers on either end—for capture and monitoring—plus drive or CPU, the DL32R can be a recording/mixing silver bullet for many.

See all the features of the DL32R here: [dl32r.mackie.com](http://dl32r.mackie.com)

## BENEFITS IN USE

I brought the DL32R out for several live sound events, including standard club gigs and a hands-on presentation to a contemporary house-of-worship (HOW) in the market for a new digital mixer. In use, demonstrations and discussions, the benefits of moving around the venue while tweaking, tuning and mixing were more than impressive: they turned the concept of live mixing into something completely new and exciting.

For most every question I fielded—whether I had the DL32R at a gig or at the church—my answers began with a "yes." "Can I can mix my own monitors with my phone?" Yes, with the MyFader app, which is also free. "I can sit with my kids during the service?" Yes, if you want.

A "no" came when asked, "Can we use it without a router?" However, the core benefits of the DL32R's Wi-Fi-centric design weren't lost on anyone.

The immediate value of mixing untethered was thrilling, though

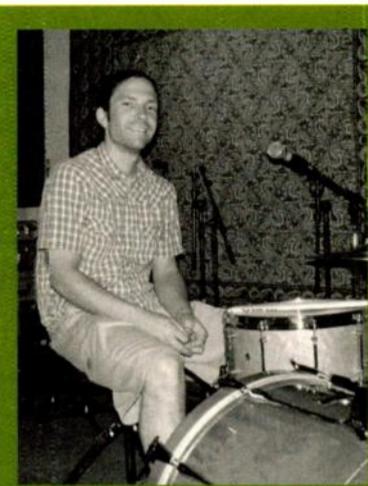
Mackie had previously provided this ability in its DL1608 16-channel and DL806 8-channel mixers. By doubling the DL1608's inputs to 32, upgrading its mic preamps (via Mackie's new flagship Onyx+ amp, currently found only in the DL32R), and offering very flexible patching options—for example, one input to multiple channels or switchable A/B inputs per channel for detailed comparisons—the DL Series gains its truly pro model in the DL32R.

Most importantly, I think the DL32R sounds great and is straightforward in its use. It's clean as a whistle, I/O is near-infinitely configurable and routable, and its EQs and effects are good and will continue to improve—after all, Master Fader is a free app via download, currently in Version 3.0.2.

## FEW LIMITATIONS

Are there any negatives to the DL32R's iPad-centric design? No, not unless you're opposed to working within an iOS architecture—complete with its limited-sized GUI and mandatory "additional purchase" of at least one iPad.

However, I believe the DL32R's iOS nature offers more benefits than drawbacks: most every modern music-centric/tech-savvy pro inherently knows iOS "flow" already; the Master Fader app is refreshingly simple compared to many digital mixers with incorporated touchscreen and proprietary OS; and any user with an iPad can provide and work with his own work surface. Further, the recording industry has been largely conjoined with Apple and Mac OS for decades now; only live sound is relatively new to arriving at this end—a consumer



BY STROTHER BULLINS,  
REVIEWS EDITOR, NEWBAY  
MEDIA AV/PRO AUDIO GROUP

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product-dependent reality for live sound production.

Ultimately I'd wish for Android OS support, too, at least for control of personal monitor mix features; currently the DL32R is iOS compatible-only. Most notably in houses-of-worship, this means an inevitable number of volunteers and musicians that won't be able to use their own smartphones with the DL32R; in the HOW-based demonstration, I was told just that.

## SUMMARY

In the late Nineties, I was thrilled to discover the groundbreaking features of a Mackie d8b digital console and HDR24/96 multitrack system. Today, the DL32R represents the same kind of leap forward for the budget-restricted audio professional, yet this time it's in the live sound realm. While I generally shy away from labeling any product a "game changer," the DL32R certainly hints at becoming one.

Mackie  
[mackie.com](http://mackie.com)



Mackie's DL32R and its iPad mixer screen.

## Nuage

(continued from page 35)

as needed, Nuendo has EQ and dynamics already integrated on every track. Of course, plug-ins can be added as taste directs, but there is basic channel strip functionality in every channel. On mixes with larger track counts, I love the Touch Slider located immediately above the faders; it allows the engineer to quickly slide through the session's channels by sliding a finger along the horizontal Touch Slider strip. Customizable channel layouts are another way to quickly bring unique groups of channels to the control surface with the push of a button.

Adding to Nuage's intuitive operation, the color scheme used within Nuendo/Cubase carries through to Nuage as the channel names automatically appear in the equivalent Nuage Fader channel name displays, and the colors of the illuminated knob surrounds and the bars below the channel name displays match the colors of the Nuendo channel type icons. Nuendo offers extremely complex automation, allowing absolutely every parameter to be automated, but Nuage integration is simple and instinctual, allowing a DAW novice to jump in and start automating almost immediately.

Nuage metering is exceptional and the integrated loudness meter functions include a Broadcast Loudness meter, Loudness track and a Loudness normalization on audio export option. The loudness meter is capable of displaying Integrated, Momentary and Short Term loudness, allowing the user to continuously keep record of the loudness of a mix to ensure it meets EBU standards.

Unlike my mixing experience on other control surfaces, when working with Nuage, I found that I rarely need to touch a keyboard. One of the few exceptions is when I'm naming tracks while setting up a mix or after completing a mix and entering a title. In these instances, the keyboard is conveniently located in the cleverly designed keyboard drawer located under the palm rest of the Nuage Fader unit. A keyboard drawer is also found in the large Nuage Workspace.

Engineers involved with audio for picture will be glad to see the integrated ADR tool, ADR Taker V2. This fully integrated ADR system is completely integrated into Nuage, so no additional hardware or software purchases are required. Check out the demo on YouTube: <http://x.co/7i5iv>. Multi-room facilities can

utilize Nuendo Network Collaboration (Nuendo only, not Cubase) which allows multiple users to work on the same project at the same time over LAN or WAN. Nuage allows up to three independent DAWs (Cubase, Nuendo and Pro Tools for example) to be connected directly to the system. Switching between workstations is as simple as pushing a button. Although Nuage is primarily designed to work with Nuendo

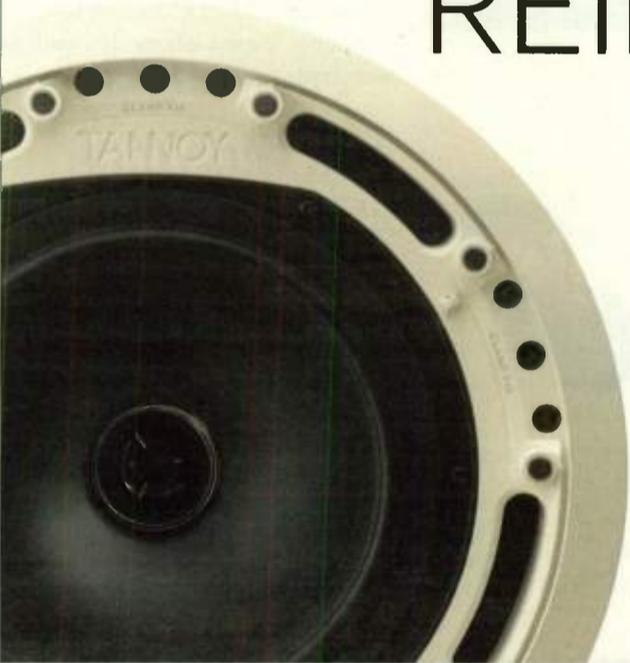
and Cubase, the Nuage PT Bridge driver allows efficient operation with Pro Tools. If desired, Pro Tools can even be implemented as the system's primary DAW or, as is typically the case, Nuendo is configured as the main DAW with Pro Tools also available on the system.

### SUMMARY

Nuage is far and away the finest example of integration between a

DAW and a work surface I've encountered. It looks and feels beautiful, the controls are operationally smooth while still feeling extremely solid and the system cost is surprisingly within reach. For pro studios contemplating a switch to Nuendo or Cubase, this just may be your tipping point.

Yamaha Commercial Audio  
[yamahaproaudio.com/global/en/products/daw\\_systems/nuage/](http://yamahaproaudio.com/global/en/products/daw_systems/nuage/)



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The Pro Audio division of NewBay Media's AV/Pro Audio Group announced its Best of Show Award winners today following the 2015 NAMM Show. The Pro Audio division is comprised of NewBay Media titles *Mix*, *Pro Sound News (PSN)* and *Pro Audio Review (PAR)*.

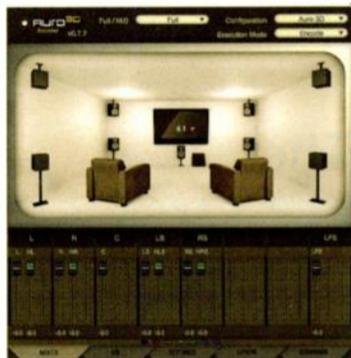
NewBay Media's Best of Show Awards are gleaned from submitted nominations and subsequent evaluation by a panel of engineers, industry experts and NewBay editors.

The ten winners are as follows:

## AURO TECHNOLOGIES AURO 3D CREATIVE TOOL SUITE

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This technology consists of the engine and its Creative Tool Suite, a set of plug-ins that can be used to create native immersive 3D audio content, fully compatible with all existing audio, video and multimedia production processes.



over long periods of time. They have the ability to reproduce music at exceedingly loud volume levels without distorting and are reasonably priced. They also provide exceptional isolation, which makes them a great recording musician's headphone."

## CARVIN S600 STAGEMATE PORTABLE PA SYSTEM

The handy S600 Stagemate, a lightweight, one-piece, line array-style, portable powered PA system, features vertically-arranged drivers positioned to deliver a wide-ranging 110-degree acoustic dispersion and a built-in mixer with four XLR inputs and comprehensive I/O—ideal for singer/songwriter, DJ/KJ and other applications where flexibility is a must. Other features include an internal rechargeable 12 VDC battery for truly remote location use and a nice selection of built-in digital effects. It's built sturdily with a steel grille and encased in tour-grade wooden cabinetry.

## BLUE MO-FI HEADPHONES

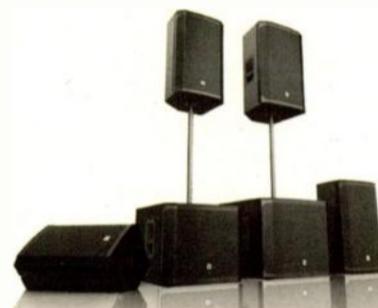
Blue Microphones' visually striking Mo-Fi is the first active pair of headphones whose active circuit was created with the specific purpose of efficiently powering the headphones. Considering the progressively smaller sizes of modern portable playback devices, modern headphone amplifiers are often underpowered; as such, a high-quality amplifier is included in Mo-Fi, chargeable via USB via included AC charger, computer or other USB power-providing source.



*PSN* and *PAR* Senior Contributor Russ Long recently reviewed the Mo-Fi. "Mo-Fi sounds great and wears comfortably. They offer smooth, natural performance at any volume level. As such, they are a pleasure to listen to, even

## ELECTRO-VOICE EKX SERIES PORTABLE LOUDSPEAKERS

Freshly unveiled at NAMM 2015, the EKX Series of portable PA is positioned above E-V's *PAR* review- and sales-proven ZLX Series, an affordable yet overbuilt, great-sounding powered speaker design—built-wise, "one of the best balances of polypropylene, steel and rubber I've seen in portable PA," reported Pro Audio Group Reviews Editor Strother Bullins in his full review. EKX is also more affordable than E-V's premium ETX Series, whose "build,



component and cabinetry materials, DSP functionality and field-proven performance" set it as a product category leader, offers Bullins.

As such, the EKX Series, soon to be reviewed in *PSN*, promises to provide a balance of ETX "pro-grade" performance and ZLX affordability.

## GATOR CASES FRAMEWORKS MIC ACCESSORY TRAY

The Frameworks Series of stands and music performance accessories are designed as "products that you don't have to worry about," offers Gator Cases. The company's latest, the Mic Accessory Tray, offers musicians a handy spot to place keys, smartphone, picks, a beverage and more. Pro Audio Group Reviews Editor Strother Bullins has recently reviewed Gator Cases' superb Frameworks microphone stand, finding it intuitive and straightforward in use; the new accessory tray nicely completes the package for those well-organized musicians out there.



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—Frank Filipetti, Grammy Award-Winning Producer."

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—John Paterno, Grammy Award-Winning Engineer/Mixer/Producer

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—Elliot Scheiner, Grammy Award-Winning Recording & Mixing Engineer

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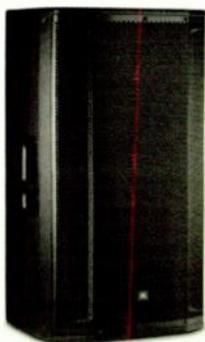
## GIBSON LES PAUL REFERENCE MONITORS



With its unmistakable front panel woodwork, Gibson's Les Paul Reference Monitor Series is comprised of three models, all featuring carbon-coated titanium tweeters, non-woven carbon woofers and Class D amplification power. The LP4 and LP6 each sport a 1-inch dome tweeter and a 4- or 6-inch mid-range 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 electric guitar.

Stay tuned to the pages of *PSN* for a full review of the LP6.

## JBL PROFESSIONAL SRX800 SERIES SRX835P 3-WAY SELF-POWERED SYSTEM



A three-way bass reflex loudspeaker system, the SRX835P is a powerful (2000 W peak power) "pro-grade"-built portable PA speaker featuring truly full-range sound (33 Hz to 21 kHz) with a 137 dB maximum SPL output. The SRX835P features proprietary Crown amplification, Crown Front-End DriveCore Technology, user-configurable DSP, V5 Tunings (compatible with VerTec and VTX touring systems), and HiQnet Network control options via iOS and Android applications.

Stay tuned to *PSN* for a full review of the SRX835P.

## MACKIE DL32R WIRELESS DIGITAL MIXER

The buzzed-about DL32R—Mackie's new 32 channel wireless digital mixer with comprehensive I/O and remote iPad control—"covers the broadest range of audio tasks in the simplest way of any single product I've reviewed," reports Bullins. "Considering its feature set and Mackie's presence and power in the industry, the DL32R is poised to be the next big thing in all-inclusive audio capture, control, mixing and live recording production at \$1,999 street. Add iPad, mics, cables and powered loudspeakers plus a CPU-based DAW or remote USB drive; that's all for a complete and super-capable live sound reinforcement and multichannel recording system."

See our full applications review of the DL32R in this issue of *PSN*, page 36.

## MARSHALL ELECTRONICS MINI MIXER+

The MM-4000 Mini Mixer+ portable Audio Mixer is designed for use with smartphones, tablets, DSLRs and more. It allows recording with four electret microphones simulta-

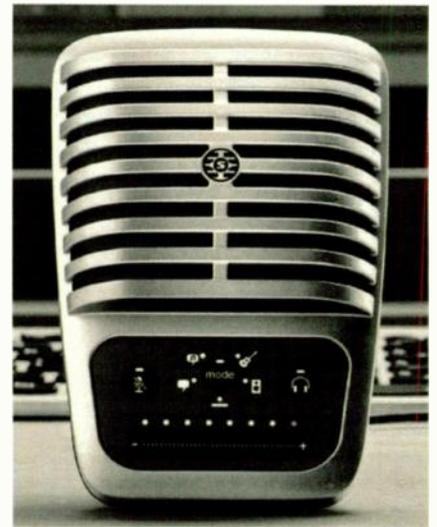
neously, via analog or digital input to the user's device of choice. Features include headphone jack for direct audio monitoring; USB for power and I/O; line level out; adjustable line level output; 2 AA, USB bus or USB battery pack power; and more.

As such, the MM-4000 should prove to be an ideal tool for any audio pro's gig bag; stay tuned to *PSN* for its full review.

## SHURE MOTIV DIGITAL MICROPHONES SERIES

MOTIV, Shure's new digital microphone line, provides a wide range of solutions for recording on the go via Android, iOS, Mac and PC devices. Products include the MV88 iOS Digital Stereo Condenser Microphone for any iOS device via Lightning connector with built-in gain, stereo width and EQ parameters; the MV51 Digital Large-Diaphragm Condenser Microphone (pictured) for Android, iOS, Mac and PC devices featuring onboard DSP, headphone output, integrated "kickstand" and more; MV5 Digital Condenser Microphone for Android, iOS, Mac and PC devices featuring onboard DSP and two finishes; and the MVi Digital Audio Interface, for Android, iOS Mac and PC devices featuring XLR input with phantom power, intuitive GUI, onboard DSP, and more.

Stay tuned to *PSN* for a full applications review of the MOTIV Series.



## HV-32P. HV-35P. The portables.\*



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## CTS Helps Oprah Tour Inspire

BY KELLEIGH WELCH

**D**ubbed one of the world's most influential women, media superstar Oprah Winfrey has built her career around empowering others. Through her multi award-winning talk show, *The Oprah Winfrey Show*, she shed light on all aspects of humanity—interviewing Americans from all walks of life, telling their stories and offering viewers advice on how to get the most out of life.

While her show ended back in 2011, Winfrey's popularity hasn't dwindled and neither has her influence. Committed to continue her effort to inspire fans, Winfrey took her advice to the road this past fall with *The Life You Want Weekend*—a traveling, two-day arena event that combined motivational speakers and her own one-woman show to provide fans with the means to get out there and make the most out of life.



CTS Audio supplied a massive Crown-powered JBL VTX PA for Oprah Winfrey's *The Life You Want Weekend* tour, seen here at the Philips Arena in Atlanta.

Providing sound for the challenging event was Brentwood, TN-based CTS Audio, which was hired by Scott Moore of Go Live Productions to supply and design the audio system

and ensure that every attendee would have the same experience listening to the show no matter where they were sitting. While the tour involved a se-

(continued on page 46)



## Installation Diary: PreSonus StudioLive at FaithBridge UMC

BY STROTHER BULLINS

**BLOWING ROCK, NC**—United Methodist house-of-worship FaithBridge is a young and growing contemporary church in a Blue Ridge Mountain valley outside Blowing Rock, North Carolina. After several years of using a Behringer XENYX 24-channel analog mixer and a stack of outboard

processing at front-of-house, FaithBridge's A/V team sought a digital mixing solution to best suit the needs of their large college town demographic, significantly populated by nearby Appalachian State University.

"We bought an affordable \$700 Behringer for cost-efficiency reasons and it met our needs—at first," explains FaithBridge Worship/Mu-

sic Director Kyle Sigmon, who approached me to help them transition to a new PreSonus StudioLive 24.4.2 Ai. The Behringer developed performance issues after its warranty period, Sigmon recalled. "Around the same time, our whole team attended a sound engineering workshop featuring the StudioLive in demos. We were all just drooling over it. For just one example, it was amazing to see how easily we could EQ for the room in such a visually-based system."

Having commissioned two different StudioLive evaluations for *Pro Audio Review* over the past year or so, I was eager to see a real-world example of what such an upgrade can provide a growing, tech-friendly HOW.

Sigmon, A/V technical staff member Ben Caviness and I were soon completing a trouble-free, leisurely three-hour mixer trade-out. In short order, all non-DAW functionality of the 24.4.2 Ai was working and already easily understood by Caviness—just in time for the next day's 11 a.m. service.

In setup, Caviness and I discussed StudioLive-to-iMac connectivity. He had already utilized his late-model iMac's dual Thunderbolt ports: one

(continued on page 47)



The PreSonus 24.4.2 Ai streamlined FaithBridge's FOH signal flow, providing an overall cleaner sound out of the box.

### briefs

#### Event Pro Nabs Second CL5

**HASTINGS, MN**—Event Pro, Inc. recently purchased its second Yamaha ([yamahaca.com](http://yamahaca.com)) CL5 digital audio console, putting it to work at a number of festivals and local venues, including for singer Diane Reeves at The Dakota Jazz Club in Minneapolis and the Twin Cities Jazz Festival.

#### Around The World Every Day

**MADRID, SPAIN**—For the touring musical production of *La Vuelta al Mundo en 80 Días*, engineer Hugo Pinzon has been using Waves ([waves.com](http://waves.com)) MultiRack SoundGrid with his Yamaha PM5D and DiGiCo SD9 consoles to run Waves Dugan Automixer, C6 Multiband Compressor and MaxxVolume plug-ins, among others.

#### EAW Goes To Church

**BISMARCK, ND**—An EAW ([eaw.com](http://eaw.com)) QX series system was recently installed at Bismarck, ND's Century Baptist Church, sporting two QX594i loudspeakers for the center cluster and single QX596i enclosures for the left and right. A trio of MK8196s handle front fill; SBK250 subwoofers are also used, along with UX3600 processors that drive the system.

#### VUE Audiotechnik, H.A.S. Team Up

**LAS VEGAS, NV**—H.A.S. Productions has added more than 100 VUE Audiotechnik ([vueaudio.com](http://vueaudio.com)) loud-speaker boxes to its rental inventory. The initial stock includes 48 al-8 line array elements and 32 sub-compact al-4 elements, as well as hs-28 dual 18-inch ACM subwoofers and powered i-6a near-field point source boxes.

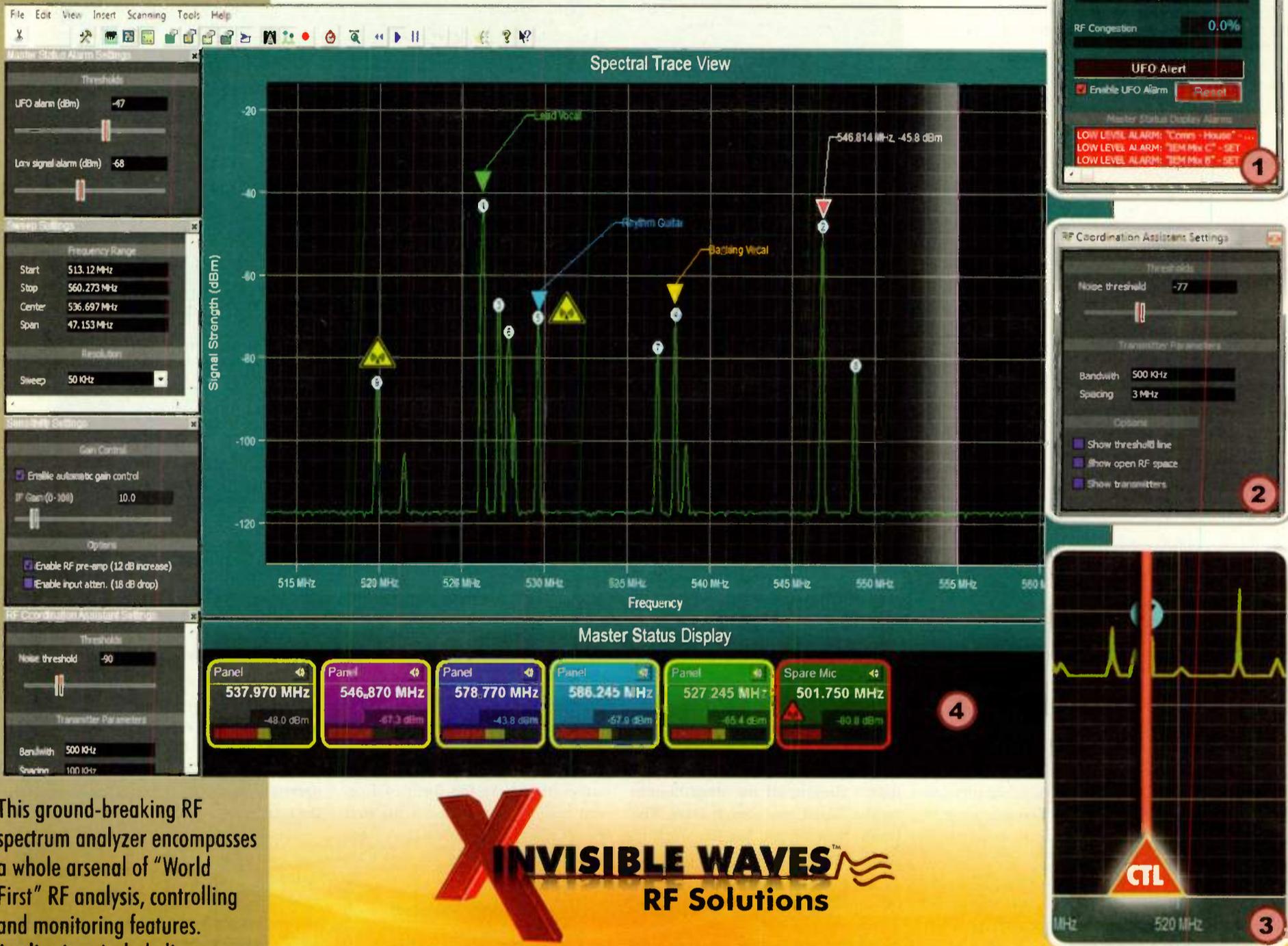
#### Of Mice & Men Roar with A&H

**LONDON, UK**—Opening for Linkin Park on its UK tour, Of Mice & Men were mixed at FOH and monitorworld on Allen & Heath ([americanmusicand-sound.com](http://americanmusicand-sound.com)) GLD-80 mixers nightly. A GLD-80 provided 32 XLR inputs for stage sources and tackled mixes for five sets of in-ears, side fills and a pair of center wedges.

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# Taking Care of Business with the TSO

BY CLIVE YOUNG

Conceived by producer Paul O'Neill in the early Nineties as an album project, Trans-Siberian Orchestra (TSO) hit it big with an unlikely hybrid of progressive rock, classical standards and unabashedly sentimental Christmas music. The album project became a full-fledged holiday production, however, when TSO took to the road in 1999; by 2007, the extravaganza had morphed into simultaneous East and West Coast arena shows that go out every holiday season. Today, the tours each play five venues a week, with double shows on Friday and the weekend, for total of eight shows weekly.

The twin productions—both carrying audio gear from Clair (Lititz, PA)—are amazingly complex. Daily, 18 trucks load-in to the venue at 6 a.m., racing against the clock before doors open at 2 p.m. “Anyone who reads your article is going to think that’s fiction,” said Jim Ragus, crew chief/system engineer on the East Coast edition. “It is not; we do it every single day. And we don’t have another set-up—this stuff will appear tomorrow in another city. As a guy that’s been slinging speakers for 30 years, it was an eye-opening experience when I first joined this tour four years ago—the magnitude of what is accomplished is staggering.”

Despite the non-stop pace, load-in and tear-down runs like a well-oiled machine. “I’ve been on much smaller shows where there’s a lot of drama, screaming and yelling in order to make it happen; this show just doesn’t have that—too many pros out here,” said East Coast monitor engineer Scott Fraser. Carrying staging, props, lights, sound, video, pyro and more lasers than *Star Wars*, those trucks are jammed to the gills. “Lots of tours, they have their Big Gag—we don’t have that,” said Fraser. “We’ve got six of them.”

Of course, for all the accouterments, the draw is the music, and



Trans-Siberian Orchestra fields twin East and West Coast tours during the holiday season, both of which sport Clair I-5 line array systems.

supplying that on each production are a core team of a half-dozen musicians, multiple additional vocalists and local eight-piece string sections that play on multiple shows in their region. Mixing the 90-plus inputs coming off the stage nightly on the East Coast tour is Dave Wittman, best known for his work in the studio, having recorded the likes

DiGiCo. It’s been really versatile and obviously it has way more room for expansion—if we ever add any more, we’re fine—so we’ve been cruising nicely on the SD7 now.”

While Wittman brought along outboard gear in the form of Lexicon reverbs and such for his first few tours with the console, he’s since switched over to using the desk’s in-

“I’ve been on much smaller shows where there’s a lot of drama, screaming and yelling in order to make it happen; this show just doesn’t have that—too many pros out here.”

Scott Fraser

of Billy Idol, Kiss and Led Zeppelin, among others. When O’Neill put TSO on the road in 1999, he asked Wittman to man a FOH desk for the first time—back then, a Gamble, then later a Midas Heritage 3000—and the engineer has returned every year since. These days, Wittman oversees a DiGiCo SD7, because as the production has grown, so have his demands on the desk: “There’s only so many stereo modules you can replace in the Midas,” said Wittman, “so that’s how we ended up with the

tertnal effects. Meanwhile, Fraser—who looks after 117 inputs on his monitorworld SD7 between the musicians, talkback mics and so forth—has gone the opposite direction in recent times: “I actually use all of the reverbs available in a SD7; I don’t know how it’s possible but I did it, so now I actually have two outboard effects as well—a Lexicon PCM91 and a Yamaha SPX2000.”

Wittman engineered all of TSO’s albums, so he brings that experience to bear nightly when mixing

the show: “Not having any other experience in live mixing, I just try to transfer my studio situation to the live experience. There are many factors involved in that—namely the acoustics of the arena—but my basic approach is still to make it sound like the record.”

Helping lay the foundation for that is a stage that’s less loud than it could be, considering the hard rock musical arrangements and plethora of musicians on hand. Key to the effort are a preponderance of in-ear monitors and instruments that are DI’d. “There’s not that many live microphones out there,” confirmed Fraser. “The vocal mics are Shure 58As and all of the main vocals are UHF-R wireless handhelds. The backline is regular Beta 58As. The drum kit’s a mix and match of some AKG 414s and Shure SM81s on the overheads and cymbals since the drums are electronic. Other than that, most of the inputs are direct—some of it’s Whirlwind, some of it’s custom-built by Clair.”

At stageside, Fraser tackles two-dozen in-ear mixes, along with six wedge mixes heard onstage via Clair CM22s in order to “get a feel and to thicken things up, plus some of the vocalists only use one in-ear. The string players aren’t using in-ears, so



The TSO East Coast audio team (clockwise from left): Scott Fraser, monitor engineer; Dave Wittman, FOH engineer; Jim Ragus, crew chief/systems engineer; Rick Roman, system tech; Erik Swanson, monitor tech/RF tech; Jordan Turner, system tech.

they get mixes out of Clair FF2s— little front fill speakers we have just to spill some sound up there.”

Bringing sound to the rest of the arena at 95 dB on average and peaking around 98 dB, is a large PA comprised of Clair I-5 line array boxes,

supplemented by flown I-5B subs, all powered by Clair’s StakRaks— custom racks of Lab.gruppen PLM 20000Q amplifiers. “There’s no subs on the ground,” said Ragus, “which gives us the opportunity to have a nicely distributed low end that doesn’t hammer anybody down front. It’s allowed us to keep our volume at a really nice level; Dave is really good at making it sound powerful at obviously a very reasonable level, going for fullness instead of just sheer volume.”

That’s a very deliberate choice on Wittman’s part, as the engineer explained: “I’m a rock-and-roller from way back, so that’s the way I approach it, but we all want to keep it family-oriented here so that people of all ages will enjoy the show.

You look out across the audience and it ranges from people who are over my age on down to little kids— and they’re having a great time. You know, that makes you feel good.”

The un-ironic, sincere vibe that permeates each night’s performance isn’t just for show, either; the cast and crew really mean it. Given the rigorous schedule (“I say this with all the love in my heart: It’s brutal!” laughed one crewmember), a steady gig at the end of the touring year isn’t the only enticement to come back again and again as most of the crew does. “I think that it’s a ‘family’ kind of thing,” admitted Fraser. “Between the East Coast and West Coast divisions of this show, there’s a lot of people. We all assemble in Omaha and do pre-production together, and

a lot of us come back because we just enjoy working with this group of people. I’m back every year because I love it.”

Clair  
clairglobal.com

Trans-Siberian Orchestra  
trans-siberian.com



THERE’S MORE ▶ Watch time-lapse video of a TSO load-in at [prco.usdnetwork.com/march2015](http://prco.usdnetwork.com/march2015).

## VITALstats

### Trans-Siberian Orchestra (East)

Clair (Livitz, PA)

#### FOH Engineer:

Dave Wittman

#### Monitor Engineer:

Scott Fraser

#### Crew Chief/Systems

#### Engineer:

Jim Ragus

#### Monitor/RF Tech:

Erik Swanson

#### Techs:

Rick Roman, Jordan Turner

#### FOH Console:

DiGiCo SD7

#### Monitor Console:

DiGiCo SD7

#### House Speakers:

Clair I-5, I-5B

#### Monitor Speakers:

Clair CM-22, FF2

#### House Amplifiers:

Clair StakRak (Lab.gruppen)

#### Monitor Equipment/

#### Plug-Ins:

Lexicon PCM91; Yamaha SPX2000

#### Microphones:

Shure Beta 58A, SM81, UHF-R; Sennheiser; AKG 414

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sound culture

# Wonder Tour Takes Antelope Along

SANTA MONICA, CA—Stevie Wonder has been touring the U.S. performing his complex 1976 double-album, *Songs in the Key of Life*, backed by a horn section, choir, background singers, a 10-piece orchestra and his 11-member band. Mixing the complex, 156-input show each night is Wonder's longtime FOH engineer,

Danny Leake, overseeing an audio system from Eighth Day Sound that keeps everything clocked together using Antelope Audio.

Before the tour began, Leake met with Antelope Audio's Marcel James to discuss using Antelope's 10M/Trinity combination to clock both the FOH and monitor stations: "I tried

using the Antelope clocking system at a friend's studio at Marcel's suggestion, and it wasn't a subtle difference. Now we are using the 10M/Trinity combination to clock the entire show at 96k and it sounds really wonderful. To me, it was more 'analog'."

Leake also used the new Antelope Zen Studio on the road to capture



Danny Leake, Stevie Wonder's FOH Engineer, with Antelope Audio Zen Studio in foreground.

recordings from every show and to check his stereo mixes from the main L-R console outputs. "I love the conversion," he said, "and it has a really smooth top end. The better the clocking is, the better it is for the whole stereo stage and IEMs. In Steve's case, his ears are his eyes."

Antelope Audio  
antelopeaudio.com

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www.galaxyaudio.com



## Band Treats Tour Bus

SIoux CITY, IA—Brothers Ben and Bill Kristijanto, one half of Christian rock band Bread of Stone have introduced sound control to their tour bus demo studio.

"It's a great place to be isolated from all the distractions of the typical day-to-day activities of being on tour," said Ben Kristijanto.

After consulting with Jay Porter of Primacoustic, 3-inch thick Broadway panels were fitted on all available wall surfaces and on the ceiling, with a MaxTrap bass trap in front of the mix position.

Primacoustic  
primacoustic.com

Bread of Stone  
breadofstone.com



Inside Bread of Stone's tour bus.

# 9:30 Club Makes Time For DiGiCo

WASHINGTON, DC—A DiGiCo SD8 digital mixing console with an SD Rack, outfitted with a Waves Sound-Grid Server and SG Essential plug-in bundle, has taken over the FOH position at the venerable 9:30 Club in Washington, D.C., a 1,200-capacity live music venue and a favorite stop for mid-level tours since it first opened in 1980.

The new DiGiCo SD8 system was purchased to replace the house console, which has been moved to the house monitor position. “The main determining factor [for choosing the new desk] was how good I thought it sounded; it’s a nice, warm-sounding console,” says front of house audio technician Shawn “Gus” Vitale, who has been working at the 9:30 Club for 20 years. “There’s also something about the stereo separation; when I hear my stereo digital delays coming back, the returns sound like they’re coming not from the left/right PA but off of the side walls. It’s an awesome effect.”

The new SD8 was initially operated at 48 kHz due to limitations in the available cabling at the club. “We had extra cables run and I also got the Waves plug-ins working between the first and second day of a two-day show. The artist’s engineer could really hear the difference when we went to 96k. Plus, he was familiar with Waves plug-ins from the studio, so it was a double bonus for him. He had a fun show the first day, but he felt like it was really good the second day.”

Brian Grant, account executive for audio systems at Washington Professional Systems, oversaw the purchase, also liaising between the club’s staff and the manufacturer to organize an in-house demonstration. “I talked to Brian about which way to go and he thought that DiGiCo offered the best audio quality,” says Vitale. “Brian is a great guy; he’s sold us a lot of equipment over the years.”

Vitale had his first hands-on experience with a DiGiCo digital desk when They Might Be Giants played at the 9:30 Club and the band’s FOH engineer brought in his console. “I mixed the support solo acoustic guy, and when I brought up the faders I said, ‘wow, what’s he done with the PA, this sounds great’ – and we’ve got a good PA: a d&b audiotechnik J Series with B2-Subs. I liked the way the DiGiCo sounded.” He adds, “I think this is a good venue in which to break folks into a new desk, because the PA is great and the room has been treated,

so you’re not at a disadvantage; everything is there.”

There was another factor in DiGiCo’s favor, Vitale continues. “We book live shows into a smaller venue just down the street from us, the U Street Music Hall, and they bought an SD9 some years ago. So I knew the audio quality was good,

and to get us all in the DiGiCo mindspace doesn’t hurt, because if I need to send another guy down there, at least he knows the desk.”

9:30 Club  
930.com

DiGiCo  
DiGiCo.biz



NATALIE DAMBRONG

9:30 Club FOH audio tech Shawn “Gus” Vitale manning the mix on the venue’s new DiGiCo SD8 desk.

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## Oprah

(continued from page 40)

ries of speakers—Winfrey presenting her life story portion on the Friday of the tour, and the rest of the speaker series following on Saturday—the sound system was as complex as some of the biggest arena rock shows.

“The set up is quite different,” said Mike Taylor, VP at CTS.

“There’s a stage in the middle of the room, and they do most of the speaking from there. We have to fly everything in a giant catwalk structure. Really we do that to make sure that every seat has the same experience whether sonically or visually.”

The show took place on two stages, with a traditional main stage at the back of the arena and a second satellite space jutting into the center of the crowd. To provide audio that was centered as needed around the different stages, CTS flew traditional left and right arrays comprised of JBL VTX 25s (16 for each side, totaling 32), and then a third, central rig made of 68 JBL V20s that surrounded the central satellite stage.

“Essentially we had to build a custom PA set up for the nature of this show,” explained Jon Schwarz, head sound engineer for the tour. “One of the biggest benefits we had with the new JBL V20s was that we could get up to 110 degrees of horizontal and 12.5 degrees of vertical coverage per box. There were a couple of instances where the PA’s center delay hang was almost at FOH, and we actually were able to wrap the PA enough that it fired behind it to cover seats closer to the satellite stage. That was pretty incredible.”

Taylor also said that he found

“There were a couple of instances where the PA’s center delay hang was almost at FOH, and we actually were able to wrap the PA enough that it fired behind it to cover seats closer to the satellite stage. That was pretty incredible.”

Jon Schwarz

the V20 speakers ideal for spoken word events, noting that run bi-amped, they allowed CTS to save a few channels of amplification. The entire system was powered by Crown iTech amplifiers controlled with JBL’s HiQNet Performance Manager. Console-wise, the event was mixed with an SSL Live L500 desk at the FOH position, and a Yamaha CL5 console used to mix monitors. “Intelligibility was our number one goal,” said Schwarz. “We had to make sure every seat could hear intelligible voice coverage.”

As for RF hurdles, CTS faced a unique challenge, as during Winfrey’s monologue, she would hold her microphone the way she was trained during years of broadcast television—at the bottom. This caused some disruptions for CTS, which was using Shure’s UHF-R wireless system.

“We consulted with Shure and got the Axient system for Oprah because it had a superior antenna system, and uses the dual transmitter, which fixed the issues we were having out there,” Schwarz said.

“We have two channels of Axient, with another 16 channels of wireless between the headsets, handhelds and lav mics,” added Taylor.

Even though the event took place

in an arena, there were aspects of the tour’s sound system that varied from a traditional music concert set up as there was an in-the-round PA for speaking and an end-stage system for DJs as well as video rolls, helping to draw the crowd’s attention to the presentations.

“We didn’t need a large regiment of subs,” said Schwarz. “The PA has quite a bit of low end, so being mostly a spoken-word event, we were able to utilize the full range of the PA’s ability”.

CTS provided four crewmembers for the tour, including Schwarz, Mark Kimmel, Jon Smith as System Tech, and Dave McMullin as RF Tech.

CTS Audio

[www.ctsaudio.com](http://www.ctsaudio.com)



THERE’S MORE ▶ For fan-shot video of the tour’s debut in Atlanta, visit [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)



Jon Schwarz mixed every stop of the tour on an SSL Live L500 desk.

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## FaithBridge

(continued from page 40)

for a simple digital video camera input and the other as a most crucial input for ProPresenter, a lyric and media presentation program feeding the church's video projection screen. The iMac offered no FireWire 400 or 800 ports, thus they ordered a \$29 Thunderbolt-to-FireWire adapter and figured out a USB-based connection scheme for the ProPresenter program.

"We've just been recording the sermons with a stereo mic on the video camera," explains Sigmon, now quite excited about the possibilities of better-sounding audio-for-video. "Now sermons that we share on YouTube, plus other audio ventures we're considering like podcasts, will sound a lot better than what we've done before."

The learning of StudioLive's intuitive workflow came fast and furious. Prior to the next day's pre-service band rehearsal with FaithBridge's seven-member, four monitor-mix configuration, Caviness quickly mastered the mixer's Fat Channel Copy/Load functionality, completing EQ settings for service with no manual referenced. In a word, the StudioLive is "intuitive," offered Caviness.

StudioLive's built-in graphic EQ easily replaced the former solution, a XENYX-paired Samson D-2500 graphic EQ. Also removed from the signal chain were four channels of Behringer graphic EQ; noise floor reduction overall was obvious, commented on by all present as well as members of the congregation the next day. "I heard comments from many people agreeing that the sound improved immediately," recalls Sigmon. "Just that first day, it was said everything sounded clearer."

Upon the arrival of audio mixer Dale Henries the next day, "he dove right in," notes Sigmon. "The second week [after the install], he brought his iPad and was showing us everything he could do."

In setup, we configured aux/monitor mixes 1-4 for stage wedges. It was discussed that 5-10 could be used for iOS monitor mixes at a later date, and as the operators learned PreSonus's QMix-Ai software. Clearly, it didn't take long to learn. "Just this past Sunday, he was granting us access to our monitor mixes through our iPhones," said Sigmon. "Rob, the drummer, and I were immediately adjusting our monitors. We could identify the names of the channels—instead of channel 5, it was Kyle's Vocal, or something like that. Dale has picked up on the iOS features quickly

and easily."

The DAW-based capabilities—the "studio" half of StudioLive—promise FaithBridge a variety of solutions for new ways to share its services and sermons, adds Sigmon. Sigmon and Caviness were also excited about the potential of Capture 2-enabled "virtual soundchecks," allowing the band to listen back to performances for detailed critiques.

"We're really looking forward to

using the PreSonus's recording aspects. Often our band will do original takes on a [public domain] hymn, which are things we have the rights to give away online with downloads—lots of possibilities there."

FaithBridge  
faithbridgeumc.org

PreSonus  
presonus.com

PreSonus StudioLive 16.0.2 Compact Digital Console



THERE'S MORE To read full StudioLive reviews by Liz May in club and theater applications, visit [prosounetwork.com/march2015](http://prosounetwork.com/march2015).

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[qsc.com](http://qsc.com)

ACT / STATISTICS	CREW	EQUIPMENT
<b>1 JUSTIN TIMBERLAKE   SOLOTECH</b>	Andy Meyer (he); Dan Horton (me); Colin St-Jacques (cc); Etienne Lapr� (se); Francois Hall� (ae); Alexandre Bibeau, Eric Marchand, Matt Holden (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: L-Acoustic K1, Kara, SB28, V-Dosc, SB18, K1-SB, 108XT; IEM: Shure PSM 1000; HA: L-Acoustics LA8; HARDWIRED MICS: Shure SM57; Audio-Technica AE5400, ATM25; Rode; WIRELESS MICS: Shure Axient; Audio-Technica 5000 series with AEW-T6100 transmitter; FOH EQUIPMENT: Waves; Bricasti M7; MONITOR EQUIPMENT: Bricasti M7; Eventide Eclipse; Radial SW8
<b>2 ERIC CHURCH   CLAIR</b>	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-5B, i-3, CO-8, CP-218, FF-2; IEM: Sennheiser G3; HA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure; Sennheiser; Royer; WIRELESS MICS: Shure; FOH EQUIPMENT: Manley VoxBox; Avalon VT-747SP, 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
<b>3 BILLY JOEL   CLAIR</b>	Brian Ruggles (he); Josh Weibel (me); Rich Schoenadel (cc/se); Jon Yochem (m tech); Tom Ford, Bryan Darling (tech)	HC: DiGiCo SD5; MC: DiGiCo SD10; HS: Clair i-5, i-5b, i-3, P-2, BT-218; MS: Clair CM-22, SRM, ML-18; IEM: Sennheiser 2050; HA: Clair StakRak (Lab.gruppen); MA: Lab.gruppen; HARDWIRED MICS: Shure, AKG, Sennheiser, Audio Technica, Radial DI; WIRELESS MICS: Shure UR Series; FOH EQUIPMENT: Waves
<b>4 BOB SEGER AND THE SILVER BULLET BAND   CLAIR</b>	Bruce Knight (be); Myles Hale, John Morris (me); Chris Nichols (cc/se); Taylor Holden (tech)	HC: Avid Venue D-Show; MC: Soundcraft Vi6; HS: Clair i-5, i-5B, i-3, IDL, CP-218; MS: Clair SRM, BT-118; IEM: Shure PSM 1000, PSM 600 hardwired, UA874 antennas; Clair antenna combiners; HA: Lab.gruppen PLM 20000; MA: Crown 36x12; HARDWIRED MICS: Shure Beta 91a, SM 57, SM 58, KSM 27, KSM 313, KSM 9HS; Audix D6; Audio-Technica ATM350, AT4054; Sennheiser MKH-416, e604, e904; Beyerdynamic M 201 TG, M 88; Earthworks DP30/C; Neumann KM184; Radial JDI passive; WIRELESS MICS: Shure UR4D with KSM-9HS capsules; FOH EQUIPMENT: Waves Live and SSL plug-in bundles; Waves Max BCL, Lexicon 480L, Alan Smart C2
<b>5 FLORIDA-GEORGIA LINE   CLAIR</b>	Jared Blumenburg (be); Juan Gomez-Marin (me); Phil Kriz (se); Elliott Wiley (ae); Brandon Allison (tech)	HC: Avid Venue Profile; MC: DiGiCo SD10; HS: Clair i-5, Clair i-5B, i-3, CP-218, FF-2; IEM: Shure PSM 1000; Clair Fractal antennas; HA: Lab.gruppen PLM 20000; MA: Crown; HARDWIRED MICS: Shure; Sennheiser; Radial; WIRELESS MICS: Shure; FOH EQUIPMENT: Waves; Antares
<b>6 TRANS-SIBERIAN ORCHESTRA   CLAIR</b>	Dave Wittman, Michihiro Tanikawa (he); Earl McCoy, Scott Fraser (me); Jim Ragus, Randy Weinholtz (cc/se); Erik Swanson, Ken McDowell (mse); Rick Roman, Jordan Turner, Mike Gamble, Kory Lutes (tech)	HC: DiGiCo SD7; MC: DiGiCo SD7; HS: Clair i-5, i-5B; MS: Clair CM-22; IEM: Sennheiser 2000; HA: Lab.gruppen PLM 20000; MA: Lab.gruppen PLM 20000; HARDWIRED MICS: Shure; Sennheiser; WIRELESS MICS: Shure UHF-R
<b>7 BOB DYLAN   PRO MEDIA/ULTRASOUND</b>	Jason Frankhouser (he); Scott Heyniger (me); Tom Lyon (se); Andrew May (tech)	HC: DiGiCo SD10; MC: Midas Heritage 3000; HS: Meyer Sound LYON, 1100-LFC; MS: L-Acoustics 115XT; MA: Lab.gruppen; FOH EQUIPMENT: Empirical Labs Distressor, Lil Freq; Summit DCL-200; SSG Parametric EQ
<b>8 LUKE BRYAN   CLAIR</b>	Pete Healey (be/pm); Ed Janiszewski (me); Frank Scambellone (se); Tyson Clark (mse); Eddie "Flash" Valencia, Rachael "Hope" Stuemke (techs)	HC: Midas XL-4; Avid Venue Profile; MC: DiGiCo SD7; HS: Clair i-5D, i-5, i-DL, CO-8, CP-218; MS: Clair CP-218; IEM: Shure PSM 1000 IEM; HA: Clair StakRak; Lab.gruppen PLM 20000; HARDWIRED MICS: Shure, Radial, Audio Technica, Countryman; Radial DI; WIRELESS MICS: Shure; FOH EQUIPMENT: Empirical Labs Distressor; Aphex 622; Urie LA-4; dbx; Summit DCL-200; TC Electronic 2290, D-Two, M5000, M3000; Eventide, H3500, Yamaha SPX 990; Waves C6, SSL Bundle, Vocal Rider plug-ins; MONITOR EQUIPMENT: Waves Mercury/SSL plug-ins
<b>9 SAM SMITH   CLAIR</b>	Simon Thomas (be); Brian Evans (me); Simon Bauer (cc/se); Chris Holland (stage e); Robert Taylor III, Jordan Turner (tech)	HC: DiGiCo SD10; MC: DiGiCo SD5; HS: Clair i-5/i-5b, Cohesion CP-218 subblows, FF-2H front-fill; MS: Clair Cohesion CM-22; IEM: Shure PSM 1000; HA: Lab.gruppen PLM; MA: Lab.gruppen PLM; HARDWIRED MICS: Shure SM57, KSM137, Beta 91a, SM 89, PG 58; Sennheiser e609, e965; AKG C451EB, 460, 414N; Audix D-6; Radial DI; WIRELESS MICS: Sennheiser 2000 Series; FOH EQUIPMENT: Crane Song STC-8; Empirical Labs EL-8; BSS DPR-901II; TC Electronic M6000
<b>10 STEVIE WONDER   EIGHTH DAY SOUND</b>	Danny Leake (he); James Berry, Rico Gonzales (me); Victor Arko (cc); Edgardo Vertanessian (se); Krysten Dean (ae); Chris Bellamy, Ben Smith (tech)	HC: DiGiCo SD7; MC: (2) DiGiCo SD7; HS: d&b Audiotechnik J8, J12, J Sub, B2; MS: d&b Audiotechnik M2, M4; HA: d&b Audiotechnik D80; MA: d&b Audiotechnik D12; HARDWIRED MICS: DPA; Shure; Neumann; WIRELESS MICS: Shure; FOH EQUIPMENT: Eventide, Lexicon, TC Electronic; MONITOR EQUIPMENT: TC Electronic

**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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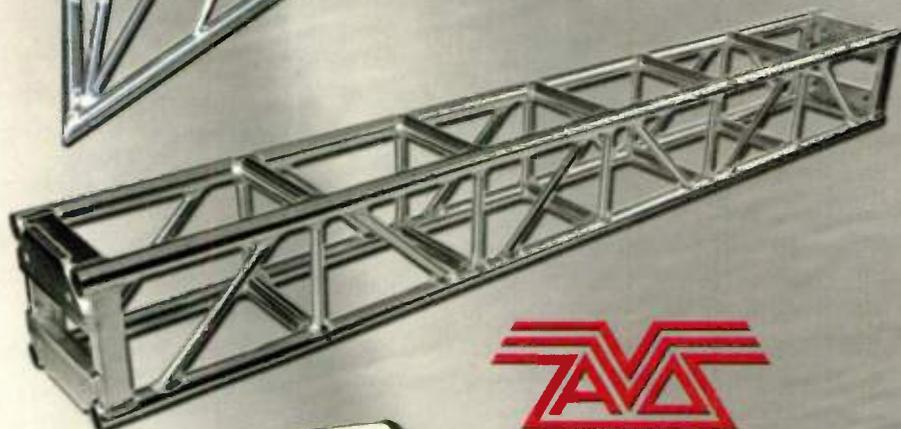
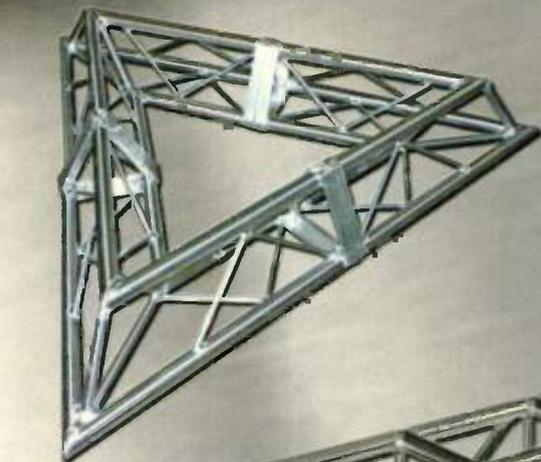


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## Nile Rodgers Honored by P&E Wing

BY STEVE HARVEY

W. LOS ANGELES, CA—The Recording Academy Producers & Engineers Wing celebrated its eighth annual Grammy Week with an event at The Village Studios on February 3, 2015, honoring musician, composer, arranger and producer Nile Rodgers.

Rodgers, perhaps best known for his work with Chic, the band that he started in the mid-1970s with the late bassist Bernard Edwards, last year won three Grammy Awards—his first ever—for his collaboration with Daft Punk on their album *Random Access Memories*, including Album of the Year and Song of the Year.

“I started as a jazz guy; I never thought that dance music would be my life,” said Rodgers after accepting the Recording Academy President’s Merit Award from Neil Portnow, the Recording Academy’s president. Rodgers then moved to center stage where he proceeded to take the audience through a musical history of his



Recording Academy President Neil Portnow (left) presented Nile Rodgers with a Merit Award during the P&E Wing Grammy Week event.

career with the aid of his signature Fender Stratocaster, dubbed The Hitmaker.

Rodgers revealed that he wrote his first dance song for Chic, “Everybody Dance,” after hearing Donna Summer’s “Love To Love You Baby.” Rodgers parlayed his extensive knowledge of jazz chord inversions into a string of hits with Chic, but

the hits dried up overnight following the “Disco Sucks” campaign and Disco Demolition Night in mid-1979, he reported.

After Chic disbanded in 1983, Rodgers embarked on a solo production career, getting his first major break working with David Bowie on the *Let’s Dance* album of that same year. Rodgers demonstrated how he

took Bowie’s original idea for the title track, played on a 12-string guitar with six strings, he recalled, to the finished song, also pointing out the considerable contributions of mixer Bob Clearmountain—in the audience—to the entire project.

On stage for over an hour, Rodgers regaled the crowd with the stories behind many of his hits. “I’m Coming Out,” written for Diana Ross, was inspired by an encounter with “at least” six Diana Ross impersonators in the men’s room of a gay nightclub, he revealed. He reportedly ran straight to a payphone to call Edwards and have him note down the idea, telling him, “You won’t believe this—it was like a Fellini movie.”

The evening was something of a star-studded affair, with Diane Warren, Earth, Wind & Fire’s Verdine White, Duran Duran’s John Taylor, “Weird Al” Yankovic and others reportedly in the audience. Kathy Sledge, of Sister Sledge, joined Rodgers and Red Hot Chili Peppers bass player Flea for a rendition of “We Are Family,” with the two guitarists also jamming on various Chic favorites before finishing with McCoy Tyner’s “Naima,” popularized by John Coltrane.

P&E Wing

[www.grammy.org/recording-academy/producers-and-engineers](http://www.grammy.org/recording-academy/producers-and-engineers)

## Film VR

(continued from page 30)

We didn’t have enough audio material to continue the experience.

“So I searched the internet, and found two videos that were recorded right after the mortar hit. It gave us two things: the sound of the aftermath, and images from the surrounding environment, which we stitched together to create panoramas that we used those to make an exact model of the neighborhood where the incident happened.”

One challenge in VR currently is the need to produce a project on a game engine such as Unity, which unfortunately does not yet handle audio to the satisfaction of a sound designer such as Lympouridis. “As you record surround, you capture a space. If you put that in a game engine, it will try to put it again in the environment of the existing space. That creates all kinds of problems,” he explains. Consequently, “It’s better to use dry sounds that get re-spatialized on the game engine side.”

As Lympouridis teaches his students, “You have to pre-design, pre-compose, pre-mix and do all these

cumbersome things that require human care and attention. Machines are not this unbelievable system that can do everything for you. We make the decisions and take care to deliver these things. Machines just represent our intentions.”

The VR environment at USC in which *Project Syria* was developed enables the observer to walk around a 20-by-20-foot space. “You walk in as the experience begins, then around this neighborhood, where all the sound is localized. *Project Syria* is a merge of the actual sound from the original videos that we found, then different elements pre-composed and arranged in space in order to increase the sense of presence,” such as cars passing, people talking and birds chirping.

“The singing girl is spatialized, but when the explosion happens, I decided to deliver it in stereo. I took the sound of the original explosion and pasted another explosion on top, and some

earthquake sounds that I pitch-shifted lower for a sense of rumble and tension. Then I added a tone, like you hear after an explosion. Everything was carefully pre-mixed and mastered.”

At the recent Sundance festival, he reports, producers Felix & Paul talked about using binaural sound on their short for Fox’s *Wild*. “They said, ‘Now is the era of the real.’ I could not disagree more. Binaural and microphone arrays are interesting to use in context, but you have to know how to use them. And at the end of the day, the display does use headphones,” rather than a larger, immersive playback environment.

In live action, binaural may be appropriate if the context is right, he continues, and there are now assets available, such as libraries of binaural environments and effects. “There are interesting tools, too—one is coming from Two Big Ears. They do smart algorithms that can do binaural rep-

resentations of sound,” he says.

“But when it comes to synthesized experiences, like we were doing, sound design is the way to go. The important lesson I took from Sundance is that it’s not about the technology; it’s about how you carefully design the sound the same way you design the image.”



THERE’S MORE ▶ To see director Nonny de la Peña talking about *Project Syria*, visit [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)

“*Project Syria* is a merge of the actual sound from the original videos that we found then different elements pre-composed and arranged in space in order to increase the sense of presence.”

Vangelis Lympouridis, PhD, University of Southern California

- A Native Instruments Maschine Studio Groove
- B sE Munro Egg 150 Studio Monitors
- C Behringer X32 40-Channel, Digital Mixer
- D Neumann TLM 102 Large-Diaphragm
- E Moog Minimoog Voyager Monophonic Synthesizer
- F Neumann TLM 107 Multi-Pattern Large Diaphragm
- G Universal Audio Apollo Quad Core
- H Apple 15.4" MacBook Pro Notebook



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## Touchscreen

(continued from page 1)

“I can’t pretend that in the Raven, we created a touchscreen to interact with a DAW,” Oana continues. “People came out of the woodwork with stories about other attempts at touch control—like The Glass Console. It was a concept and technology slightly ahead of its time. The Raven takes advantage of a nexus of available technology in the hardware domain with touchscreens and an ability to conceptually integrate touch technology as a third party. Without the direct cooperation of DAW platform makers, our approach had to be to use existing protocols—both communication protocol to communicate with the DAW and protocol for the host computer’s OS. We really used every trick in the book to hack our way into creating tools that did what we wanted them to do. Up to that point, it seemed impossible based on the restraints those protocols seemed to create.”

Arguably, 2012’s Raven sparked measurable touchscreen initiatives amongst historically mixer-focused manufacturers. “Within a year, we saw a response,” recalls Oana. “For example, SSL placed a DAW right in the center of Duality, a big analog console, in a workstation approach. Neve, with Genesys Black, placed a DAW right in the center of a hybrid analog/digital console—a touchscreen allowing a single-touch on the DAW, but quite basic compared to what the Raven can do. Steven [Slate] and I iterated on ideas, and if Slate were a bigger company to execute all the ideas we had at the time? Well, we had an idea on the drawing board for exactly what



Alex Oana, co-creator of the Slate Raven: “What is important is having creative interaction with your audio that feels fulfilling. It gets you the results you want and the process is enjoyable.” Pictured, the Slate Pro Audio Raven MTX with 46-inch multi-touch LED screen.

one manufacturer is doing now with its live touchscreen console.”

“We’ll probably hit a point, as the new generation of engineers come up that are comfortable with them, where you’ll see the majority shift over to touchscreens,” predicts Ray Tantzen, senior product manager for digital mixers at PreSonus, currently shipping the StudioLive RM 32Ai 32-channel touchscreen mixer running UC-Surface multi-touch control software. “Though I don’t think we’ll ever see physical faders completely go away.”

Like Mackie’s DL Series mixers, UC-Surface systems are optimized for iOS and iPad, though the RM Series comes out of the gate with Windows 8-enabled live touch potential at Ravenesque dimensions; for example, Sweetwater now offers an RM Series bundle that includes a 19.5-inch Lenovo HORIZON 2e 10-point multi-touch PC (\$650 street, separately) running Win 8.1 OS.

“We’re lucky with Apple and the

iPad for the quality and interaction we have,” continues Tantzen. “The Windows 8 touchscreen computer was a new thing for us. We started off buying a few [CPUs] from different manufacturers to see what we liked and didn’t.

“We’ll probably hit a point, as the new generation of engineers come up that are comfortable with them, where you’ll see the majority shift over to touchscreens.”

Ray Tantzen, PreSonus

I was really surprised by the multi-touch capabilities of Windows 8; it was pretty consistent across computers. You do have the challenge of different screen resolutions and how you design your software to be compatible across different resolutions. With the iPad, there are only a couple of resolutions to deal with, though it’s grown over the past few years with the mini,

Retina displays, and so on.”

As for supporting other operating systems, like Android, “the breadth of different devices that run on that platform with different resolutions, screen sizes and performance of the processors is a challenge,” poses Tantzen. “Because Windows 8 has been solid, we just recommend minimum system requirements. We’ll follow suit as we look at Android, too—follow or it’s a ‘we can’t guarantee your results’ deal.”

Serious tech hurdles remain for optimized touchscreen mixing, admits Oana. “The idea that our infinite world of the DAW is confined to 1,920 horizontal pixels by 1,080 vertical pixels is just so limiting. The display itself has so much room to grow and evolve. Pixel real estate is crowded. The other missing part can happen now: more intelligently designed UIs. Interacting with an infinite world one mouse-click at a time is a most frustrating creative experience. The Raven applying a touchscreen approach to those beautiful

graphic interfaces is a first step. What allows a more human expression? With the Raven, the best features are the simplest. Can I touch a plug-in? Yes. Can I touch more than one fader at a time, so I’m more than a mouse pointer? Yes. Within this touchscreen world, you can more easily express yourself artistically.”

For others, the most appealing feature of touchscreen mixing will be the tablet’s promise of mobility and ease. “The touchscreen is a means to an end, and that end is wireless mixing,” emphasizes Ben Olswang, senior product manager at Mackie. “We allow you to have a very small, portable Wi-Fi interface in your hand and a range of I/O. Once you go down the touchscreen road, its other benefits allow you to grow in scale, and change, and improve things over time. The DL1608 is now in its third version; we’ve added features that we could’ve never added to a hardware mixer. Our UI has grown over time because we have this blank slate to work with.”

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THERE'S MORE ▶ For more thoughts from Oana, Olswang and Tantzen on touchscreen tech in pro audio, visit [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)

## Licensing

(continued from page 1)

digital delivery services,” according to a statement. “Few would dispute that music is culturally essential and economically important to the world we live in,” said Maria A. Pallante, Register of Copyrights, “but the reality is that both music creators and the innovators who support them are increasingly doing business in legal quicksand. As this report makes clear, this state of affairs neither furthers the copyright law nor befits a nation as creative as the United States.”

According to the statement, there is broad consensus across the music industry on four key points: creators should be fairly compensated; the licensing process should be more efficient; market participants should have access to authoritative data to identify and license sound recordings and musical works; and payment and usage information should be transparently available to rightsholders. But, it also notes, there is less agreement as to how best to move forward.

Two days before the report’s release, during Grammy Week celebrations in Los Angeles, Daryl Friedman, chief advocacy and industry relations officer for The Recording Academy, announced that the organization is working with independent digital performing rights organization SoundExchange to advocate for legislation to enable the direct payment of perfor-

“The reality is that both music creators and the innovators who support them are increasingly doing business in legal quicksand.”

Maria A. Pallante, U.S. Copyright Office

mance royalties to record producers. The Recording Academy is encouraging its members to help lobby for the producer legislation on Capitol Hill.

The Copyright Office’s recommendations address almost every aspect of the music landscape, including the existing statutory licenses, the role of performing rights organizations, terrestrial performance rights for sound recordings, federal protection for pre-1972 sound recordings, access to music ownership data, and the concerns of songwriters and recording artists. These recommendations present a series of balanced tradeoffs designed to create a more rational music licensing system for all, it states.

The report brought immediate responses from all quarters. Dennis Wharton, NAB executive vice president of communications, released the following statement: “As it has for decades, the Copyright Office proposes music licensing recommendations looking only through the lens of copyright owners. What cannot be denied is that the U.S. music industry is the envy of the world, aided by a legal framework that enables 244 million listeners to enjoy free and local radio every week. We’re pleased that Congress recognizes the unparalleled promotional value of broadcast radio, and

has rejected a punitive new fee on local stations. NAB will review this sweeping report and engage both Congress and the Copyright Office as they consider policies that recognize the interests of consumers and innovators.”

Michael Huppe, president and CEO of SoundExchange, the independent agency that collects performance royalties on behalf of rightsholders, also issued a response. “We’re grateful for the diligent and thoughtful work which the Copyright Office put into this report. The report contains a wealth of ideas and proposals, all of which will surely help spur discussion and hopefully inspire movement towards a better path forward for the entire industry.”

His statement continues, “First, the [Copyright] Office is standing firm on its long-held position, consistent with that of six presidential administrations, that there is no good policy reason for the most egregious injustice in our music licensing system—that artists and labels are not compensated for the use of their work by the \$17 billion AM/FM radio industry. There is simply no remaining question about this fundamental injustice. The conclusion is inescapable that there should be an AM/FM radio performance right for sound recordings in this country.

“Second, the Office reaffirms that all users of music should play by the same rules and compensate creators at fair market rates. The current system of disjointed rate standards is tantamount to picking winners and losers based upon the accident of their technology, rather than the merit of their business model.

“Third, the Office recognizes that recording artists who pioneered every genre of American music deserve to be paid fairly, even if they recorded before 1972.”

Paul Williams, president of performing rights organization ASCAP, also issued a response: “With its report today, the US Copyright Office was clear: The current music licensing system needs reform and fast. The report emphasizes how the current system undervalues musical works—something many of our members experience daily. The many proposed updates—particularly recommendations intended to make the system more equitable for songwriters—underscore yet again the inefficiency of the current system for music fans and creators alike.

“As outlined in the report, the current marketplace is strained by the 70-year-old consent decree regime and is not appropriately responsive to the free market, particularly in our new digital world. As we continue to advocate for our members in Washington, today’s report is an important step towards meaningful reform.”

U.S. Copyright Office, full report and executive summary  
[copyright.gov/docs/musiclicensingstudy/](http://copyright.gov/docs/musiclicensingstudy/)

## Avid

(continued from page 5)

vision. At the 2014 NAB convention, Avid launched a shared services platform with a connectivity toolkit, media services and integrated storage. “We have since added resolution independence, and the collaboration tools, which were just announced today,” said Hernandez. Pro Tools 12 also introduces foreshadowed monthly and annual subscription pricing options, though outright purchase remains an option.

“Out of all the business issues that I heard from our clients,” Hernandez shared, the common themes were that “you need to create great content, you need to make it available for more devices and channels, you need to optimize the lifetime value, it needs to be secure. You need to do all that and spend less money.” The “significant advantage” Avid is offering, he opines, is putting the whole chain together,

rather than a cluster of point solutions. Hernandez explained that with Avid’s “large ecosystem” and “huge installed base,” users are “starting to get that the Avid Everywhere common platform that works for broadcast, film, audio and gaming” is capable of providing “an end-end solution where people can select how and where they want to participate in the community.” He cites Avid’s presence in 140 countries and millions of users as providing the basis for getting a scale effect faster than their competitors.

Simplified, Hernandez said, the discussion is that “it’s really just about connecting two people. We have all the artists on the one end and all distribution forms on the other end; rather than arguing formats, codecs, content streams, or whether or not all these streaming and new digital channels being formed are ever going to survive—because they won’t all be able to survive—we just want to connect the two people. Any way you want to create in any form, any way you want to consume, can

be done here.”

Professional studios, engineers and marketers traditionally took the technical burdens off the shoulders of artists, a model with limited financial feasibility in the 21st century media economy. Avid Everywhere is conceived for the time. It ambitiously seeks to complete the picture filling the gaps in the circle between creator and consumer. Hernandez stated that he believes the new paradigms will “breathe life back into the studios,” that, “What you’re going to see in the future is a network set of studios with fixed pricing on the platform where you can just go into your local studio and really do it for real...it opens up a whole new generation of folks who are now going to go back into those studios.” He expects studio and engineering services to be part of the Avid Everywhere marketplace in the future.

Hernandez outlined Avid’s financial situation for PSN a year earlier at the 2014 NAMM, saying that the company was stable, profitable, and

that the delays in reporting that resulted in Avid’s NASDAQ delisting were the result of internal transaction audits that snowballed into a massive undertaking. This year at NAMM, Hernandez affirmed that, “Everything we said was going to happen happened...We had to explain a tricky situation and pretty much everything we said has happened. We didn’t say our stock was going to double and we were going to be in the top performing stocks of the year. We didn’t say that. But that has been [additional] good news, one of reasons we were invited to be [back] on NASDAQ for example, to sound the opening bell, was our performance for the year.”

While Hernandez acknowledges that, “there’s so much more to come to fulfill this vision” of the complete Avid Everywhere ecosystem, he believes Avid’s path to be the right way forward. “I feel like we’re more aligned with our community than ever.”

Avid Technology  
[avid.com](http://avid.com)



Ken Nevard

THAT Corporation has announced the appointment of **Ken Nevard** as IC Marketing Manager. In this role, Nevard will be responsible for defining new products and related marketing materials, as well as managing THAT's applications support and marketing communications teams. Nevard comes to THAT after a 25-year tenure at Analog Devices, mostly working in business development of the professional, consumer and automotive audio markets. Most recently, he was the strategic marketing manager for automotive infotainment systems. Maynard has a BS EE from U Mass Lowell.



Paul O' Farrell-Stevens

Unity Audio has appointed **Paul O' Farrell-Stevens** to head of sales and marketing for the Unity Audio studio monitor range and other Unity products manufactured by Unity Audio. O' Farrell-Stevens has previously worked for PMC, Solid State Logic, Monster Products and MUSIC Group. He began his career as an in-house and freelance recording engineer working at CBS, Whitfield Street, Metropolis, Abbey Road, and Comforts Place recording studios with artists such as Paul Weller, Oasis and Michael Jackson.



Jeff Taylor

VUE Audiotechnik has promoted former U.S. Sales Manager, **Jeff Taylor**, to Vice President, Americas. Taylor joined VUE following more than 15 years in key business development and strategic sales positions at companies including Mackie, EAW, RCF,

BIAMP Systems, Electro-Voice, Midas and Dynacord.



David Prince

Community Professional Loudspeakers has named **David Prince** to the position of Director of Development Engineering. Prince comes to Community from Knowles Electronics, where he was Product Development Manager. Previously, Prince held the position of Director of Advanced Development for Tympany; he was Senior Research Engineer for International Jensen and he spent seven years as an Acoustic Consultant with Talaske.

Prince is a past chair of the AES Standards Committee on Loudspeaker Modeling and Measurement, serves on technical committees of the Acoustical Society of America and is a Board of Directors Emeritus member for the loudspeaker industry association, ALMA.



Michael Prager

Industry veteran **Michael Prager** has joined Focusrite Novation Inc. as Focusrite National Sales Manager. Prager was most recently with Adam Audio as its Director of Sales. Prior to that, he was the Guitar Center Recording Category Manager.



Nick De Friez

Additionally, **Nick De Friez** has been appointed Novation's Sales Manager, where he is charged with helping develop comprehensive dealer sales programs and improve Novation's customer engagement strategy.



Jeremy Lumsden

## 60SECONDS



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

**A:** I am officially titled 'Marketing Director'. We had a wild discussion here on how Marketing Jedi-Master versus Marketing Demi-God may work on a business card. We settled

on the ordinary. My job encompasses a really wide variety of tasks. Generally speaking, my daily grind consists of the many aspects of company positioning and the manner we present VUE Audiotechnik to the world. That can include everything from trade show stand design, to marketing materials design, as well as how we support and highlight our products and customers in the many modern media outlets.

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

**A:** Beyond my tenure at Adamson Systems in Canada with whom I spent 9 years, I have always been involved in creative fields, whether in film, theatre, graphic design or professional audio. I am also stubborn to a fault, which (I believe) gives me an advantage in working in a male-dominated field with strong personalities and brilliant minds. Then, of course, there are the less-quantifiable aspects of having experienced a very international upbringing and understanding the cultural differences, and how they affect various global markets. Also worth mentioning: being able to communicate in more than one language, (but in less than six), depending on the level of discussion.

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

**A:** I'll be improving and unifying some of the existing initiatives. The big thing for me is building a solid and uniform global company identity. I want everything that goes out the door to be immediately recognized as a VUE product or item. Ken Berger and his team have been able to build those aspects and it's impressive to land in my chair and see the scope of success VUE has achieved in its short time. The word "underdog" is not applicable here. There's nothing but time separating us from some of the most successful companies in the pro-audio world.

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

**A:** Long-term goals are to strongly support all of our customers with the proper attention, whether in the press or in improving technical support materials. I plan to grow with the company, so I am sure the long-term goals today may be slightly different in a few years. For now, I'm organizing assets, creating marketing materials and learning how VUE prefers things done, all the while implementing my own ideas to the mix. It's a fantastic group of people; there's a lot to be learned from their combined experience.

ment strategy. Also announced is the promotion of **Jeremy Lumsden** into the position of Director of U.S. Marketing for both Focusrite and Novation brands.

DiGiCo's US distributor, Group One Ltd., has appointed **Sal "Chip" Sciacca** to the post of Technical Support - DiGiCo. Sciacca will report to Group One's Jack Kelly at the distributor's Farmingdale, NY office, where he will be providing national technical support for the digital console manufacturer in conjunction with DiGiCo US Technical Manager



Sal "Chip" Sciacca

Taidus Vallandi. Prior to joining the company, Sciacca most recently served as systems technician and audio engineer for the Grammy Award-winning Tedeschi Trucks Band. He has also spent many years working as an NYC-area freelance audio engineer for SK Systems, Eastern Stage Productions (ESP) and KM Productions.

## soundREPS

■ Eastern Acoustic Works (EAW) has named Florida-based **Quest Marketing** as their Sales Rep Firm of the Year. Quest Marketing is responsible for EAW sales and promotional efforts throughout the South Eastern region of the United States. The team at Quest not only exceeded its sales quotas for 2014, but showed tremendous support of the brand, per the NAMM-time presentation by EAW President Jeff Rocha.

EAW President Jeff Rocha (far left) with Quest Marketing's Jim Greene, Jerry Sehi, John Saviano (holding award) along with Sales Director Scott Pizzo and VP of Sales Rusty Waite (far right).



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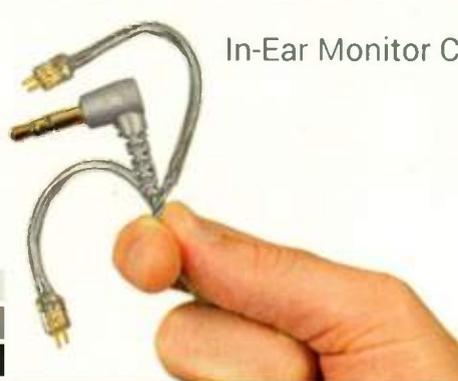
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# Laying A Solid Foundation For Growth

ROSCOE ANTHONY, PRESIDENT, RENKUS-HEINZ

BY FRANK WELLS

FOOTHILL RANCH, CA—With twin BA degrees topped with an MBA, Roscoe Anthony took over an Los Angeles advertising agency, where he was named one of *Advertising Age* magazine's Top 100 People in Advertising, his team winning more than 50 creative awards while he built the agency from eight associates to 30-plus, with an 10-fold sales increase in his 14-year tenure.

"From there, I moved into pro audio," says Anthony, "working at JBL Pro during the development and introduction of their EON line. After JBL, I had the opportunity to work at TASCAM for five years, and then at Califone, where I was president for 12 years." From the education technology-focused Califone, Anthony returned to more mainstream professional audio pursuits seven months ago. "Early last year, I began discussions with Harro Heinz," he elaborates, "who offered me the incredible opportunity to become president at Renkus-Heinz. I started in September, 2014 and have been running

sional loudspeaker maker Renkus-Heinz operates with a "traditional" organizational structure, Anthony reveals. "We have 12 people involved in worldwide sales and marketing implementation, and nine people managing product development. Overall, we have 90 associates working on everything from manufacturing to management. Besides manufacturing here in SoCal, we also have a factory in China."

Engineer and entrepreneur Harro Heinz founded Renkus-Heinz in 1979. "His vision still permeates the facility and the culture," says Anthony. "Harro has focused on highly

"We never really compare ourselves to the competition. If we did, we'd be building me-too products like everyone else. We're just not that company."

*Roscoe Anthony, President, Renkus-Heinz*

as fast as I can to keep up with this team."

Through hard-won experience from his history of senior management positions within the audio industry, Anthony says he's gained a "deep understanding of the business model (i.e., sourcing, manufacturing, distribution, marketing, sales and administration). The breadth of products my previous companies manufactured and distributed have brought me in contact with the key players in the global eco-system of this industry. This background of success helps to define our direction as we move through product development, both organically as well as acquired."

Southern California-based profes-

engineered products to fit specific needs that end users demanded. We consciously concentrate our attention on markets that demand highly engineered, reliable solutions. A great example of that culture/philosophy at work is our ICONYX line of steerable arrays. We developed the ICONYX line to focus on very specific markets. If you take an end user through an ICONYX product demonstration, there isn't a question they'll select ours. They're simply the world's best steerable systems, and they deliver on every promise one expects from steerable systems. The customer doesn't have to compromise on a Renkus-Heinz product. No tradeoffs. We've reached that through scientific product development and



Roscoe Anthony, President, Renkus-Heinz

end user demand." To perpetuate and build on that success, Anthony says his focus as President is "to help us as a group to prioritize our energies, to deliver for those end users who require the type of product that only Renkus-Heinz can deliver."

Renkus-Heinz has become a global leader in providing loudspeaker systems for fixed installations. "We're very successful in Houses of Worship, transportation terminals and stadiums," Anthony explains. "Obviously, because we can customize both color and weather resistance to a job's requirements, we're called upon to fill large and small orders to meet those custom demands. Essentially we're in every fixed install market and—quite nicely—sales are spread evenly across the globe." For the future, Anthony suggests portable systems as an area of potential growth suited to Renkus-Heinz' particular expertise.

While Anthony says the company pays due attention to its competition, he adds that Renkus-Heinz spends "far more of our time and energies on getting to know our markets, talking with end users, and using that information to drive our business. We're a unique company with unique products, so we never really compare ourselves to the competition. If we did, we'd be building me-too products like everyone else. We're just not that company."

To poise Renkus-Heinz for growth, it is investing in intellectual property, "bringing on new loudspeaker talent as well as engineers

who will round out a group of talented mechanical, firmware and software associates," says Anthony. "These additions are laying a solid foundation for the growth we've got planned for the next three years."

Just six months into his presidency, Anthony says he'd "be lying if I said that I've just seamlessly reintegrated into the loudspeaker segment," though he's relishing his role and is enthusiastic about the potential he's discovering in the market sector. "It's a sector that has changed dramatically, and I'm thoroughly enjoying that sense of attacking something new. I sense a major change in our industry overall, as industry veterans, entrepreneurial founders, and others begin to cede their companies and positions to the next generation. I anticipate that the very foundations we're all so comfortable with will change dramatically in the next few years, and I'm thrilled to be taking part in that change."

Renkus-Heinz  
renkus-heinz.com



THERE'S MORE ▶ For a video demonstration of Renkus-Heinz' ICONYX steerable array technology, visit [prosoundnetwork.com/march2015](http://prosoundnetwork.com/march2015)

## Innovations

(continued from page 32)

users with audio networking capability without sacrificing SL Room Control remote-control. Dante's no-hassle, self-configuring, plug-and-play networking is a total solution for transporting low-latency, uncompressed audio over standard IP Ethernet networks with sample-accurate synchronization, automatic device and channel discovery, and easy-to-use signal routing. This technology enables remote control of audio feeds and allows users to create a complete audio system simply by running Cat 5, rather than audio cables, through a venue.

Rigging is, of course, another vital consideration for any truly professional loudspeaker system. With the WorxAudio XL3, rigging can be accomplished using standard 3/8-inch I-bolts bolted into integrated rigging brackets. For permanent installations where visual aesthetics are likely to be a more important consideration, the WorxAudio Minibeam, mounted to the top of the XL3 enclosure,

is an excellent choice. This system uses a single Schedule 40 pipe for the array's suspension. The pipe coupler has an exit point through which the array's wiring can pass. By running the wire through the pipe and exiting via the coupler, the line array's audio and power lines are hidden from view and are visible only at the back of the system, creating a clean, uncluttered appearance free from the distractions of visible cable.

In closing, the WorxAudio XL3 provides the benefits typically associated with line array loudspeaker systems—solid, controlled throw augmented by broad horizontal dispersion—yet accomplishes this in a surprisingly compact form factor without disrupting line-of-sight considerations. State-of-the-art transducers and system electronics result in first rate audio performance, all of which makes the XL3 a versatile sound reinforcement solution capable of fitting just about anywhere.

WorxAudio  
worxaudio.com

Hugh Sarvis is Managing Director, Loudspeaker Division, PreSonus Audio Electronics, Inc./WorxAudio Technologies.

## Anderton

(continued from page 29)

calls it a "membership." Customers agree to a 12-month term and after completing 12 consecutive months of payments, the software they've paid for remains authorized and does not expire, regardless of wheth-

er or not they renew. Another membership wrinkle is that the monthly features/fixes updates also include content (presets, loops, tutorials, etc.). However, if someone buys SONAR a year from now for the first time, although they'll receive all features at the time of purchase, they won't receive back content.

Whenever the concept of "subscription" or "rental" is brought up, a lot of musicians and engineers break out the torches and pitchforks.

er or not they renew. Another membership wrinkle is that the monthly features/fixes updates also include content (presets, loops, tutorials, etc.). However, if someone buys SONAR a year from now for the first time, although they'll receive all features at the time of purchase, they won't receive back content.

One significant aspect of all three programs is that they acknowledge the existence of small business and individual users. Adobe's plan is ideal for large compa-

nies that need all their global offices running on the same software at the same time; the "rent-or-the-software-goes-away" ethos essentially demands that everyone be upgraded.

But the music industry is different, and the companies mentioned here take that reality into account. Whenever the concept of "subscription" or "rental" is brought up, a lot

of musicians and engineers break out the torches and pitchforks. But software evolves constantly—it has to, if for no other reason than the operating systems it runs under are subject to change without notice. If nothing else, the idea of being able to rent, rent-to-own, or own outright addresses reality in a way that ultimately benefits the consumer.

Craig Anderton is Editor Emeritus of Harmony Central; check out some of his music at [www.youtube.com/thecraigananderton](http://www.youtube.com/thecraigananderton).

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# Letting The Music Speak

BY JACQUES SONYIEUX

Justin Townes Earle just released his new album *Absent Fathers* in January as a companion piece to *Single Mothers*, which was released last year to critical acclaim. *Absent Fathers* marks the seventh release for Earle, who is among the most authentic alt/country artists to have emerged from Nashville in the past decade.

Since 2007, Earle has maintained a loyal partnership with producer Adam Bednarik, who has helped Earle capture a sound that instantly recognizable as his own. *Absent Fathers* reaches deeper and more introspective writing terrain for Earle, and its production is both spacious and open—making it sound ‘unforced’ and extremely easy to listen to. *Pro Sound News* talked to the pair about the ‘importance of being earnest’ while recording.

#### ON KEEPING IT SPARSE:

**Adam:** Justin hadn’t put anything out for a while, so he had a lot to say. We tried to keep it pretty sparse and let the songs speak for themselves. We also wanted to make sure he could go out and try to recreate these songs in a live setting. Also, I think we wanted to try to create something a little different than what we had done in the past and do our best to just let the music speak.

#### ON CULLING NEW MATERIAL:

**Justin:** Luckily, life doesn’t have

to shut down around me to write songs. Actually, I seem to write better sometimes when life moves faster. I write my records to be records—there are never a bunch of extra songs just lying around. I wanted to make something that would get people prepared for a more stripped down idea while still letting the songs stand out. Our previous records were produced with a lot of instrumentation, so I wanted to get as close as I could to my first EP, but without making it a solo record. I am a lot more self-assured and confident in how I want to record because I’ve got somebody like Adam to help me.

#### ON RECORDING DRUMS AND VOCALS:

**Adam:** I tried to capture everything in the most natural way I could, and I try to keep it simple and minimal as far as the amount of microphones I use. The kick drum had a front head on it, and I miked it with a Shure SM7 and I had an SM57 on the snare. Then I had a mic on a rack



The production on Justin Townes Earle’s *Absent Fathers* is simplified and back to basics, harkening back to his first solo EP while still being a collaboration.

and a floor tom, two overhead mics and a pair of room microphones: that was it. For the overheads, I used a pair of Coles 4038s and I used Neumann KM 86s for the room mics.

**Justin:** Adam really knows how to mic my voice, capture all my breaths

“The point of doing the record in the first place is to make the song stand out.”

Justin Townes Earle

and everything that goes along with singing. My vocals are always cut live and I never go back and rerecord them—it just doesn’t feel natural to me. I believe that capturing the vocals live can add to the recording in a major way.

#### ON THE DIVERGENT PACES OF WRITING AND RECORDING:

**Justin:** I can be a painfully slow songwriter, and sometimes the simplest songs can take the longest. Over the course of writing, I have a lot of time and sometimes it is hard to concentrate on one thing; ideas are flowing through my head on what instrumentation to use, and things like what tones I want to choose for the song. Despite this, we tend to make records very fast.

**Adam:** Most of the time, we are looking at around a week to track a record. For this one, we spent about two weeks, which is a long time for us. We were moving at a pace of about two songs a day, which is pretty darn fast. At the beginning of each session, when Justin is ready to go, I just make sure that I’m ready and that we capture everything that may happen. Sometimes if there is a hiccup it might be OK because a performance was so great.

#### ON ‘RESPECT FOR SPACE’:

**Justin:** God knows what kinds of records and productions I am going to do over the course of my career, however long that lasts, but I have a very big respect for space. When I listen to Booker T. & the M.G.s for instance, the most impressive thing to me is the space. I mean, you could drive a goddam Mack truck through those tracks. [When artists feel the need] to control every second and have their fingers on every string to feel good about a song, it can make it sound so forced. You can hear all this in the recordings though, and you know when it is not relaxed. The point of doing the record in the first place is to make the song stand out. I think even with the larger productions we’ve done in the past, we’ve managed to pull this off.

#### ON KNOWING ONE’S ROLE:

**Adam:** We’re not crazy, overboard perfectionists. If there is good take and we like it, we’re going to go with it. Everything is cut live and everybody plays at the same time, and there is a very minimal amount of fixes. Part of the idea for *Absent Fathers* was to have it earnestly raw.

**Justin:** Adam and I have worked together for so long now — he’s worked on all of my records. I get into the production only as a listener. It’s an amazing thing to have a counterpoint like Adam. I cover most of the music and things like that, and Adam focuses on the sounds and the mics without my input. So I’m not sitting in there saying things like, ‘Why don’t you use this mic? I think it would sound much better.’ I mean, why would you work with someone you don’t trust fully?

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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