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Sweetwater Readies Massive Expansion

BY CLIVE YOUNG

FORT WAYNE, IN—The old saying goes “You’ve got to spend money to make money,” and it looks like Sweetwater Sound plans to do a lot of both. The MI/pro audio retailer has announced extensive plans to expand the physical

footprint of its 320,000-square-foot campus and create 285 additional jobs by 2018.

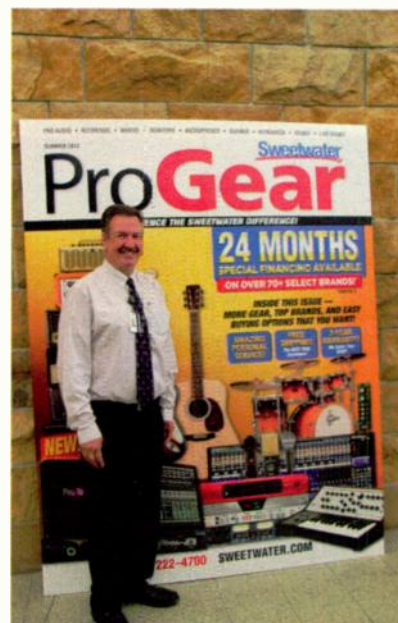
The new positions are expected to raise the company’s workforce to more than 1,000 full-time employees. Creating space for them will be part of the sweeping \$8.8 million plan that will include several expansion projects and renovations. First among those efforts, breaking ground this fall, will be a 16,000-square-foot building to house the company’s marketing and merchandising departments, as well as a video production studio intended for sales and branding efforts.

In a statement, founder and president Chuck Surack noted, “Sweetwater continues to grow at a remarkable pace, both in sales and in number of employees. In 2014, sales were up by 28 percent over the previous year, and we anticipate similar results for 2015.” Similarly, the company’s num-

ber of employees has been growing at 15 percent each year. Faced with that, previously in 2012, Sweetwater announced plans to invest \$23.5 million to expand its headquarters by 110,000 square feet and create more than 300 jobs.

As the expansion will aid Sweetwater’s local community, the Indiana Economic Development Corporation, Northeast Indiana Works, and the City of Fort Wayne have put together an incentive package for the company valued at \$3,117,089; the IEDC’s contributions include up to \$2 million in conditional tax credits, along with up to \$50,000 in training grants—none of which can be claimed until all 285 new employees are hired.

It’s all a far cry from Sweetwater’s comparatively humble beginnings as a four-track recording studio in 1979. Today, the company is believed to be the third-largest music instrument



Sweetwater founder and president Chuck Surack, seen here at the company’s annual GearFest event.

audio dealer in the United States, and the top online retailer of music instruments and audio gear. Sweetwater Sound sweetwater.com

briefs

Sound Summit Eyes Atlanta

LOCATION—DPA Microphones (dpa-microphones.com), Lectrosonics (lectrosonics.com) and Sound Devices (sounddevices.com) have announced the third in a series of U.S. regional events, Sound Summit Atlanta, to be held Sunday, October 4, 2015. An informal industry thought leadership and mixing discussion, featuring best practices for the audio community, the collaborative presentation is scheduled for 3 p.m. to 8 p.m. at the International Alliance of Theatrical Stage Employees (IATSE) Local 479 Headquarters located at 4220 International Parkway, Atlanta, Georgia 30354.

Avid Names New CTO

BURLINGTON, MA—Avid (avid.com) has named software development veteran Rashid Desai as its senior vice president and chief technology officer. Reporting directly to Avid chairman, president and CEO Louis Hernandez, Jr., Desai will be responsible for leading all of Avid’s technology teams, including software and hardware engineering and information and technology. Most previously, Desai held managing director, chief information officer and chief technology officer roles at Barclaycard.

Generation Exodus Re-Launches

NASHVILLE, TN—CMM touring company Generation Exodus Foundation (genexconcerts.com) has re-launched, naming James “Jamie” Nixon—formerly director of Touring and Marketing at Blackhawk Audio—as its new general manager. As a registered non-profit public charity, the Generation Exodus Foundation has promoted events in 24 states with reportedly some of the highest-selling hard ticket dates in Christian music touring.

Mix Nashville Returns

BY PSN STAFF

NASHVILLE, TN—After a few years off the grid, Mix Nashville came back with a bang on August 29, 2015. Hosted by Clair Global Nashville’s touring production facility and The Blackbird Academy Live, the popular pro audio event was presented in conjunction with the local Nashville Section of the AES, attracting more than 300 attendees to a day-long exhibition with panels, product displays, Master Classes and more.

The day kicked off with a keynote speech by *Pro Sound News* columnist Craig Anderton, a musician, technologist, author, audio raconteur and executive vice president at Gibson Brands. His speech, entitled “High-Resolution Audio: So What?” led the audience through a series of charts and anecdotes that debunked some of the myths regarding how much the consumer can distinguish, before settling into the real benefits of recording at 96 kHz and higher frequencies. The event was streamed live, which allowed Anderton to get in a few digs at the sometimes-broken, disrupted nature of streaming audio.

Panels provided many of the day’s highpoints. “Demystifying The Vocal Session,” with moderator vocal specialist Jonell Polansky (Mandy Barnett, Colin Raye, Ty Herndon, Rebecca Lynn Howard) and panelists Chuck Ainlay (Mark Knopfler, George Strait, Miranda Lambert, Re-



Craig Anderton, technologist, musician, author, futurist and Executive Vice President at Gibson Brands, delivered a Keynote Speech entitled “High Resolution Audio: So What?” to a rapt audience at Clair Global Nashville.

ba McEntire, Peter Frampton) and Bil VornDick (Rhonda Vincent, Jo-El Sonnier, Alison Krauss, Sarah Darling) garnered lots of attention.

Insights also abounded at the “In the Box or Off the Rack? Mixing in a Hybrid Digital/Analog World” panel; presented by The Recording Academy’s Producers and Engineers Wing, Nashville Chapter, it featured moderator F. Reid Shippen (Studio Owner, Producer/Engineer—Death Cab for Cutie, India.Arie, Eric Church) and panelists Jeff Balding (Producer/Engineer—Little Big Town, Taylor Swift, Don Henley) and Jaquire King (Producer/Engineer—Kings of Leon, Norah Jones, Buddy Guy).

Yamaha, Harman (JBL, AKG and dbx), Shure and Obedia presented intensive half-hour Master Classes throughout the day. Avid kept its demo room hopping with the Nashville



The “In the Box or Off the Rack? Mixing in a Hybrid Digital/Analog World” panel, presented by The Recording Academy’s Producers and Engineers Wing, Nashville Chapter, featured noted producer/engineers (l-r) F. Reid Shippen, Jaquire King and Jeff Balding.

debut of its new S6L Live console, while Yamaha rolled in its mobile truck to show the Nuage console for post-production and present its own Nashville debut—this one for the new Rivage PM10 live console.

It all made for an informative day. “We were thrilled with the support for the re-emergence of Mix Nashville, both from our sponsors and from the attendees,” said Tom Kenney, editor of *Mix*. “We had product debuts, Master Classes and an engaged audience, which is what Mix Nashville was designed for—bringing together the community of manufacturers and users in a professional facility and in an educational setting. Between our panels on tracking live, miking vocals, studio business and mixing in and out of the box, it was a great day, and I think everyone came away from it with something they learned.”

Mix Nashville proaudioliveevent.com



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An Introduction, of Sorts

Writing this page as the new head of *Pro Sound News* feels a bit ironic; ostensibly, I'm introducing myself and yet I've been here for years. Decades even. 250-plus issues. In short, I've been working this gig for a long time.

Whenever I interview someone for *PSN*, I always ask what got them into pro audio. For myself, it was a summer's day in 1989 when college-aged me liberally—and quite out of character—blustered his way into Abbey Road Studios. I mumbled something about being an intern at MTV back in the States (which was true) and how I'd been told to visit the studio while on vacation to see if MTV should do a news piece on it (which was definitely *not* true). Whether or not they believed me, I wound up getting a facility tour and it was an eye-opening experience.

For years, I'd read about world-famous bands working there—trumped-up accounts that portrayed it as a mythic temple of creative alchemy, where the very essence of divine musical brilliance was snared against its will from the ether, to be captured and dispensed to a grateful world. Abbey Road was and is a legendary studio for many reasons, but what I discovered that day was that it was actually a work place, where real people used real technologies to do their jobs (albeit jobs they clearly enjoyed). While the studio was brought down a peg in my mind to the realm of mere mortals, what really stuck

with me afterwards was the equipment in use there; I hadn't understood much of what I'd seen, but I wanted to know more.

Fast-forward five years, and I started at *Pro Sound News*; the mid-twenties version of me figured being the new Live Sound Editor would be a pretty simple job. I now knew a fair amount about audio, and what I didn't know, I'd learn. The hard part

We parsed it all, shared what we discovered and kept our eyes peeled for what was around the corner.

would be writing it all down, and writing was easy—I'd worked at a number of magazines in the intervening years.

Of course, I quickly discovered that I didn't know nearly enough about audio and if I was going to keep this "simple" job, I had better start learning, proto. I'm still learning to this day, and it's a good thing, too: All journalism is about learning—asking questions and then taking what you've found and turning it into something that hopefully makes sense and is worth reading.

I also discovered that writing is

only easy if you aren't invested in what you're writing about; the words flow fast and free because you don't care about the outcome. As time went on, I got to know the live sound world and the larger pro audio industry, too—met the inventors of important gear; folks who had mixed legendary concerts; scrappy entrepreneurs who were beating the odds to create great companies; producers and engineers who shaped music you know better than your own name; and many others.

Pretty soon, the words didn't flow as fast anymore, because now they mattered. I was invested in exploring how the pro audio industry worked, how it flexed and grew, adapting with the changing times. Working at *PSN*, I got to witness the rise of DAWs; the fall of the big recording studios; the adoption of line arrays, digital desks and networking on the live side; the careening fortunes of the music industry; and much more.

Working alongside some of the best tech journalists around, and under the guidance of Frank Wells for the last 15 years, we parsed it all, shared what we discovered and kept our eyes peeled for what was around the corner. During those years, I became news editor, social media editor, managing editor, and now I'm the one in charge.

So, Hi.

Now that we've been introduced, let's find out what happens next.

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Dale Pro Audio Debuts New Location

BY CLIVE YOUNG

NEW YORK, NY—Manhattan-based Dale Pro Audio has expanded with a second location in Queens, NY at the Jamaica LIRR Station. Under development since late last year, the new facility is triple the size of the

Manhattan space, according to co-owner/vice president Valerie Lager. As a result, the new site has been outfitted with expanded warehousing, additional office areas and more. Underlining the retailer's foothold in the broadcast market (Dale was named Sennheiser's 2014 U.S. Broadcast Dealer of the Year), the building also

includes a variety of studio spaces for customer testing and demonstrations.

The highlight of the bright, airy facility, however, is the 1,100-square-foot Event and Demo Room, more oriented towards live sound and installation. Outfitted with a Studer Vista-1 console, it also sports a projection screen supported by Bose



Educator Doug Gould addressed attendees of Dale Pro Audio's House of Worship Audio Boot Camp, the inaugural event at the retailer's Queens, NY facility.

speakers and a slew of line arrays hung side-by-side on a truss, allowing for A/B comparisons and demonstrations.

The room's inaugural event, held in mid-September, was a free House of Worship Audio Boot Camp, presented by audio educator Doug Gould of Worship MD. The amiable discussion covered topics such as in-ear mixing; microphone patterns and applications; recording church services; wireless mics; and more. While the room was filled with attendees over the course of the two-day event, it was also packed with line arrays, subs, consoles, mics and more from the likes of Yamaha, Nexo, EAW, Bose, QSC, Roland, D.A.S., Studer, Allen & Heath, Midas, Audio-Technica, JBL Pro, EV, RCF, PreSonus, Radial and others.

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Linear Acoustic, Minnetonka Audio Merge

CLEVELAND, OH—Lancaster, PA-based Linear Acoustic and Minnesota-based Minnetonka Audio Software have merged, under Linear Acoustic's parent company The Telos Alliance, based in Cleveland, OH.

Linear Acoustic is known for its products for television audio control; the company designs and manufactures the AERO range of real-time and file-based loudness managers, UPMAX upmixing solutions, loudness metering products and standards-based codecs for distribution and emission.

Meanwhile, Minnetonka Audio Software is a solutions provider for motion picture, video, broadcast, game and optical disc production, and provides various software, including its AudioTools Server and SurCode product lines.

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≡ Petocz Remembered at Conway

HOLLYWOOD, CA—A private service honoring noted producer/engineer/mixer Csaba Petocz, who passed away on July 17 after a long battle with cancer, was recently held at Conway Recording Studios.

Conway owners Susan and Buddy Brundo, along with musician/composer/record producer Matthew Wild-

er, held the impromptu service in the studio's garden area; the event was attended by a small group of industry notables whom were close friends of Petocz and his wife, Lisa Roy.

A three-time Grammy nominee with 37 number-one record credits and 32 platinum or multi-platinum albums, Petocz worked closely with top

names in the industry, from Metallica to Alanis Morissette. His sister Susan and brother-in-law Darryl Simpson from Australia were in attendance, and all present were able to visit and share stories about his love of music and the recording industry, and how he touched and affected the lives of everyone he came in contact with.



Producer/engineer/mixer Csaba Petocz was remembered recently at a private event at Conway Recording Studios.

Attendees included Niko Bolas, Lyle Workman, Christine Wu, Vincent van Haaff, Al and Lisa Schmitt, Steve and Linda Genewick, Michael Beinhorn, Kim Bullard, Maureen Droney, Shevy Shovlin, David Angress, Robert Clyne, Brian Kraft, Jay Wanamaker, Mick Guzauski, Dennis Herring, Steve Lukather, CJ Vanston, Peter Doell, Phil and Cathy Wagner, Dave Pensado, Herb Trawick, Candace Stewart, Leslie Lewis, Paul Fox, Margaret Sekelsky, Ellis Sorkin, Tom Kenny, Stacey Barnett, Eric Bettelli, Joe Chiccarelli and others.

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Entec Takes On TCT

LONDON, UK—The 15th annual Teenage Cancer Trust (TCT) concert, held at The Royal Albert Hall, found Stereophonics, The Who, Paul Weller, Noel Gallagher, Van Morrison, Tom Jones, Ronnie Wood and others performing via an audio system provided by West London-based Entec Sound & Light. Systems designer Liam Halpin provided a Midas Pro1 mixer for emcees and both a DiGiCo SD7 and a Midas Heritage 3000 for bands. Monitors were mixed on a Midas Pro2, which sent mixes to d&b audiotechnik C7 side fills and Shure PSM 1000 IEMs.

The TCT show was heard through 14 d&b J8 boxes hung per side, along with left-and-right side hangs of eight V8s and four Y8 cabinets a side, aimed at the upstage balconies. Choir stalls were covered by Q7s and Q10s, other Y Series boxes handled front-fills, and four B2 bass elements under the stage and a flown center cluster of J-Subs provided low end.

Teenage Cancer Trust
teenagecancertrust.org

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New Wave Festival Rewinds Through Time

HENLEY-ON-THAMES, UK—England was the birthplace of 1980s New Wave, and that glossy, synth-drenched vibe lives on each summer with the Rewind Festival—an event so popular that it is now held in three locations around the UK annually. This year's two-day edition in Henley-on-Thames brought acts like OMD, Billy Ocean, Kim Wilde, Human League, The Selecter, Bananarama and Soul II Soul to a crowd of 30,000 via a sizable Martin Audio MLA Multi-cellular Loudspeaker Array system from Capital Sound.

Capital's senior project manager, Martin Connolly, noted, "The biggest issue with our license is the proximity of Remenham Village, as the nearest property is less than 500 meters to the right of the main stage, and the local authority requires us to keep the level below 65 dB on a 15-minute average at that property.

"In the days when we used a conventional line array—which included the Martin Audio Longbow—we were only ever able to run at 96 dB to achieve the offsite lev-

els," Connolly recalled, "but since MLA has been adopted as the system of choice, we have mixed shows at over 100 dB and comfortably been well within the limit offsite while at the same time delivering stunning fidelity and transparency from the system."

System engineer Toby Donovan mapped the site to optimize the system using generic presets adopted for the Hyde Park concert stage as his base template. As has been the case since 2013 when Capital first fielded the MLA rig at Rewind, the main PA comprised 15 MLA and one

MLD Downfill per side with three delay points consisting of five MLA and one MLD. All 19 MLX subwoofers were deployed using the cardioid broadside array principle.

Since the site is asymmetric, no side hang was required stage left, just a small ground stack of W8LM Mini Line Arrays for nearfield coverage; however, stage right was treated with a conventional side hang of nine W8LM Mini Line Array boxes, set 45 degrees to the main hang, to provide outfield coverage.

Martin Audio
martin-audio.com



Altered Images' Clare Grogan had the crowd chirping along to "I Could Be Happy" and other new wave pop hits via a Martin Audio MLA system supplied by Capital Sound.

200 Installs, To Go

CHINA—People say love makes the world go around, but in reality, it's probably coffee. Even in China, a country known for its tea lovers, the average person has four cups of coffee a year, and the number is rising thanks to the influx of brands like Starbucks. While it first opened there in 1999, according to *The Guardian*, there will be 3,000-plus

Starbucks outlets there by 2019.

With an eye to becoming the focal point of that growing market, Uni-President Starbucks, a joint venture of Uni President China Holdings Ltd. and the Starbucks Coffee Company, recently aimed to upgrade the customer experience in its roughly 200 existing stores by installing Bosch sound systems.

The stores, based in Shanghai and the Jiangsu and Zhejiang provinces, now each have a Bosch PLE-NA economy (PLE) mixer amplifier, LB2-UC15-D compact cabinets and other Bosch loudspeakers, applied indoors and outdoors as circumstances dictated. The same systems will also be used in the 300 new stores that are expected to open in the course of this year.

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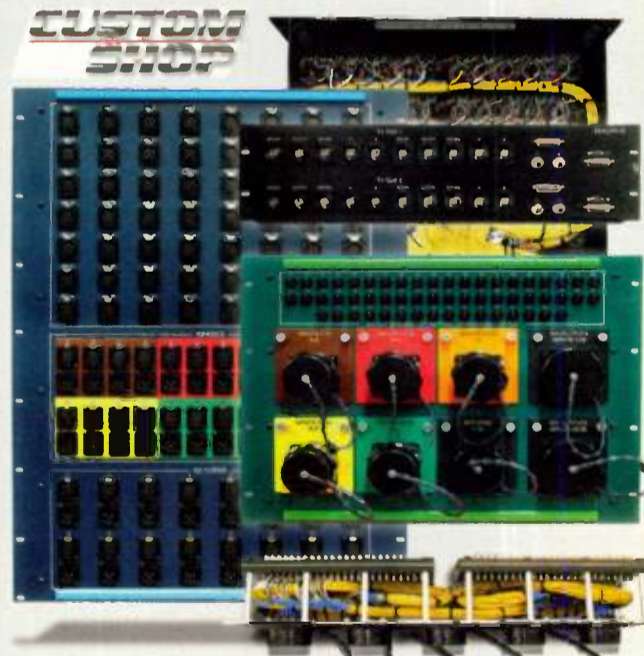
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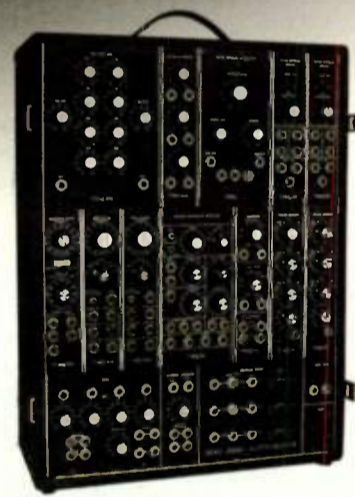
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Cutting The Clutter: My Year-Long Rig Reduction Regime

PAR In PSN contributor Rob Tavaglione shares his effort to help his studio lose weight:

I began a journey of rig reduction about a year ago. The goal? To reduce choices in the studio, shrink the kit, force quicker decision-making and increase quality. Previously, I've always taken a "get one of everything" mentality, hoping to never utter, "I can't do that" to a customer. That was the right course for the first two decades, but recent times left me with a seemingly ever-smaller room crowded by stacks of questionable gear. Indeed, I had an answer for any question, but certain pieces would sit for years at a time between queries.

The purge started with no-longer-desirable compressors, neglected noise gates, specialty guitar amps and "project" instruments. I would suggest that everybody try this step; it only hurt me for a minute and then I was soon feeling somehow lighter, freer and roomier. I did disappoint a few clients who missed the more esoteric options (e.g., my Roland JC-77), but they got over it quicker than I did.

The next phase did hurt: losing the console. After years of maintenance, upgrades and mods, I found myself leaning on the DAW more and on the console less, so I knew what had to be done....

For the full story of what stayed, what didn't and what happened next, visit prosoundnetwork.com/oct2015.



sweet tweet links

Pro Sound News brings you audio news every weekday on prosoundnetwork.com, Twitter (@[prosoundnews](https://twitter.com/prosoundnews)) and Facebook (facebook.com/ProSoundNews)—but we also use social media to share links to interesting mainstream audio

stories. Here's a few we recently shared; get their links at prosoundnetwork.com/oct2015.

- ▶ Prince's new co-producer, @JoshuaWorld, discusses their recording process.
- ▶ Turning bird songs into hip-hop to raise ecological awareness.
- ▶ Runaway truck hits Duluth recording studio Sacred Heart Music Center; \$50K in damages.
- ▶ Yale School of Music uses a classic Neve desk (formerly DisneyWorld's) to stream concerts.
- ▶ 'Station to Station' film documents travels of a train with a recording studio.

BLOGGINGS

WHITE NOISE WACKINESS

If system engineers use white and pink noise to tune a concert PA, and audiophiles insist that everything sounds better on vinyl, how about



using vinyl records of white noise to prep a speaker system? We're joking, of course, but here's the thing: Between September 9-18, 2015, anyone in Brighton, England, could visit an art installation/pop-up show, White Noise Boutique, custom-design their own random white noise, and have it lathe-cut to vinyl by hand, while they waited. Seriously.

SCHOOL DAYS, THEN AND NOW

Stanley Clarke's School Days may be a jazz fusion classic from the mid-1970s, but if you go hear him live in concert today, be prepared to hear it via modern live sound gear overseen by his FOH engineer of 14 years, Travis Rogers.



Find these blog posts at prosoundnetwork.com/oct2015.

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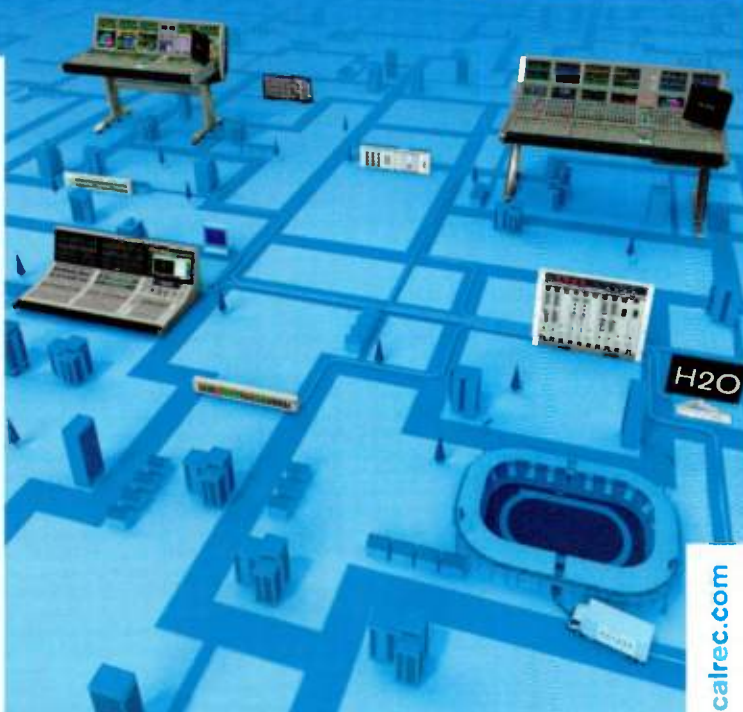


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The Last Cassette Duplicator Standing



Yes, vinyl is back, but now so are cassettes—which is music to the ears of the last cassette manufacturer/duplicator standing, National Audio Company. This insightful short clip takes a look at everything from how NAC still champions a faded technology, to the challenges of maintaining its production line, to why the company is producing more cassettes today than ever before. Catch the clip at prosoundnetwork.com/oct2015.

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Developing the Duality of Dream Asylum

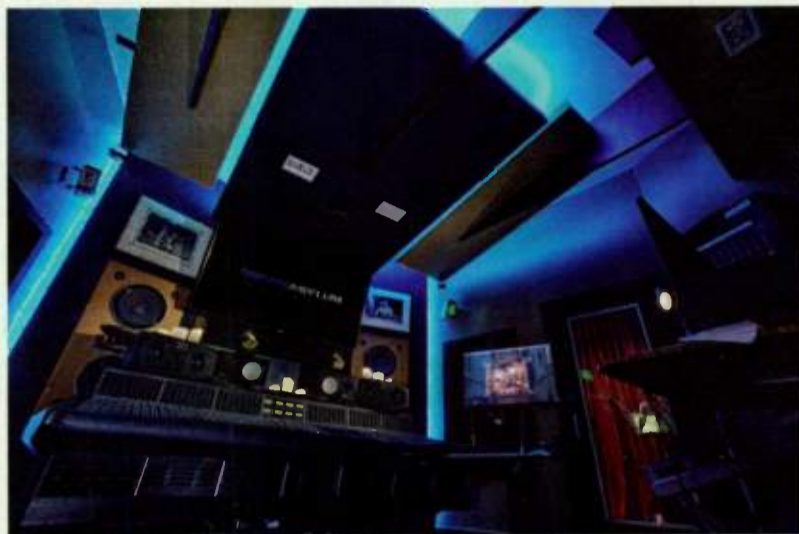
BY STROTHER BULLINS

Prolific pop and hip-hop craftspeople Nate ‘Danja’ Hills and Marcella Araica had long dreamed of a unique production space in the Miami music community. Having worked around the world in premier recording facilities for more than a decade each, Hills and Araica realized that their needs would be best met by teaming up with one of the industry’s most prolific and successful studio design teams, Walter-Stork Design Group (WSDG).

“I’ve spent time in some pretty amazing studios around the country and the world—New York, LA, Vegas, London, Paris,” begins Araica. “Every studio I’ve ever worked in, I’ve taken mental notes of things I liked, things I didn’t like, and things I’d want to do on my own. When it came down to it, my partner Nate and I

had these ideas for years—everything from design elements to colors to how it all made you feel from the moment you walked in the door.”

Araica became enamored by WSDG’s work while at Hit Factory in Miami. “John [Storyk] designed one of the best-sounding live rooms, as far as I was concerned—Hit Fac-



CHERYL FLEMING



At Dream Asylum, Studio X (top) and Studio Y have very different vibes, but they have a few things in common: They each are outfitted with SSL 9000J consoles and share a 600-square-foot live room.

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tory’s Studio E,” she continues. “Little by little, I found out more about the other projects he’d done; I loved Roc The Mic, Jay Z’s studio in New York, and the infamous Electric Lady. So I knew if I was ever going to build a studio, it would involve John.”

Built within a 4,000-square-foot former warehouse in South Florida, Dream Asylum is centered on a 600-square-foot live room with iso booths, shared by two distinct control rooms—Studio X for Hills and Studio Y for Araica, both with WSDG/Augsburger Monitoring Systems and near-identical SSL 9000J analog consoles, the latter of which were sourced via broker and refurbished pre-install by Warren Rhoades of Nashville’s Rhoades Audio. The 269-square-foot

Studio X and 360-square-foot Studio Y are notably isolated via room-within-room build-outs. A third mix/writing studio, Studio Z, is also available for artists to work alone in while on site, featuring an SSL AWS Series mixer atop a stunning Lucite producer’s desk; a lounge/screening room and solarium are on-hand, too. Other notable custom details include a wooden rear-wall acoustic resonator and geometrical ceiling cloud in X, and “living room” vibe in Y with an oversized client couch set on a raised platform under a dropped ceiling.

While Dream Asylum is certainly collaboration-friendly, adjoining the work spaces so intimately was more about “extending the vibe,” explains Araica. “One thing I really wanted

(continued on page 55)

STUDIO: DREAM ASYLUM OWNERS: MARCELLA ARAICA AND NATE ‘DANJA’ HILLS LOCATION: HALLANDALE BEACH, FL

There’s more ▶ Explore inside Dream Asylum at pro-soundnetwork.com/oct2015



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ARTIST: CLUTCH
ALBUM: PSYCHIC WARFARE
LABEL: WEATHERMAKER MUSIC
PERSONNEL:
Produced by: Machine
Engineered by: Machine, Alberto de Icaza
Assistant Engineer: Jeff Henson
Studios: The Machine Shop Recording Studios, (Austin, TX)
Mastered by: Paul Logus at PLX Mastering (New York, NY)
EQUIPMENT NOTES: Custom Amek console; API 3124, Neve 1073, Chandler TG2, Aurora Audio GTQ2, Focusrite ISA 110 pres; Apple Logic; Yamaha NS-10, KRK K-Rok studio monitors; Sennheiser HD 600 headphones



ARTIST: THE SELECTER
ALBUM: SUBCULTURE
LABEL: DMF
PERSONNEL:
Produced by: Neil Pyzer-Skeete
Engineered by: Neil Pyzer-Skeete
Mix Engineer: Prince Fatty
Studios: Studio 64 (Harrow, Middlesex, UK)
Mastered by: Andy Miles at Super Audio Mastering (Devon, UK)
EQUIPMENT NOTES: Mackie 8-Bus Series console; Apple Logic Pro; ADAM P22A, KRK 10s Sub, Rokit 5, Yamaha NS-10 studio monitors



ARTIST: SHELF LIFE
ALBUM: EVERYONE MAKE HAPPY
LABEL: LEFSE RECORDS
PERSONNEL:
Produced by: Scotty Leitch
Engineered by: Scotty Leitch
Studios: Super Bon Bon (Philadelphia, PA)

EQUIPMENT NOTES:

Focusrite Scarlett 18i20 I/O; Apple Logic X; ADAM Audio A5X studio monitors



ARTIST: WINDHAND
ALBUM: GRIEF'S INFERNAL FLOWER
LABEL: RELAPSE RECORDS
PERSONNEL:
Produced by: Jack Endino
Engineered by: Jack Endino
Studios: SoundHouse Studios (Seattle, WA)
Mastered by: Brad Boatwright at Audiosiege Mastering (Portland, OR)
EQUIPMENT NOTES: Trident 80B console; Studer A827 recorder; Avid ProTools 9 HD2 + UAD2 Quad card; Mytek 8x192 converters; Tannoy DMT215, Genelec 1030A, Yamaha NS-10M, JBL 4412 studio monitors



ARTIST: LITTLE MAY
ALBUM: FOR THE COMPANY
LABEL: DEW PROCESS/CAPITOL RECORDS
PERSONNEL:
Produced by: Aaron Brooking Dessner
Engineered by: Jonathan Low
Studios: Future Past Studios (Hudson, NY); Aaron's Garage (Brooklyn, NY); Miner Street Recording (Philadelphia, PA)
Mastered by: Joe Lambert at Joe Lambert Mastering (Jersey City, NJ)
EQUIPMENT NOTES: Helios, MCI 400 series consoles; Ampex MM1000 recorder; Avid Pro Tools; Custom ATC, Quedsted VS2108 studio monitors



ARTIST: JIMMY FORTUNE
ALBUM: HITS & HYMNS
LABEL: GAITHER MUSIC

GROUP

PERSONNEL:

Produced by: Ben Isaacs
Engineered by: Mark Capps
Mix Engineer: Mark Capps, Ben Isaacs
Studios: Skaggs Place Studio (Hendersonville, TN); Omni Studio (Nashville, TN)
Mastered by: Andrew Mendelson at Georgetown Masters (Nashville, TN)
EQUIPMENT NOTES: Digidesign Icon surface; Avid Pro Tools; ADAM Audio, Yamaha NS-10M, Meyer Sound HD-1 studio monitors



ARTIST: INTERNATIONAL CONTEMPORARY ENSEMBLE
ALBUM: IN THE LIGHT OF AIR: ICE PERFORMS ANNA THORVALDSDOTTIR
LABEL: SONO LUMINUS
PERSONNEL:
Produced by: Dan Mercero
Engineered by: Dan Shores
Studios: Sono Luminus Studios (Boyce, VA)
Mastered by: Dan Shores at Sono Luminus Studios
EQUIPMENT NOTES: Merging Technologies Horus converters/preamps; Merging Technologies Pyramix; Sennheiser HD 800, HD 650 headphones; Legacy Audio Focus SE (L/R), Studio HD (surrounds), Marquis HD (center) Xtreme HD (sub) studio monitors; Schoeps, DPA, AES A840 microphones



ARTIST: SPOCK'S BEARD
ALBUM: THE OBLIVION PARTICLE
LABEL: CENTURY MEDIA RECORDS
PERSONNEL:
Produced by: John Boegehold, Rich Mouser, Alan Morse
Engineered by: Rich Mouser
Studios: Mouse House

(Altadena, CA); various home studios
Mastered by: Rich Mouser at Mouse House
EQUIPMENT NOTES: Calrec UA8000 console; Tascam ATR-102 recorder; Avid Pro Tools; Tannoy PBM-8 studio monitors; "some crappy, little Apple Computer powered speakers from the 90s"



ARTIST: SYMPHONIC JAZZ ORCHESTRA
ALBUM: LOOKING FORWARD, LOOKING BACK
LABEL: MACK AVENUE RECORDS
PERSONNEL:
Produced by: Mitch Glickman, Erik Zobler
Engineered by: Erik Zobler
Mix Engineer: Erik Zobler, Don Murray
Studios: UCLA Royce Hall (Los Angeles, CA); Carpenter Performing Arts Center, California State University (Long Beach, CA); Studio Zed (Porter Ranch, CA); Starlight Studios
EQUIPMENT NOTES: Avid Icon D Command, S3 surfaces; Grace Design, Millennia, De Medio, other pres; Avid Pro Tools 11; Apple Logic; Requisite Audio SR71 studio monitors



ARTIST: JESUS SONS
ALBUM: BRING IT ON HOME
LABEL: MOCK RECORDS
PERSONNEL:
Produced by: Rob Good
Engineered by: Rob Good
Studios: The Cave (El Segundo, CA); various home studios
Mastered by: Gary Hobbish at A. Hammer Mastering (San Francisco, CA)
EQUIPMENT NOTES: Tascam 388 mixer/recorder; Avid Pro Tools; KRK Rokit 5 studio monitors

notes

Tube-Tech Blankets Tyrese

LOS ANGELES, CA—Richard Furch, who mixed Tyrese Gibson's latest studio album, *Black Rose*, in its entirety, ran all of the lead vocals through his hardware Tube-Tech (transaudiogroup.com) CL1B compressor, adding what he describes as "a blanket of awesome" to the collection, which debuted at #1 on the *Billboard* 200.

It's Yamaha's Thing

BUENA PARK, CA—Ashley Shepherd, owner and engineer of Cincinnati-area audio facility Audiogotto, put his Yamaha (yamaha.com) Nuage system to use recording, mixing and mastering RCA artists Waik The Moon's remake of "It's Your Thing," for use on ESPN's promo of its coverage of the MLB All Stars game.

GC Pro Provides for Paz

MAZATLÁN, MEXICO—GC Pro Affiliate Program member Malvicino Design Group sourced most of the audio equipment through Guitar Center Pro (gcpro.com) for ESPI 10.29 Studios, a private production facility for Mexican music star Espinoza Paz that houses SSL Duality and AMS Neve Genesys mixing consoles and Ocean Way Audio main monitors.

Elmazahi Drawn to Neve

ORLANDO, FL—StudioWhiteNoise has relocated to Orlando, FL while also upgrading to an eight-channel mainframe Rupert Neve Designs (rupertneve.com) 5088 mixing console, a penthouse of Sheford 5052 modules, a meterbridge and SwiftMix automation, all supplied by Vintage King Audio, having previously had a rack of 511, 543 and 551 modules, a Portic II Master Buss Processor and a 5059 Satellite.



Better.

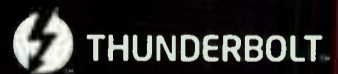
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Direct-To-Disc

(continued from page 20)

Josh Hoyer and Soul Colossal's new release, *Cooked Raw*, features two 18-minute, three-song sets. The musicians selected the best from three takes of the A side and four of the B side for the new release, which will be available on 180g vinyl through Silver

Street Records.

"Any live record for a soul-funk-r&b artist is usually pretty powerful," says Hoyer. "That's what we were going for, and I think we got there.

"We were doing six-hour days and we were all beat. A typical day for me is 10 [a.m.] till 12 [midnight] on a regular session, but this was like standing on your tip-toes for six hours. I was sweating."

Chris Mara

To have that emotion be conveyed over the speakers is a challenge. We've listened to it after stepping back for several months and there really were some moments. There's

a lot of heart coming through the speakers."

"We were recording to Pro Tools in stereo after the lathe so we could listen back to the digital file instead of listening to the master, just to preserve it, so we could hear the performances," says Mara. "Cameron made the point that everyone was just listening to the vibe. You can't fix anything, so why hone in? They had discussions that aren't typical of a session.

"I get a little tweaky, because I'd want to change something, like you always do on playback, but there was nothing to touch; I might as well put my hands in my pockets."

Welcome to 1979's annual Recording Summit starts on November 6. "Josh's band is playing our kickoff party and we're doing a direct-to-disc of the same thing. It's also the release date of his album. We're going to auction off the lacquers for the Nashville Engineers Relief Fund," reports Mara. That will be followed the next day by a technical discussion panel titled "What The Hell Happened Last Night?"

Looking for inspiration and an edge, artists have produced albums in some exotic locales or under unusual conditions. "In this day and age, it's hard to come up with a unique recording situation," Mara comments. He notes, "Most lathes are in mastering houses with no studios attached to them, so I think our studio is one of the only ones in the country that offers and can do direct-to-disc."

As audiophiles will attest, direct-to-disc may be the purest form of recording—in this case, microphone to mixing console to lathe. "Josh sings a note and a microsecond later, it's a groove on the record. It's the highest fidelity you can get, and it's very, very affordable. Those are not usually in the same sentence," Mara laughs.

"They came in for three days and we have a snapshot of those three days; it wasn't watered down and re-invented over six months, like a lot of records are. It actually is fast, cheap and good."

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[October 2015]

CRAS

(continued from page 20)

teen of those have been hired by the studio or have done projects at the facility following their internships.

EastWest manager Candace Stewart says that she looks for attention to detail from prospective interns, beginning with spelling and grammar on their resumes. She also wants to see a friendly attitude, proper etiquette and neat, well-groomed appearance during the interview.

Stewart likes to see initiative if the interns expect to get ahead in the business. "At every step of your career, be the person who says yes," she advises.

The school's curriculum, which encompasses broadcast audio, live sound and gaming in addition to music production, also provides students with skills not found elsewhere, she believes. That broad-based experience dovetails with EastWest's work, which

"At every step of your career, be the person who says yes."

Candace Stewart

includes television and film projects in addition to recording a wide range of music genres.

"If a student has an interest in music for film or television, then they're going to get hands-on experience in seeing orchestral recordings as well as hip-hop, rock, jazz," Stewart comments.

At Capitol Studios, located at the base of the iconic Capitol Records Building in Hollywood, CRAS interns can gain experience in both the audio recording world and the business world. The studios are part of Capitol Records, owned by Universal Music Group, the world's largest music corporation, which is part of Paris-based music, film and TV conglomerate Vivendi S.A.

According to Paula Salvatore, vice president of Capitol Studios, interns often learn about administration and marketing while also working with studio staff. The internships expose CRAS students to business considerations, such as how the studio sets and meets corporate goals, and how the parent company provides support and investment to the studios. She comments that while interns will typically be observing more than getting their hands dirty, they will learn a lot of people skills and be exposed to

many label-associated events.

Anyone who has spent time at a top-shelf recording studio will know that concierge services are arguably as valuable as the engineering skills being offered. Salvatore looks for recommendations from CRAS instructors as well as resumes that include service jobs, such as at hotels or restaurants, when selecting interns.

Candidates should dress appropriately for Capitol's casual but pro-

fessional environment, she says, and display eagerness for the opportunity while being authentic in their personalities. Technical competence is also essential; Salvatore notes that CRAS interns generally stand out for their familiarity with current technology.

While the total number of CRAS interns who go on to receive permanent job offers at top recording studios such as Capitol, EastWest and OmniSound might appear relatively

small, there are often other opportunities to be found in the surrounding cities. For example, equipment rental companies keep would-be engineers in regular contact with studios. Studio managers like Salvatore also network with artists and producers who regularly seek engineering expertise for home studio and other projects, including live sound productions. [Conservatory of Recording Arts & Sciences audiorecordingschool.com](http://ConservatoryofRecordingArts&Sciences.audiorecordingschool.com)



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Installing A Bright Future at 72andSunny

BY STEVE HARVEY

PLAYA VISTA, CA—Modern advertising agency 72andSunny has just completed new audio and post production facilities at its historic Hughes Campus location in the Los Angeles tech and creative hub dubbed Silicon Beach. The facilities, which include two 7.2-capable audio mix rooms, a pair of voiceover booths and a dozen 4K video edit bays, were designed and built by L.A.-based MW Audio Visual.

Michael Warren, president of MW Audio Visual, previously built facilities for TBWA\Media Arts Lab, an Apple-focused advertising partnership. “That’s how I got the gig; 72andSunny wanted the guy who did

it for Apple,” explains Warren, whose career trajectory has taken him from Guitar Center and Sam Ash to his own pro audio-visual solutions company servicing high-end clients.

This latest expansion by 72andSunny, a fast-growing agency, is in line with industry trends. Warren observes, “72andSunny is getting stuff done faster and it’s getting much bigger projects and clientele. That seems the way most of the media companies are going right now.”

The agency’s 58,000-square-foot facility at the Hercules Campus occupies several buildings that once housed the offices of filmmaker and aviation mogul Howard Hughes and his legendary “Spruce Goose” aircraft.

On the audio post production side, the main focus is a cinema mix room. Studio A is outfitted with three JBL 4722 ScreenArray speakers and a pair of JBL 4641 single-18-inch subs behind a custom Draper perforated, edgeless screen that appears to float away from the wall. The speakers are powered by Crown digital amplifiers under the control of BSS BLU-enabled processing. The smaller Studio B offers nearfield monitoring via Genelec 8240A SAM speakers; there are more than 50 similar Genelec monitors throughout the facility, Warren reports.

Both audio rooms, which are pre-wired for future Dolby Atmos projects, are identically equipped with

(continued on page 31)

Station Renovation’s Sound Solution

BY STEVE HARVEY

ST. PAUL, MN—Twin Cities Public Television (TPT) is putting the finishing touches to its 105,000-square-foot headquarters in downtown St. Paul, MN, where a \$20 million renovation is almost complete. As post production engineer Bob Sturm and the rest of the facility’s audio and engineering staff moved into their new audio control room, one remaining challenge was how to treat the acoustics.



The new audio control room at Twin Cities Public Television’s renovated headquarters includes a Calrec Omega console and extensive RealTraps acoustic treatment.

“Television audio is always a compromise,” comments Sturm. TPT may be the top-rated public television

station in the country, as it just recently announced, but as a non-profit

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briefs

Calrec Rolls with 4K First For BT Sport

LONDON, UK—Timeline Television, a U.K. OB and post provider and coordinator of BT Sport’s London broadcast facility, installed a 40-fader Calrec (calrec.com) Artemis console, selected in part for its large fader count in a small footprint, in Europe’s first 4K/UHD OB truck. The vehicle was built primarily to provide content for BT Sport, which launched Europe’s first live sports UHD channel on August 1.

RTW Celebrates 50 Years

COLOGNE, GERMANY—German visual audio meter and monitoring device manufacturer RTW (rtw.com), founded in 1965 as a specialist service provider for audio equipment, is celebrating 50 years in the audio industry, during which the company has become a top vendor of professional broadcast and audio metering equipment; current CEO Andreas Tweitmann has helmed the company since 2007.

AMP Visual TV Rocks with Riedel

WUPPERTAL, GERMANY—AMP Visual TV integrated Riedel’s (riedel.net) MediorNet signal network into a new DSNG production van fleet for subsidiary AMP Visual TV IXI, including RockNet audio stage boxes interfaced with MediorNet Compact Pro frames distributing audio to and from a Yamaha console. A Riedel Artist intercom matrix is also integrated into the setup.

German OB Truck is Fully IP with Lawo

RASTATT, GERMANY—German mobile production company TV Skyline’s US8 UHD OB truck is reportedly the first such vehicle to be based on fully IP-implemented audio and video stageboxes, from Lawo (lawo.com), which supplied an mc256 mixing console, RAVENNA DALLIS routing, V-link4 stageboxes and V_view1 units, and also acted as a development partner on the underpinning network structure.



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72andSunny

(continued from page 30)

Avid S6 M40 24-fader control surfaces and Pro Tools|HDX2 DAWs. Art Zalaya of AZ Studio Workstation has built custom walnut desks for the S6 surfaces to Warren's design spec.

"I'm using the new Mac Pro 12-core with 64 gigs of RAM and dual D700 video cards. It's the fastest computer on the market," he says. Speaker and source control is handled by Dangerous Monitor ST (stereo) and Monitor SR (surround) systems.

A Focusrite RedNet-driven Dante network links all the mix rooms and VO booths. "That gives the client the flexibility, depending upon the project and the scheduling, to swap VO rooms and DAWs, or we can combine the VO rooms going to either DAW," he elaborates. "We have the same ability with video, because we're using an HDbaseT matrix. Audio anywhere, video anywhere."

A RedNet 5 Dante-to-Pro Tools bridge at each console connects to a RedNet 4 mic pre in each VO booth, sitting vertically in a shallow custom rack with an XLR patchbay. An eight-channel Mogami snake offers analog redundancy. "We have analog mic pres as well—VO industry-standard Avalon 737s, plus an API lunchbox filled with 1073s," he adds.

72andSunny's clients include Adidas, Google, Starbucks, Target and Samsung—so the monitor screen brand should come as no surprise: "We've got a 65-inch 4K Samsung in the nearfield studio and 32-inch Samsung monitors in each VO room," reports Warren.

"Every edit bay is 4K. This is the only facility in the country with 55-inch Samsung HD-SDI broadcast monitors in the rooms; everybody else has 32s. I don't have a single HDMI cable—the entire thing is Thunderbolt at 20 gigabits per second. Each video bay has Final Cut, Media Composer and Adobe software. And I had Sound Construction custom-build isolation racks for the edit bays—12RU racks with a custom walnut finish that match every desk, wall and trim in the building."

The acoustically isolated and free-floating facility is on a fiber switch, with separate Avid ISIS servers dedicated to audio and video. "We can expand on that by putting in eight-port Cisco switches wherever we need them and running Ethernet to anywhere in the entire complex," he says.

There are dozens of Furman power units, Warren continues. "There are P-1800 voltage regulators and conditioners everywhere. At every rack, we have a Furman UPS as well.

"72andSunny is getting stuff done faster and it's getting much bigger projects and clientele. That seems the way most of the media companies are going right now."

Michael Warren

We're pulling 40 amps just for the cinema room rack so we have a couple of 20-amp Furman units there."

For any of the agency's clients looking for similar capabilities, Warren now has a package that he can

offer: "We can mirror the sites easily for any of their clients. I've designed the template; the template is proven; they're good to go."

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Twin Cities

(continued from page 30)

organization in the Public Broadcasting Service, it has to make every dollar count. “A lot of times, you make do with the money that you have,” says Sturm, a 30-plus-year veteran with TPT.

Happily, there was a solution to

handling the room flutter and low frequency build-up: “There was some bond money, so we could do some acoustic treatment.”

A friend offered some pieces of RealTraps treatment and Sturm and the crew jumped at the chance. “I didn’t know about RealTraps until then. I thought this could really make a difference, so I ordered more to match up with what we had.”

More than a dozen semi-reflective MiniTrap bass traps cover all four walls in the control room. A floor-to-ceiling stack of MegaTraps, which use proprietary limp mass membrane behind the front fabric to provide maximum absorption at bass frequencies, sit in each of the two front corners. A pair of Diffusers, which marry a high-performance bass trap with a QRD “well” diffuser, effective down to the low mid-range, are af-

fixed to the rear wall.

“It’s both visually and aurally pretty nice stuff,” he reports. “Having that metal frame makes them a little heavier, but it makes them easier to deal with. You’re not trying to glue boards with construction adhesive onto drywall. You’re working with something that you can rearrange if you want to.” Sturm has also treated the facility’s two Pro Tools-based audio sweetening rooms with the panels.

The control room is tied into two studios—one 80 feet x 52 feet, the other 50 feet x 50 feet. The room features a 56-frame Calrec Omega console loaded with 48 channels and a surround spill panel. The two sweetening rooms are also set up for surround, he says, “Although we do very little surround.”

The audio mixers especially enjoy mixing the musical segments, he says. “Most of the audio guys here were band people at one time or another,” says Sturm, who grew up in Nashville and went to film school. “A couple of my neighbors were session players, so I ended up at a lot of studios, but never thought of it as a career. But I realized I was pretty good at listening; I know how things should sound.”

The TPT control room is responsible for producing *Almanac*, an award-winning public affairs show featuring a mix of news, politics and culture—including music—that has been running for 30 years. *Minnesota Original*, a weekly arts show focusing on the local community, also features music.

All the audio engineers try and perform the best live mix they can as it’s initially laid down to the AJA Ki Pro, says Sturm. “We have Pro Tools Light, but we’ve started tracking with Reaper. We have a [Calrec] Hydra IO in the studio and we MADI to a Mac running Reaper. Then it gets polished in one of the two Pro Tools sweetening rooms. We take pride in being able to go into post and really tweak it and get it right, and treat all the instruments correctly.”

There is more music at Christmas, says Sturm, when TPT produces choral concerts by a local college, St. Olaf’s, which is uplinked live to theaters. “We also track that in the truck and make a DVD. We now do three or four different local college choirs. We love the fact that we get to do music here because of what we’ve all done growing up. If we were working at one of the news stations, we wouldn’t get that as much,” he says.

“We do some really interesting things here; that’s why we’re all still here.”

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BAE 73MPL ■ ANTELOPE AUDIO PURE2 ■ ROLAND AIRA TR-8

Now that everyone everywhere has access to good tone—or, at least, an emulation thereof on their laptops—what can the modern audio engineer contribute to the equation? The answer, of course, is great tone.

This month's reviews reflect just that: evaluations of devices that either create or perpetuate better-than-prosumer tonal response, not to mention a discovery of the best deal in CD authoring software, ever!

BAE 73MPL 500-SERIES MICROPHONE PREAMPLIFIER

All things considered, the Neve 1073 mic preamp/EQ module is likely the most popular mic amp in history. The reason, in a word, is saturation. There's also St. Ives transformers at mic input and line input; a second amplifier providing gain over 50 dB; a particularly sweet EQ with HPF circuit; and an output level control (for attenuating the hot output of a purposefully overdriven preamp stage) which all work together for a sound revered on vox, drums, basses and especially guitars. Results are often big, dirty, crunchy rock guitars.

Our love of 1073s spurred an enterprising Brent Averill to rack up 1073s and 1272s, which then led him to manufacturing his own clones. It must've been a really good idea—there now exists a cottage industry of classic AMS-Neve clones (Vintech), actual Neve units slightly modernized (AMS-Neve), lower-budget Neve-like re-creations (Chameleon Labs & Golden Age), Brent Averill Enterprises' own 1073 (complete with EQ) as well as 1073 MP and DMP (rackmounted and tabletop, no EQ), among others.

The 73MPL is BAE's 500 Series 1073-type mic pre with no EQ. It

brings us to a dilemma, as fitting that much circuitry into that little space has its challenges. BAE removed the line input transformer, retained the absolutely crucial mic and output transformers (the originals—the company has changed names to Carnhill), retained the critical level control and added variable impedance (either 300 or 1,200 ohms) and thankfully provided a quarter-inch front-panel DI.

As luck would have it, I was called on for a thick and simple bass line the first day I got the 73MPL. Vintage passive bass, front panel DI (which actually bypasses the input transformer); a little more gain than required (to harness that harmonically-enriched bottom end); and then a little attenuation and a little compression. Bam! My client loved the resulting tone that is thick and not bright, clearly defined but not harsh. It's a tone that sat easily in a folky mix, no problem.



The 73MPL sounds nice on most everything, doesn't need EQ and grabs tones that are thick and full.

I tried a little acoustic guitar and wasn't immediately impressed. Don't get me wrong—the sound was full, sweetly polite up top and natural. It's just that I was aiming for something a little thinner, sparkly and cutting. A switch to a small diaphragm condenser helped the tone, but at about 50



BY ROB TAVAGLIONE

Rob Tavaglione owns and operates Charlotte's Catalyst Recording and has been a long-time Studio Contributor to *Pro Audio Review*. twitter.com/robtavaglione

dB of gain, some noise floor became too apparent.

Next session found me stacking electric guitars and the 73MPL stepped right up and could do no wrong. I didn't even miss the EQ because it wasn't needed. The tones were certainly deep enough and warm/thick enough. Its mids were focused without any obtrusion; its top was smooth, sexy and non-forward; and the subtle grit gave me requisite options. A suggestion: Add gain excessively until just the right amount of extra "beard" appears and then dial back output level until you're out of the converter's red. If you don't like this guitar sound, you're probably wrong!

I tried the 73MPL on snare and really liked the response. The heft to the low-mids, the transient response and the saturation are all really very nice for rock. A quick check on toms and kick proved consistency. The only problem is that users will need many channels of this response to complete the sonic picture properly.

(continued on page 39)

ANTELOPE AUDIO PURE2 CONVERTER AND CLOCK

We first learned of Antelope Audio via its word clocks—some of the first premium clocks found in pro audio. Then its converters became wildly popular, especially the Orion 32-channel A/D and D/A (at a market-leading price). By these virtues, the new Pure2 deserves a close inspection, as it combines two channels of A/D and D/A conversion, as well as a master clock, clock distribution and enough I/O to suffice as a studio's sole DAW interface (at least for smaller systems).

The Pure2 offers all the normal connections you're expecting from the above description: clock I/O on BNC

(eight outputs), analog I/O on XLRs, digital I/O on SPDIF/AES/USB/TOSLINK, main and monitor outs (on quarter-inch TRS) as well as a headphone amp. Like so many of its



Pure2 offers nice neutral conversion, solid clocking and distro, ample I/O and a good GUI.

contemporaries, Pure2 will work in standalone mode, but is much more user-friendly when controlled via its app for Windows or Mac.

After installing the app, I found myself able to operate the Pure2 intuitively, as it is indeed straightforward. Select a source for your main output, your monitor output, your headphone out and a source for your metering. The GUI is laid out well and is easy to read at a glance. Unfortunately, the metering isn't; there are enough increments and the proper green/yellow/orange/red colors, but the speed is too sluggish to provide much useful infor-

mation.

I could tell right out of the gate that the Pure2's D/A conversion was well-executed. The phantom center was strong (an indicator of a converter's consistency and accuracy), imaging was right where I expected it (heard via a very familiar piece of music I'd been slaving on) with a big soundstage and the frequency balance struck me as lacking personality (a good thing for converters). When it comes to D/A, I'm tuned in to Apogee's Symphony and Mytek's Stereo96 DAC; comparatively, the Pure2 seems like the Symphony on the bottom (not as lean down low like the Mytek) and as sweet as the Mytek up top.

(continued on page 39)

ROLAND AIRA TR-8 DRUM MACHINE

Talk about iconic. The Roland TR-808 drum machine is so cool that's it's still hot after 30-plus years. Turn on Top 40 radio and you'll hear those all-too-familiar drum sounds (especially handclaps, snares and those "boom-car that rattles the whole neighborhood" kicks). That, or are you more likely hearing the new TR-8 which has already been adopted by modern hitmakers?

The key in Roland's Aira TR-8 is its ACB (Analog Circuit Behavior), modeling the original TR-808's analog circuitry rather effectively with the phat-ness of kicks and the snap of the snares, just like you remember them. These sounds are played on 16 colorfully backlit pads, which also select the 16 patterns available as well as the 16 steps available when recording patterns.

Each of the 16 sound types have only a few choices available, but it's the manual controls that provide the "wow" factor. Tuning and Sustain are offered on all 16 sounds, while kick and snare add the knob-tweaking delights of Compression, coupled with Attack on kicks and Snap (the volume of the snare wires) on snares. Thankfully, there are also 16 linear volume faders.

There are multiple reverbs available with Decay and Gate controls: there's Delay with multiple algorithms and controls, but most importantly (drum machine roll, please) there's Scatter, which allows all manner of random digital glitching, stuttering and reversing.

Roland's owner's manual is more like a "get started/quick-tip sheet" than a manual, so I scanned it and dug in on my own. I was mortified to find that the TR-8 does not program whole songs, just patterns only—disappointing. As I programmed my first pattern, I realized there weren't even preset or user banks; there are 16 patterns and that's it. Furthermore, there was no metronome to count-off during my programming, only a visual click. I was starting to think that I misspent \$500.

Roland tech support informed me to step record (not real-time record) four quarter notes into my pattern and then begin layering parts in real time. Much to my surprise, this worked rather well. In fact, I soon realized that my head was thinking about programming on my other drum machines and I needed to get into the TR-8 headspace (with only 16 steps per measure and bold visual indicators, step programming is a simple breeze). Soon I was choosing patterns, step removing beats I didn't want, step entering others I did want, real-time playing some parts (the



Think of the Aira TR-8 drum machine as more of a sound module with trigger pads.

quantizing is automatic), reverbing or delaying only the particular steps or sounds I desired, adding Shuffle for looseness, adding Accent for emphasis, reassigning new sounds to my pattern and applying the dubsteppyness of Scatter.

Scatter is manually tweakable "on the fly" and when I came up with a glitchy Scatter modification that was pure dope (sorry, the TR-8 makes you program and speak like a DJ), I could save it! Furthermore, those eternal audio inputs that are mixable with your patterns are Scatterable too, but you must be playing a pattern to Scatter the external audio (Scatter is tempo-based).

The biggest limitation was the quality of the 16 playing pads. They are so stiff, hard and clicky that you can't even play a decent 16th note high-hat on them. Then again, the step mode is so simple to use that it's easy to overlook.

I tried the USB features on the TR-8 and never did get error-free digital audio. I understand that firmware 1.1 just came out; maybe that fixes the clocking/syncing/buffering issues I encountered. I think I prefer the warmer fullness of the analog outputs anyway, so the point may be practically moot.

Here's a 2:30 demonstration of the TR-8 I performed all-live (and recorded via the stereo analog outputs and a pair of quarter-inch DI inputs on my Focusrite ISA428MkII preamp) to show just how easy it is to play and tweak the sounds as you go: <https://soundcloud.com/pro-audio-review-magazine/roland-aira-tr-8-drum-machine-demonstration>

Next, here's a 0:40 bumper that utilizes the TR-8 in a stock pattern, a little Scatter, analog outputs summed to mono and which was re-

corded via the quarter-inch DI of the BAE 73MPL 1073-type mic preamp:

<https://soundcloud.com/pro-audio-review-magazine/bae-73mpl-raw-audio>

I feel that \$500 is a lot of money for a drum machine that can't play songs, but as a producer/engineer, I think of the Aira TR-8 more as a sound module with trigger pads. The sounds themselves are absolutely fantastic; the modern conveniences—Scatter and the ability to make rap basslines using only "tuned, no-attack, long-sustain" kick sounds—are radio-ready; and the programming, although a bit awkward at first, allows ample song building ability, especially if you learn to think more like a DJ than programming complex beats first, stripping them down, then building them back up to tweak parameters on the fly. From hip-hop beats to EDM productions, metal-core bass drops, trap beats and just modern pop, the TR-8 can get you there once you learn to exploit its many features and quirks.

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Allen & Heath GLD-80 Chrome Edition Digital Mixer

BY SIMON ALLEN FOR AUDIO MEDIA INTERNATIONAL

A&H has continued to update software and firmware for the GLD range, adding support for remote control, offline editing and other features we've come to expect from modern digital consoles. The latest release, Version 1.5, brings some exciting additional features to the desk, and A&H has given the desk a slight facelift. Gone are the purple-colored sections and upon the smart black finish are shiny chrome faders and rotary encoders. It's a nice touch, but what about the rest of the new features? I've been reviewing a new Chrome Edition GLD to find out.

It is important to note that owners of original GLD consoles can update their firmware to the latest version for free. This contains all the features that now come as standard on any new GLD Chrome. The GLD system is very compact with all processing handled by the surface—unlike the manufacturer's iLive systems where the stage racks house the processors. This allows the desk to be used standalone with limited I/O or with quite a wide range of stage boxes over Cat 5 digital snakes. These stage boxes have also been given a facelift and are among the smartest and lightest stage boxes on the market. I believe the stage boxes have played a part in the GLD's success story with installs; they allow venues to distribute I/O points around their performing areas in convenient places.

Via a selection of stage boxes, the GLD-80 can provide 48 input processing channels, eight stereo effects returns, 30 configurable buses and 20 mix processing channels. These effects returns, buses and mix channels can be user-configured to arrange the processing power for different roles such as FOH or monitors. The GLD-112 has the same level of processing power and maximum channel counts, but facilitates a larger footprint. The GLD-80 has 20 fader strips over four layers, while the GLD-112 has 28 fader strips, also over four layers.

Besides the GLD Series offering a high specification, it is the user interface and flexibility of these desks that sets them apart from much of the competition in this area of the market. The channel strips can be placed anywhere on the console, which includes any channel type.

This enables users to highly configure the desk for a fast and efficient workflow for any show or event. Color-coding also plays a key role in allowing the user to build a unique mixer.

Every channel has all the default processing tools and routing options you would expect from any high-end modern digital console. The audio processing toolset has always been excellent, but that has now become even better with this update, as I found out. The single channel strip layout of hardware encoders for the preamp, EQ, dynamics and so on are well-presented, but the touchscreen, along with an additional en-



The GLD-80 Chrome Edition offers more than just a bit of added "bling."

coder for whichever parameter you have selected, is also surprisingly fast to work with. Menus are simple and most functions can be found reasonably quickly.

A&H also has a complete range of remote control accessories, and computer or tablet apps. Personal monitoring systems are available at a fraction of the cost of some third-party options, which don't integrate as well. The tablet app is great for easily walking around the venue and still retaining some control of the desk, but the laptop/desktop application gives you complete control of the desk. The same computer app can also be used to create offline show files, which opens the desk to touring applications.

The shiny new Chrome additions have given the desk some modern 'bling', but this doesn't detract from the professional workspace these desks have to offer. Some of the GLD's materials used feel a little "plastic" to my touch, but for the price and the high durability of the controls, it's easily excused.

One new feature which I wasn't able to test this time around (I was using the desk in live sound scenarios, not conferences) is the AMM,

or Automatic Mic Mixer. This version of AMM can now work across 44 mic inputs. It has two modes: D-Classic dynamic gain sharing for a simple quick set-up and Number of Open Microphones (NOM) logic gate technology for a more intelligent auto mix.

The Chrome firmware update includes a plug-in architecture called DEEP that allows users to quickly select from a number of different processing tools. There are two compressor models: the 16T and 16VU. These new compressors are found in each channel's processing pages, where there are now six compressor models to choose from. They can

be loaded even during a show and without eating into the virtual effects rack slots.

Other new firmware features include some more onboard effects such as a stereo tap delay with independent left and right time base and comprehensive Tap Tempo functions. There is also a 'Bucket Brigade' delay effect. This is an effect Allen & Heath has developed to sound like non-linear, solid-state delay units. The name itself comes from a certain analog delay line comprised of capacitors from the 1970s. The effect emulates the non-linearity and filtering characteristics you would expect from such devices, but with the benefits of the digital domain, like delays up to 2.7s and selectable distortion parameters.

I've been using the new desk for some shows over the last few weeks, but the most in-depth opportunity was at a technically challenging dance and performing arts show. I installed a Dante card in the option slot of the surface and created a Dante network with a GB/s switch. This enabled me to use a multichannel playback system from one Pro Tools rig, and another Pro Tools rig for multichannel recording of the

show, while still having a couple of stage boxes attached from the stage. I also installed a wireless router from the additional network port to give me wireless control from an iPad and laptop. The whole system worked flawlessly and was very reliable.

The best part? Set-up time at FOH was minimal with only a few Ethernet cables to worry about. For me, this really sums up the whole GLD experience. Once the user interface is understood, which doesn't take long, users are off to the races, able to create quite complex and professional set-ups effortlessly for a fraction of the average cost.

Everything within the GLD behaves as you want it and the sound is great. The preamps are clean, as you would expect from A&H, and the digital processing works well, allowing fine movements of EQ curves to be noticeable. The sound quality isn't going to create something special, but it is very good. Simply remember that the total price for a GLD package is only a fraction of some other comparable systems.

The sonic output delivers and behaves exactly as you'd expect, and I don't think we can ask for much more than that. As such, I was really pleased.

I love its new effects and compressors, too. In application, I used the 16T compressor from the channel strips regularly, which graphically looks similar to a well-known pro-audio manufacturer. I found myself making great use of the 16T on vocals and potentially ended up with what 'looked' like worrying amounts of gain reduction—which actually sounded great and enabled an easier mix. The range of effects on board are plentiful to the extent that most engineers won't need any additional outboard. The new delay effects are a great addition to the toy cupboard. I thought the stereo tap delay was easy to use and sounded great.

The Allen & Heath GLD-80 Chrome Edition is a well-equipped mixer that is flexible, reliable and falls in line with modern expectations. The sound from the desk is uncolored and clear, but most importantly, users get a visual feedback from any processing moves they make, making fine adjustment a pleasure. The sonics and features are excellent considering the very affordable price point. Finally, the new look is great, but the new firmware tools are the most fantastic addition to a desk that was already a safe buy for many applications.

UK-based Simon Allen is a freelance internationally recognized sound engineer and pro audio professional with more than a decade of experience.

My Friends' Faves: Best Purchases In 2015

AES is upon us. It's time to check out the latest and greatest gear on the exhibition floor; attend the panels, workshops and conferences; and catch up with friends to share war stories over adult beverages—this year, once again, in the heart of New York City.

For me, it's also a good time to dial up a few pals in the business and check in on what they have been using over this past year, what trends they see approaching, and just how they are running their rigs and gigs.

Here's the multi-platinum gang for this round table: engineer/mixer Richard Chycki (Rush, Aerosmith, Dream Theater, Def Leppard); engineer/mixer Kevin Churko (Ozzy Osbourne, Shania Twain, Five Finger Death Punch, Ringo Starr); engineer/mixer Peter Moshay (Hall & Oates, *Live From Daryl's House*, Barbra Streisand, BB King); and engineer/mixer, audio supervisor/sound designer Gary Tole (Bon Jovi, Metallica, HBO, Food Network).

WHAT SOFTWARE REALLY OPENED UP YOUR EYES (AND EARS) IN 2015?

Chycki: Universal Audio continues to knock the ball out of the park with its plug-ins—always great sonically—and it's really set a standard in hardware emulations. The BX20, AMS RMX, SVT, EMT 140 and 250 are all so good! The Sonnox Oxford EQ, Dynamics, Inflater and Limiter are all staples in my arsenal, too. I've lately taken to using the Sonnox's SuprEsser quite a bit—not so much for de-essing but for controlling guitar cab resonances, bass note hotspots and other mix issues. It's remarkably accurate and versatile. Exponential Audio's R2 and Phoenix Surround Reverbs are fabulous with great soundfield and depth. McDSP's AE400 is a magic toolbox type of EQ. I've used that to save live drum stems where the snare is under-mixed to fixing an inconsistent bass with hotspots and “no-spots.” It's a true secret weapon. Dirk Ulrich from Plugin Alliance/Brainworx is a forward thinker in the world of plug-ins with great interfaces and features. And finally, I've been managing audio for live broadcast with the TC Electronic LC2n Loudness Control application.

Churko: My current favorites are Slate Digital's Virtual Mix Rack, McDSP's AE400, McDSP's Futzbox, Drum Forge DF-Xcite, Waves' Manny M Distortion and the Elosis Air EQ.

Moshay: UAD never ceases to impress me with every release, like the AMS RMX16, AKG BX20 and Vari-Mu, just to name a few, but I can't imagine working without all of them at



BY RICH TOZZOLI

Rich Tozzoli is an award-winning, Grammy-nominated producer, engineer and composer for programming such as FOX NFL, *Pawn Stars*, *Duck Dynasty* and *Oprah & Deepak Chopra*. richtozzoli.com

my fingertips. They are my essentials.

Tole: iZotope RX has actually made my life better. The tool set included in Version 4 is incredible for fixing some of the really bad production audio I receive. It is a must-have for any post audio mixer. Also, Pro Tools 11 really helped my productivity this year with offline bouncing. Bouncing stems, which would take me an hour or more to do, is now done in minutes. This helps with frustration levels when producers decide to make last-minute changes (after you already have an approved mix), so changes and re-making stems is a breeze.

WHAT NEW HARDWARE DID YOU BUY IN 2015, OR WHICH HARDWARE PIECES DO YOU STILL RELY ON THE MOST?

Chycki: I've acquired a Lexicon 960 Surround as well a Lexicon 300. I use the SSL Sigma for summing and my stereo bus processing is analog. I jump around with my 2-bus EQ and compressor choices quite a bit, so I'm always shopping around. The Burl B2 Bomber A/D Converter is stellar. I have a ton of 500 Series modules that I like to experiment with—ones from SSL, Eventide, Radial, IGS and Smart. It never seems to end for me; I may have to go to 500 Series rehab soon.

Churko: My new gear includes Retro Instruments' Sta-Level compressor, Kemper's Profiler, a DPA 4011 and Radial JD7. And I just can't quit the Empirical Labs' Distressor; it may be old news, but it always works wonders.

Moshay: My latest includes the SSL AWS 900+SE console, Focusrite ISA 828, Radial's Phazer Bank and a

collection of Mikttek microphones.

Tole: My old faithful controller died this year, so I upgraded to the Avid Artist Mix/Control. I absolutely love it for its flexibility and speed. I use the Avid S6 at the Food Network every day and love it.

DO ANY OF YOU RUN HYBRID ANALOG/DIGITAL RIGS? IF SO, WHY?

Chycki: I mix hybrid, so I still have a chunk of hardware; I enjoy the depth of the soundfield. I have pieces of hardware that have a particular sound—including all of their idiosyncrasies—that I want to keep.

Moshay: I do! The reason why is because the workflow is fabulous and it just sounds so damn good. I dare anyone to try and *not* fall in love with my setup.

Tole: In my home studio, I run a hybrid system for music and an all-digital system for post work. For music, I love the ability to get subtle sweet tones with tube gear and transformers that I can't quite harness with plug-ins. When it comes to post, I need the accuracy of compatibility with many other systems as well as spot-on recall-ability.

OVER THE PAST YEAR, HAVE YOU NOTICED ANY OBVIOUS CHANGES IN MARKET TRENDS FOR YOUR BUSINESS MODEL?

Chycki: I've been enjoying the fact that artists are beginning to take creative chances again. I love using technology, both new and old, to help them realize that resurgence.

Churko: Budgets are going even lower with a greater emphasis on getting things done quickly.

Moshay: Networked audio is the next big gear wave as well as wireless control. Dante and Focusrite's Red-Net platform is the wave of the future, so get onboard and enjoy the ride.

Tole: These days, I'm dealing with more and more online collaborations with post supervisors and editors, which leads to quick turn around times for broadcast. The ability for me to work at home as well as on location makes it all much easier.

DO ANY OF YOU USE APPS FOR ANYTHING MUSIC RELATED? IF SO, WHAT ARE YOUR FAVORITES?

Chycki: I enjoy using an app called Capo. It can analyze pitch and tempo as well as adjust tempo on the fly—great for writing sessions and working with artist demos. Also, though it's not an actual “app,” on my iPad, I use the web interface for the SSL's Sigma to control during tracking and to keep an eye on set-

tings during mixing when Pro Tools is providing automation data.

Churko: I'm just now getting the BPM app. Ha!

Moshay: Yes. I use Console Control, an RTA audio analyzer, delay calculator, audio-related calculator and many more.



Elektroakustik



M80
DYNAMIC



M81
UNIVERSAL
DYNAMIC



M82
KICK DRUM
DYNAMIC



M60
SMALL DIAPHRAGM
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Focusrite Clarett 8Pre 18x20 Thunderbolt Interface

Focusrite has continued its notable audio legacy with the Clarett 8Pre (\$999 street), one of the new products in the company's Thunderbolt-based Clarett range of interfaces. The Clarett 8Pre is a 1U, 18-in/20-out audio interface that incorporates eight mic preamps along with A/D and D/A conversion at sample rates up to 192 kHz and extremely low latency. The result is an affordable, easy-to-use Thunderbolt interface that sounds great and is the perfect foundation for a mid-level studio or mobile recording setup.

The Clarett 8Pre is built into a sleek 1U rack-mount chassis. Input and output are via eight analog inputs,



Clarett 8Pre: A best-in-class product with the lowest round-trip latency available in a multichannel preamp today.

ten analog outputs, stereo S/PDIF I/O and eight channels of ADAT I/O. A pair of front-panel mic/line/instrument inputs provide immediate accessibility even if the device is racked. The

device includes BNC word clock output to slave external digital devices to the interface; however, lack of word clock input makes it difficult to slave the Clarett to another device. Also included on the rear panel are MIDI in and out. Users who require additional ADAT I/O should consider the Clarett 8PreX, which offers 26 inputs and 28 outputs as well as 16 ADAT inputs and outputs. The 8PreX—\$300 more than the 8Pre—also provides

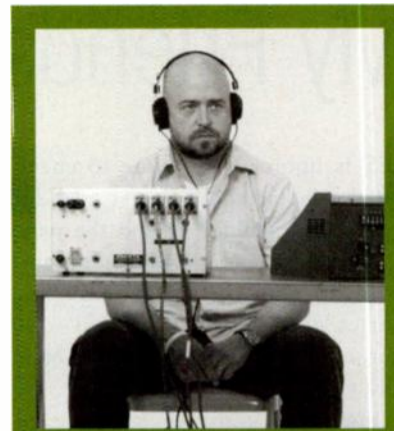
48V phantom power switches on each individual channel in contrast to the 8Pre's bank switching on channels 1-4 and channels 5-8.

Clarett's stunningly quiet mic pre have a notable 118 dB dynamic range with a 20 Hz-20 kHz (± 0.1 dB) frequency response and 57 dB of gain. Each mic pre offers Focusrite's AIR feature, which is independently activated on each channel via the Focusrite Control application. Activating AIR alters the preamp's impedance and enables a "transformer resonance effect" that provides the air and clarity of a transformer mic pre (e.g., Focusrite's ISA preamp).

The interface's output stage is just as remarkable; it provides stunning conversion with 119 dB dynamic range. Perhaps most impressive is the Clarett's latency measurements, or better said, lack of latency. For example, a 96 kHz Pro Tools session (with a 64 sample buffer) results in an impressive latency measurement of 1.38 ms. In comparison, the same session with the same buffer size on an HD Native system results in a latency measurement of 1.7 ms; an HDX system's latency is 0.7 ms.

In contrast to the applications included with some of Focusrite's previous interfaces, Focusrite Control—built ground-up for the Clarett interfaces—is extremely intuitive and easy to use. Better yet, since the latency in the Clarett 8Pre is so low, users really won't even need the app; they can effectively monitor through the DAW. That said, I was a bit disappointed to discover that the Clarett only has a single Thunderbolt port—making it a bit tricky to use a Thunderbolt hard drive along with the Clarett, for one example.

In addition to the Focusrite Control software, the Clarett includes a 1 GB Loopmasters sample/loop library and a license for the Focusrite Red 2 & Red 3 AAX, AU, and VST Plug-in



BY RUSS LONG

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

Suite. I'm a long-time user of the Red 2 and Red 3 plug-ins and they do a wonderful job emulating the performance of the classic hardware.

Installing the Focusrite Control software and getting the Clarett 8Pre up and running was quick and easy. I used the interface to track an eight-input song demo with Pro Tools and it worked flawlessly. During my review period, I also used the Clarett along with PreSonus' Studio One 3, Harrison's Mixbus 3 and Steinberg's Nuendo DAWs; it worked perfectly. In each instance, I monitored through the DAW and never had a problem with latency—amazing! The ability to have two independent cue mixes was a bonus; it greatly simplifies recording with multiple musicians.

In most instances, I made routing and headphone adjustments inside the DAW. In a couple of instances, I utilized Focusrite Control to incorporate multiple hardware devices into the headphone configuration; I was happy to discover that mixer configurations within Focusrite Control can be saved and then later recalled.

The mic preamps on the Clarett sound wonderful. During my review period, I recorded drums, bass, electric and acoustic guitars, keyboards and vocals, and in each instance, they did a fantastic job capturing the sound source. I typically meter directly through my DAW, but while using the Clarett 8Pre, I've found that having a 6-segment LED meter for each input on the front of the panel has been extremely helpful.

Anyone in the market for a new audio interface should give the Clarett 8Pre top consideration. It offers the lowest latency and, I believe, the best sounding performance in its price range. It's true: You'd be hard pressed to top the Clarett's performance without spending twice as much.

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BAE

(continued from page 34)

I tried the 300 ohm setting with my AEA R92 passive ribbon and, sure enough, the lower impedance seemed to let the ribbon breathe with a more realistic sound and imaging, lower noise floor and better frequency balance. With most of my condensers, I preferred the 1,200 ohm setting, but impedance variability is always a nice option to have, even if it's rather inconveniently mounted on the back panel.

I came to learn that the 73MPL sounds nice on most everything and grabs tones that are thick and full, but it doesn't need EQ. Here's the proof: Listen to my Roland TR-8 drum machine tracked in mono via the 73MPL's quarter-inch DI, pas-

sive bass DI'd too, acoustic guitar via a Blue Hummingbird SDC, tambo with a Blue Hummingbird and synth-pad (in mono) via the quarter-inch DI. This clip is raw with no compression, no EQ and not even an HPF—just pure 73MPL output, analog summed: <https://soundcloud.com/pro-audio-review-magazine/bae-73mpl-raw-audio>

Without any actual 1073s, 1272s or clones on hand at my studio, I

compared the 73MPL by memory and found it to be an ample competitor in today's "sounds like a 1073" sweepstakes. I'd say the 73MPL is one of the darker/fuller 1073s I've heard, with slightly woolier low-mids and slightly-more-tame high-mids (they are the only manufacturer to use Carnhill at both input and output, after all). Maybe it's not the ideal scenario for quiet string instruments or deep vocals (especially consider-

ing the high noise floor at gain over 50 dB), but for basses, percussion, synths and electric guitars, the balance is spot on.

Given the reasonable price of \$899, the nearly-universal desire for project studios to acquire their first Neve (or at least their first Neve-like component), and the popularity of 500 Series racks in many big and small rooms, I expect the 73MPL to be a hit.

Antelope

(continued from page 34)

I then began using the Pure2 as my two-mix A/D for day-to-day mixing and found it to be well-paired with the D/A, with a similar frequency profile (totally flat or perhaps just a little plump through the low-mids), not at all harsh, dynamic and noise-free. I did hit conversion hard with some level and got the soft-clipping to kick in. It did a fine job of slightly rounding off peaks and allowing significantly more level without any rudeness; it's more growly than scratchy when pushed hard.

I must say that I am fond of the Pure2. It offers nice neutral conversion, solid clocking and distro, ample I/O and a good GU; there's a lot to like here. However, I don't like the metering; the hardware's metering is miniscule and the software's metering is slow and jumpy.

Let's add this factor to our study, too: Renowned mastering engineer Glenn Schick has abandoned working at his ample studio and instead takes the Pure2, an Antelope Audio Isochrone 10M atomic clock (Antelope's \$5,500 flagship) and custom in-ears/headphones out on-location, where he masters at his client's place. Excessively forward-thinking? Pure rubbish? Hardly—Schick has mastered thousands of songs this way in environs around the world, staying consistently booked and is reporting the best work of his career. In all, I'd say this Pure2 looks like a serious categorical contender, based on my usage and those considerably impressive successes.

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Fogerty Hits A Home Run

BY CLIVE YOUNG

NEW YORK, NY—John Fogerty wrote classic after classic while he led Creedence Clearwater Revival, then kicked off his own revival in the 1980s with the seminal *Centerfield* solo album. Today, he's still on the road with longtime audio provider Schubert Systems and a high-powered band that includes his son, Shane, on guitar and vocals and session legend Kenny Aronoff on drums. The six-piece spent the summer playing everywhere—casinos, Newfoundland's Salmon Festival, a fly date in Hawaii, and household-name venues like the Hollywood Bowl, to name but a few.

"It's been varied," confirmed Mike Mordente, crew chief/systems engineer. "That's why we carry what we carry; it's probably more than what we need, but that gives me the flexibility to change things around on a daily basis." For Mordente, that meant he and PA tech Fred Lichter looked after a full d&b audiotechnik line array system based around a J Series rig for the mains, V Series for



John Fogerty's tour found FOH engineer Felix Brenner (left) and crew chief/system engineer Mike Mordente working in a wide variety of venues, including the Hollywood Bowl.

sides, J-Subs and a half-dozen Q Series boxes used as front fills. Most of the time, the system got quite a workout; on other occasions, like a night at New York's Radio City Music Hall, the rig stayed in the truck, as the production opted to use the venue's JBL VerTec rig with QSC power instead.

Out at the house mix position was Felix Brenner, Fogerty's engineer of the last eight years, touring with a DiGiCo SD10 console for the first time: "I'd been mixing John on a Profile all this time, and after trying a few things, the DiGiCo seemed like the best way to go—big surface, sounds great, broad frequency range, very

transparent." While there were only five people in the band, more than 50 channels were coming off the stage, so Brenner found himself using the desk's Touch to Fire function—initiating scenes via the console's touchscreen—between songs: "I don't like to have a lot of open mics, but to mute and unmute would take up all my time, so I use scenes. They're pretty simple—minor fader movements, some effects and returns and mostly muting as needed."

While he was new to the desk, Brenner had the SD10 dialed in after three shows—which was fortunate, (continued on page 47)

Keeping Everclear Sounding Clear

NEW YORK, NY—The 2015 edition of The Summerland Tour—Everclear's annual package jaunt—proved to be a success, clicking with critics and audiences alike. Making the rounds with Nineties alt rock stalwarts Toadies, Fuel and American Hi-Fi in tow, the tour, the fourth Summerland outing to date, also carried returning engineers and often gear, too.

The tour, devised by Everclear frontman Art Alexakis, hit 30 different venues, with mixing at each stop handled on Allen & Heath iLive-T112 control surfaces and iDR-32 MixRacks. Alexakis remarked, "We have used Allen & Heath for the last couple of years and the sound has just been phenomenal."

According to Derek Steinman, production manager/FOH engineer for Everclear and the Summerland Tour, "We carry two Allen & Heath iLive-T112 surfaces and two iDR-32 mix racks for FOH and monitors. The board sells itself, and I can just hit the ground running. This console allows me to be connected to the band and get a focused mix at the same time." John Riley, moni-



John Riley, monitor engineer/stage manager for Everclear, mixed the band's Summerland tour on an Allen & Heath iLive-T112 control surface

tor engineer/stage manager, added, "It's simple and I personally favor the side chain filters and side chain compressions."

Staying focused on the band allowed the engineers to be fully immersed in the show—an attitude they share with the band, as evidenced by a comment Alexakis made to the *Sioux City Journal*:

"You can't phone it in. People paid money to hear these songs. You've got to be in the moment, you've got to enjoy it—and I do. I don't have any problem with my older music. It's as valid to me as it was yesterday. I don't feel like I'm doing archeology."

Allen & Heath
allen-heath.com

briefs

The Big Revival's Big Drums

NASHVILLE, TN—Kenny Chesney's The Big Revival summer tour found FOH engineer Chris Rabold capturing drummer Sean Paddock's sound with various Telefunken (telefunken-elektroakustik.com) mics. "For Sean's kick drum, I like the M82 dynamic; the snares are miked with M80s that work as a top or bottom mic, and the overheads are these awesome new M60 FET mics," he said.

Vue Augments All-Star Week

DENVER, CO—Code Four (Huntington Beach, CA) and H.A.S. Productions (Las Vegas, NV) fielded Vue Audiotechnik (vueaudio.com) systems for Major League Soccer's All-Star Week in Denver, with al-8 line arrays, al-4 subcompact line arrays, hs-28 dual subwoofers and hm-112 monitors used for concerts by Capital Cities and Aloe Blacc, among others.

Mumford's The Word

MONTREAL, CANADA—Mumford & Sons' 2015 North American tour played a variety of arenas, amphitheaters and outdoor shows in support of the band's third album, *Wilder Mind*. Montreal-based production provider Solotech fielded a L-Acoustics (l-acoustics.com) system based around 28 K1 and 12 K2 mains, respectively flown 14 over six per side. Each hang was accompanied by a separate hang of eight K1-SB subwoofers.

Demo Room Rolls With Furman

DALLAS, TX—Furman (furmansound.com) is protecting Dallas-based Sound Productions' new pro sound, lighting and video demo room via F1500-UPS, P8 PRO-C and M-8Lx power conditioners and a Furman voltage regulator. The room houses 10 digital consoles; a QSC line array speaker system; five other speaker brands; and lighting, mics and backline equipment to simulate a live-sound environment.

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Shania Twain Rocks Out, Rolls On

BY STEVE HARVEY

LOS ANGELES, CA—Shania Twain's Rock This Country Tour, which launched in Seattle on June 5, was intended to be the Canadian country-pop singer's last hurrah. But just days after *PSN* visited the production at the Staples Center in downtown Los Angeles, Twain revealed that she was extending her North America-only farewell jaunt to Europe and possibly beyond, and hopes to return to her Las Vegas residency soon.

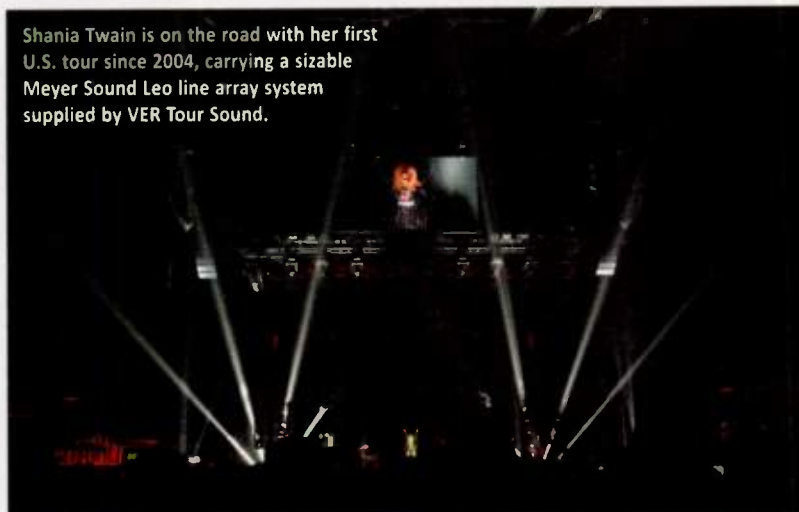
Twain's *Shania: Still the One* two-year run at The Colosseum at Caesars Palace, which ended in December, 2014, influenced some of the technical decisions on this latest production, which has audio provided by VER Tour Sound and is her first since the 2003/2004 Up! Tour. For instance, front-of-house engineer Nigel Green brought the same desk that he'd been using at Caesars Palace—an Avid D-Show with a

sidecar—out on the road.

"It didn't seem to make sense to change everything that was already programmed. There were new songs, but not all of it was new, so we stayed with the Avid," he says.

Green is using the timecode that runs the show's complex lighting and video production to automate various aspects of his audio mix. "I try to use it just to bring general scenes up," he says, "but I program

Shania Twain is on the road with her first U.S. tour since 2004, carrying a sizable Meyer Sound Leo line array system supplied by VER Tour Sound.



certain things: If something has to come up for a solo, I have those pre-programmed. All the original programming, whether something is compressed or EQ'd a certain way, was done in rehearsals. [Those channels] then go to the VCAs and I manually ride those, because it sounds different in every building. But it's handy to have the timecode to switch the stuff so that I don't have to think about it."

Green has mixed Twain's tours and broadcast specials since the beginning, and has also mixed Bruce Springsteen live. As he notes, in the studio, an engineer might spend hours programming faders. "It's about trying to enhance the music, and I try to do that live. In an arena, to get the clarity, you really have to over-exaggerate some of the moves—I do, anyway."

Unlike Green, monitor engineer Connie Fernstrom changed out his console for the tour. "When we were in Vegas, I had a [Yamaha PM]1D," he reports. "This is my first tour with the [DiGiCo] SD5. It's a really nice desk; I'm very pleased. It sounds great." With such a complex show, Fernstrom is generating 30 sends to feed production personnel such as the pyro specialists as well as the musicians, all of whom are on in-ears.

The way that system engineer and crew chief Kenneth "Kenny" Sellars has configured the P.A. to handle the time that Twain spends in front of the speakers also enhances Green's mixing capabilities. "A saddle comes up out of the center of the thrust and brings her right out in front of the P.A., around and back in front of that P.A. [indicating the opposite hang], back to the middle and down," explains Sellars. "Most people would send me left, right, sub and fill. Instead, I got Nigel to send me left, right, sub and vocal. There's no vocal in the left/right buss."

Twain continues to favor a wireless Sennheiser MD5235 vocal mic, custom finished in red, which she has used for years. Background vocals by her six-man, one-woman band are via DPA 4088F headsets.

The speaker system is all Meyer Sound. Each main left and right hang comprises 14 Leo boxes with four Lyon W cabinets—the 100-degree wide version—below. "Normally, the side hang—we're only doing two of the three hangs today—has eight Leos with six Lyon Ns," the 80-degree narrow version. "The rear hang, which is my side hang here, is 12 Lyon Wides," he adds. The system is completed by Meyer 1100-LFC subs, typically including four per side flown in a cardioid configuration.

"The P.A. is broken out so that I have individual control of every box," says Sellars. "I can take her vocal and turn it up and down per box as needed when she's in front of it. Part of my night is spent chasing her around. I have her in the left bottom boxes, the right bottom boxes, left front fills and right front fills, on big faders."

Such granular control is afforded through a dozen Meyer Sound Calisto DSP units. Sellars explains, "There are two master Calistos, AES in and out. One of them gets the left/right and the other gets sub/vocal, and there's an output for each array. I have 10 non-AES Calistos, and two spares. They spit out analog to the boxes individually. Every slave Calisto gets left, right, sub and vocal, so that if I need to plug something else into a different one, I can. I don't have to figure out cabling—everything goes everywhere."

Sellars has also set up a Waves C3 multiband compressor plug-in on the D-Show for Green. "When she sings, it carves out the midrange, 800 to 2k, of the left and right mix," explains Sellars, "so her vocal sits on top. She's hot and loud and clear,

(continued on page 46)

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Shania Twain

(continued from page 44)

and the band fills in around her.”

“I try to get the beginnings of songs loud and punchy, but I know I can’t keep it there because it will be too loud,” comments Green. “The drums will come in loud on a song and as soon as she comes in, I bring

the general buss of the whole band down. The audience focuses on the voice and doesn’t even notice that the band has come down.”

Plus, he notes, “Having the stereo buss separate from the vocal means that I can EQ things and not worry. Say I wanted a bit more top in the mix; if the vocal was going there, it would change the sound of the mic, but the mic is going through its own processing.”

Unlike a record, a live mix is ephemeral, as Green notes: “The thing about the music is that it’s so well-arranged. So now it’s just about trying to deliver it. What I try and do is enhance the hooks and push those things up. People buy tickets, have a good time and that’s it; it’s gone. They’re not going to



System engineer and crew chief Kenneth “Kenny” Sellars (left) and Twain’s longtime studio and live engineer, Nigel Green, confer at the Avid Venue D-Show console during the tour’s stop at the Staples Center in Los Angeles.

listen to it again.”

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THERE’S MORE ▶ Catch fan-shot video of Shania Twain adlibbing through a mid-show power outage at the Staples Center at prosoundnetwork.com/oct2015.

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VITALstats

Shania Twain

VER Tour Sound (Nashville, TN)

FOH Engineer:

Nigel Green

Monitor Engineer:

Connie Fernstrom

Crew Chief/Systems

Engineer:

Kenny Sellars

Monitor Tech:

Carter Hassebrock

RF Coordinator:

Ike Zimbel

Techs:

Joey Armada, Justin Keasling

FOH Console:

Avid Venue D-Show with sidecar

Monitor Console:

DiGiCo SD5

House Speakers:

Meyer Leo, Lyon, 1100-LFC

Personal Monitors:

Sennheiser SR 2050

FOH Equipment/Plug-

Ins:

Venue Pack 4; Waves Mercury;

Crane Song Phoenix

Microphones:

Sennheiser SKM5200; DPA 4088F

headsets; Shure; Sennheiser;

Royer; Earthworks; Radial

John Fogerty

(continued from page 42)

as Fogerty is very hands-on about his sound, often wandering the room during soundcheck while the band plays. “Over the years, I’ve learned a lot from him because he has a great ear,” said Brenner. “He’ll stand in the tenth row and might punch his chin, which means he wants more crack in the snare. When he gets it, he gives the thumbs up. At first, it was kind of scary—I’d never had an artist stand next to me, ask for changes and actually know what they were talking about! I really respect that about him.”

Over at stageside, monitor engineer Josh “Biggs” Cohen, aided by monitor tech Michael “Cochise” Hernandez, handled a monitor rig controlled by another SD10 desk, mixing for a slew of in-ear monitors as well as 20 d&b M2 wedges—nine for Fogerty alone, who also uses in-ears as the mood strikes—and a sidefill system comprised of three d&b J8s with a J-Sub on each side of the stage. “Our stage volume is pretty loud,” Brenner deadpanned. “Kenny hits really hard, John’s amps are up and we’ve got a massive sidefill set-up; we could turn it around, face it out to the house and be pretty close to a PA system. The stage is often times over 100 dB and I’m trying to keep it to 100 out front, too. If we aren’t careful, we can work against each other, but we’re on top of it and so is John.”

Capturing the band nightly was a variety of microphones, with Aronoff playing into a selection of Shure SM57s and KSM137s; Audix D2, D4s and D6s; AKG 414s on overheads; and his own personal Lewitt MTP 440 DM, used to capture the snare top just so.

Meanwhile, all keyboards ran through BSS DIs, and most vocals were grabbed with hardwired Telefunken M81s, excepting Fogerty himself, who belted into wireless Shure KSM9s while his various guitar amps were captured via Audio-Technica AT4050s. “John did a shootout a few years back with pretty much every mic conceivable, and landed on the AT4050,” said Brenner. “It’s a very large diaphragm condenser mic—super high-fidelity, so you get tons of low-end, tons of high-end. Everything’s there bigger, brighter, better all around.”

While Brenner had plenty to do mixing the show every night—Fogerty and the band typically played around 27 songs over the course of a two-and-a-half-hour concert—he was also recording the gigs. “We

post them online,” he explained. “I have an Apogee Quartet and output a board mix to it plus two audience mics, so I’m constantly monitoring what’s going on in the house and what’s going with the recording via headphones. Afterwards, I go back and mix in audience mics, do a little editing and mastering job every night and post that online.”

When it comes to ensuring the

recordings have a bit of atmosphere, it helps that the audience mics invariably capture crowds wrapped up in the moment, singing along like a sixth member of the band. “It’s non-stop when he plays,” said Mordente. “It’s hit after hit after hit after hit—they just keep coming. If the name doesn’t ring a bell, as soon as you hear the hook, it’s like ‘oh yeah, I know that one’—and everybody knows every

word to every song.”

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centerSTAGE TOP 10 TOURS OF THE MONTH

ACT / STATISTICS	CREW	EQUIPMENT
1 U2 CLAIR GLOBAL	Joe O'Herlihy (be); Alastair McMillan, Richard Rainey; CJ Eiriksson (me); Jo Ravitch (cc/se); Joel Merrill (ase); Niall Slevin (stage eng/cc, RF); Brandon Schuette (a stage eng); Chris Fulton , Mike LaCroix , Jen Smola , Pascal Harlaut (techs)	HC: (2) DiGiCo SD7; MC: (3) DiGiCo SD7; HS: Clair Cohesion 12; Cohesion 8; i-3; Cohesion CP-218 Sub-lows; MS: Clair Cohesion CP-118 Sub-lows; IEM: Sennheiser 2000 Series; HA: Lab.gruppen; MA: Lab.gruppen; HARDWIRED MICS: Shure Beta91, Beta52, SM57, SM 98; AKG 414; Audio-Technica AT4071, AT4050; Sennheiser MD-421; DPA 4099; Radial ProD8, Duplex, SW8; WIRELESS MICS: Shure Axient; FOH EQUIPMENT: TC Electronic 2290; Lexicon PCM70, 480L; Summit DCL-200; Manley VoxBox; Yamaha SPX-1000; Avalon VT-737SP; Eventide H3500; Klark-Teknik DN6000; MONITOR EQUIPMENT: Bricasti M7; Yamaha SPX-990, SPX-1000; AMS RMX16; TC Electronic M5000; Lexicon PCM80
2 SHANIA TWAIN VER TOUR SOUND	Nigel Green (be); Connie Fernstrom (me); Kenny Sellars (cc/se); Ike Zimbel (rf tech); Carter Hassebrock (m tech); Joey Armada , Justin Keasling (techs)	HC: Avid D-Show, sidecar; MC: DiGiCo SD5; HS: Meyer Leo, Lyon, 1100 LFC, Mica, Mina; MS: d&b audiotechnik M4; IEM: Sennheiser SR 2050; MA: d&b audiotechnik D12; HARDWIRED MICS: Shure; Sennheiser; Royer; Earthworks; Radial Firefly, SW8; WIRELESS MICS: Sennheiser SKM5200; DPA 4088 Headsets; FOH EQUIPMENT: Venue Pack 4; Waves Mercury; Crane Song Phoenix
3 KENNY CHESNEY MORRIS LIGHT AND SOUND INC.	Chris Rabold (he); Bryan Baxley (be); Phill Robinson (me-Chesney); Tanner Freese (foh tech); Rich Rossey (patch); Justin Meeks (cc); John Mills (se); Phil Spina , Ryan Lewis , Annie Hallquist (techs)	HC: SSL Live L500; MC: (2) Midas Pro9; HS: (184) Nexo STM; IEM: Shure PSM 1000; HA: Nexo NUAR Universal Amp Rack; HARDWIRED MICS: Shure SM57, Beta 52, SMS8; Earthworks; Audio-Technica; Radial JD6, JDI; Sonic Farm 2di4; WIRELESS MICS: Shure Axient with KSM9HS caps
4 BILLY JOEL CLAIR GLOBAL	Brian Ruggles (he); Josh Weibel (me); Rich Schoenadel (cc/se); Jay Yochem (m tech); Tom Ford , Bryan Darling (tech)	HC: DiGiCo SD5; MC: DiGiCo SD10; HS: Clair i-5, i-5b, i-3, P-2, CP-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, SW8, Firefly; WIRELESS MICS: Shure UR Series; FOH EQUIPMENT: Waves
5 RASCAL FLATTS SOUND IMAGE	Jon Loeser (he); Stuart Delk (me); Jeremy Overall (cc/me); Paul Furstenburger (se); Brian Westrope , Justin Walker (techs)	HC: Studer Vista 5; MC: (2) Avid Venue Profiles; HS: JBL (60) VTX-V25-II-CS, (32) VTX-S28; Sound Image (6) Wideline; MS: JBL VerTec (4) VT4889, (2) 4880; IEM: (16) Shure PSM 1000; HA: Crown I-Tech 12000HD; MA: Crown I-Tech 12000HD; HARDWIRED MICS: Shure; WIRELESS MICS: Shure UR4D with 58 caps; FOH EQUIPMENT: TC Electronic System 6000; Waves Multitrack, Server 1; dbx 160A; Dolby Lake Processor; ADK Samplitude Multitrack; Metric Halo LIO-8; Rational Acoustics Smaart V7; JBL Performance Manager; MONITOR EQUIPMENT: Waves plug-in rack.
6 BRAD PAISLEY SOUND IMAGE	Kevin Freeman (be); Mark Gould (me); Greg Hancock (cc); Bill Chase (se); Kyle Herbert (tech)	HC: Midas Heritage 2000; MC: Avid Venue D-Show; HS: (44) JBL VTX-V25, (16) VTX-S28, Sound Image Powerline underhangs/frontfill; Sound Image 1160 frontfills MS: Sound Image PD 15, JBL VerTec VT4880, 4889; IEM: Shure PSM 1000; Sennheiser G2 IEM; Westone UM2 ear pieces; HA: Crown Audio I-Tech 12000 HD; MA: Crown Audio I-Tech 12000 HD; HARDWIRED MICS: Shure Beta 58A, SM57, Beta91, KSM9 HS; Sennheiser e604; WIRELESS MICS: Shure UHF-R Beta58A; FOH EQUIPMENT: Bricasti M7; Yamaha SPX2000, SPX990; Eventide Eclipse; ADL Tube Compressor; dbx 160SL; MONITOR EQUIPMENT: Waves V9, SSL 4000 Collection E-Channel, Renaissance Vox; McDSP Channel G
7 FLORIDA-GEORGIA LINE CLAIR GLOBAL	Jared Blumenburg (be); Juan Gomez-Marin (me); Phil Kriz (se); Elliott Wiley (ae); Brett Rodgers (tech)	HC: Avid Venue Profile; MC: DiGiCo SD10; HS: Clair i5, 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 Firefly Tube DI, TwinCity, SW8, Texas Bones, PZ Pre, SGI, Pro RMP, Pro DI, J48; WIRELESS MICS: Shure; FOH EQUIPMENT: Waves; Antares
8 IMAGINE DRAGONS SOUND IMAGE	Scott Eisenberg (he); Jared Swetnam (me); Cameron Whaley (cc/se); Bryan Vasquez (tech)	HC: Avid Venue Profile; MC: Avid Venue Profile; HS: (48) Adamson E15, (12) E12, (24) S10, (24) E2-19; IEM: Shure PSM 1000; HA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Shure KSM9, Beta98, Beta 91, Beta52, SM57; WIRELESS MICS: Shure UHF-R KSM9HS; FOH EQUIPMENT/PLUG-INS: Waves; Rational Acoustics Smaart; SSL MADI Xtreme; Manley VoxBox, ELOP; BSS DPR-901; ADL S/C/L 1500; RND Portico-5043; MONITOR EQUIPMENT/PLUG-INS: Onboard plug-ins
9 CHAYANNE 3G PRODUCTIONS	Tony Blanche (be); Joe Lozano (me); Sara Holt (cc); Michael Smeaton (se); Robert Valdez , Ken Quinlan (techs)	HC: Avid Venue Profile; MC: DiGiCo SD10; HS: d&b audiotechnik J Series, V Series; MS: d&b audiotechnik M2; L-Acoustic Arcs, SB28; IEM: Shure PSM 1000; HA: d&b audiotechnik D80; MA: d&b audiotechnik D12; L-Acoustics LA8; HARDWIRED MICS: Shure; WIRELESS MICS: Shure; FOH EQUIPMENT: Waves 9; MONITOR EQUIPMENT: Waves 9
10 MUMFORD & SONS SOLOTECH	Chris Pollard (he); Andy Egerton (me); Alexandre Ginchereau (cc); Jamie Howieson (se); Eric Chartrand , Alex Fedrizzi (techs)	HC: SSL Live L500; MC: DiGiCo SD7; HS: L-Acoustics K1, K2, K1-5B; MS: d&b audiotechnik M2; IEM: Ultimate Ears UE11 earbuds; HA: L-Acoustics LA8; MA: d&b audiotechnik D80; FOH EQUIPMENT: Pultec, Waves

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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Brian Divine



Scott Robbins

Harman Professional Solutions Division recently announced a new customer-centric organizational model; its new leadership team includes **Bryan Bradley**, Entertainment SBU; **Kevin Morrison**, Enterprise SBU; and **Mark Ureda**, Products SBU. Bradley joined Harman Professional Solutions in 2013 as vice president and general manager of the Loudspeaker SBU. In 2014, the Microphone/Headphone SBU was added under his leadership. In addition to Morrison's current global sales leader role for the Video & Control SBU, he was CEO of Endeleo for more than three years and president of CCC USA Inc. for eight years. Ureda joined Harman in 2010 as vice president and general manager of JBL Professional and soon moved into his current role as vice president, strategy and technology for the Professional Solutions Division. For nearly 20 years, he served as vice president, corporate strategy for Northrop Grumman.

Harman has also created new customer solutions units—Retail & Recording, led by **Scott Robbins**, and Touring & Cinema, led by **Brian Divine**. Robbins is currently vice president, global sales and has responsibility for worldwide selling for the Professional Solutions Division. He previously served as Crown's vice president of sales. Meanwhile, Divine is currently director, Marketing for Harman's Loudspeaker strategic business unit. Previously, he was the business line manager for the Electro-Voice and Dynacord brands of Bosch.



Kate Cardwell

Momentum Audio Sales, the exclusive distributor of Audient consoles for the US market, has partnered with **Kate Cardwell** of Cardwell Creative Services to provide business development and support for Audient consoles. She has worked professionally as an audio engineer and has a background in professional audio retail sales as well as territory management for manufacturers.

Jim Ure has been named a business development manager for the Bosch

Communications Systems family of brands, including the Electro-Voice, RTS, Telex and Bosch public address and conference systems portfolios in the U.S. He has more than 25 years of audio industry experience, and over the years has owned three recording studios, two installation companies, two live sound companies and a four-room rehearsal studio.



Maile Keone

Listen Technologies Corporation has named **Maile L. Keone** to the position of vice president of Sales and Marketing. Keone has worked as Listen Technologies vice president of Marketing; in her new position, Keone is responsible for customer experiences and serving as chief steward of the Listen brand.



Michael Hurwitz

TASCAM has named **Michael Hurwitz** as its new national sales manager. He will be responsible for all sales activities in North America, including management of TASCAM's distribution network and independent representatives, as well as maintaining direct relationships with dealers and distributors. He has been a national and international sales manager for several brands, including Aphex, Earthworks and Boulder Creek Guitars.

Vintage King Audio has added four sales reps to its Los Angeles team: **Matt Knobel**, **Bill Learned**, **Dylan Wood** and **Thomas O'Connor**. Previously, Knobel worked at numerous New York studios, including Media Sound, Platinum Island and Power Station and spent 18 years as Leny Kravitz's chief engineer. Learned was senior logistics manager and senior account manager at his previous company. Wood was a recording engineer at The Compound Studio in Signal Hill, CA. New sales support staff member Thomas O'Connor studied at Scratch and SAE, and worked at Deanland Studios in Malibu, CA.



(L-R) Matt Knobel, Bill Learned, Dylan Wood and Thomas O'Connor

60SECONDS



Rick Plushner

Ocean Way Audio

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

A: President, Ocean Way Audio (OWA). I am responsible for guiding the overall direction of the company, building the brand, launching new products, growing and managing the dealer sales force, and overseeing complex design and installation projects. Additionally, I'll be directing our marketing efforts, including advertising, public relations, P&L development and management, and trade show presentations. As I work closely with company founder Allen Sides and our product development team, I will provide my input on the development of new market-driven products for the professional audio, high-performance audio and installation market sectors.

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

A: In my previous position of VP, Guitar Center Professional, I was responsible for nearly all the above items except product development. My previous positions in upper management at Solid State Logic (SSL), Euphonix, Neve and Sony have provided me with the experience on the manufacturing and product development side of the business.

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

A: We are focused on three main markets: pro audio, high-performance audio and acoustical designs & installations. All require slightly different focuses for marketing. Regarding pro audio, we are supporting our dealers with print and online digital advertisements, demo systems and events held at their facilities and recording studios. We also support them by offering our unique turnkey design and installations capability. Consider having the world-famous Allen Sides design your studio with the highest-caliber acoustics. This provides an assurance of world-class, amazing recordings that will be tracked and mixed on OWA monitor speakers. In the high-performance audio sector, we have developed strong relationships with journalists and independent retailers who reach the audiophile community, and we have built a presence at several of the high-end audio shows. I'm focusing on an email campaign coordinated with our dealers in both channels. In the installation market, Ocean Way Audio will now offer the services of Malvicino Design Group (MDG), which boasts more than 300 professional studio design projects worldwide, in addition to the iconic, acclaimed expertise of Allen Sides.

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

A: Short term, we're launching several new products—for example, a line of powered studio monitors, the OWA HR4 and the Pro-2A, that will deliver our unique Ocean Way sound to the pro-audio market. We've also just introduced the RM1 Ribbon Mic, designed by our director of Technology, Cliff Henriksen, redefining how wonderful a ribbon can sound. For our audiophile customers, we're continuing to enhance our award-winning, stunningly beautiful Sausalito and Montecito speakers. Allen has designed many legendary recording studios, including four Ocean Way complexes. Now we're making his custom designs a central part of our business. Working with our affiliate MDG, we've enhanced our ability to handle projects on a worldwide basis. Looking toward the future, we plan to release a line of outboard gear, additional mics and speakers designed for the sound reinforcement market.

Q: What is the greatest challenge that you face?

A: We have a great reputation and brand name. Managing steady growth is key to our long-term success, so it's important to keep the focus on providing our customers with the highest-quality products and support that exceeds their expectations.

soundREPS

■ **Community Professional Loudspeakers** has appointed **Audio Americas** as its sales representative for Central and South America.

■ **Ashly Audio** has named pro audio manufacturer rep firm **Cardone, Solomon & Associates** to represent it throughout New York City and its suburbs, as well as throughout New England.

■ **Roland's Professional A/V Division** has appointed two new manufacturer representatives: **Lienau AV Associates, Inc.**, for the mid-Atlantic region, and **AudioPros** for the Northeast region.

■ **Yorkville Sound** has been named the exclusive Canadian distributor for all **Gibson Pro Audio** brands, including Stanton Audio, KRK Systems, Cerwin-Vega loudspeakers, Neat Microphones, and Cakewalk music software.

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MATT WARD, CHIEF EXECUTIVE OFFICER, PLUGIN ALLIANCE

BY CLIVE YOUNG

SANTA CRUZ, CA—Some of the most interesting developments in pro audio these days are happening in the world of plug-ins, so it's only fitting that Plugin Alliance takes an equally interesting approach to making itself known in that corner of the industry. Created as a sister company to Leverkusen, Germany-based Brainworx GmbH, the Santa Cruz, CA-based company is dedicated to the marketing, distribution and support of products from its 12 Alliance partners, which include Brainworx.

Overseeing Plugin Alliance is Matt Ward, who brought a lifetime's experience to the company in January, 2014. After spending most of the Eighties in retail, Ward spent the Nineties with pro audio manufacturers such as Studer, Otari and E-MU Systems. After riding the dotcom bubble at Liquid Audio, Ward moved in 2002 to Universal Audio, where he stayed until becoming Plugin Alliance's CEO.

"The experience at UA taught me a lot about how to grow a company," he says. "The process of predicting a growth curve and trying to stay ahead of it with how you plan infrastructure is a real challenge—but it's extremely important because it turns out that waiting for something to break and then doing something about it is not

the best strategy. The other things that I've learned are the importance of focus, and to figure out what your company is really good at and then put all your energy into doing that."

That last point informs a lot of how Plugin Alliance works with its Alliance Partners: "The native plug-in world is a crowded and crazy space with competitors ranging from large companies with big marketing budgets to a guy developing shareware plugs in his bedroom," says Ward. "By coming together under the Plugin Alliance banner, these companies can concentrate on what they do best and we take care of the rest."

The result is that Plugin Alliance has been growing, and perhaps surprisingly, it sees the U.S. as a growth market because it currently represents



a lower share of the company's total sales than is typical for the industry. "Part of the idea behind establishing Plugin Alliance in the U.S. was to add a bit more American flavor to marketing," says Ward, "which has helped us grow in the U.S. As for product development, this takes two forms: the products that Brainworx develops and the additional developer partners we take on. Brainworx is a strong brand in the studio space, developing products with a hardware-like feel and tone, but also modern features you could only get in software. Brainworx has a lot more products that fit this mold which are coming."

While Ward champions the idea of focusing on what a company does best, he's not about sticking with the same old thing—just seeing that the next move is justified and well thought-out: "When you feel you're done with what you can do in that area, move to the next logical step. Don't jump outside your core competency just because someone else is having success in that area. An analogy I'm fond of using to illustrate this point is asking, if Mike Tyson were to walk into the room and offer to box or play Scrabble, which would you choose? It's amazing to me how many companies decide it would be so cool to say they whipped Mike Tyson by choosing the boxing option and then, predictably, they get their noses broken."

Walking that line between tried-and-true and thoughtful expansion, it's not surprising that when Plugin Alliance considers partnering with companies, Ward is looking for ones that "fit well into our product line and appeal to our customers, while offering something different than what we currently have."

One of his company's strongest advantages, says Ward, is its plug-in framework which "makes it much easier for us to support all the different formats out there. Recently, we released 18 plug-ins in the AAX DSP format, which makes us the number-one AAX DSP developer in the world in terms of number of titles. This has led to some great partnering opportunities with Avid on its Pro Tools HDX systems as well as consoles. We are also the number-one third-party developer on the UAD platform." While Plugin Alliance products are available through retailers worldwide, the company only sells downloadable software, and all those products are downloaded and authorized via plugin-alliance.com.

While Plugin Alliance has a lot on its plate, that hasn't stopped Ward from looking ahead. Asked what's next on his agenda, he says, "Looking for some new and cool partners and lots of new products! In addition, we're partnering with Avid to expand our AAX DSP offerings and to fully support both its studio and live consoles. Stop by the Avid booth at AES and you'll see some cool new stuff from us."

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plugin-alliance.com

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Studio Showcase

(continued from page 22)

to get from the design was that while everyone is working, everyone would be involved; seeing each other across the live room in our respective control rooms is important. We build that kind of energy while being acoustically isolated so that we won't interfere with the other's projects. That's the thing about most studios that I wanted to avoid: I've never felt good about being cut off, being isolated inside a building, so the idea of seeing constant energy moving around was something we really wanted. Also, the third control room is there if the artist wants to go into another space to create, but still, they aren't cut off from us, either."

"It's always a problematic request,

sharing a live room," says WSDG project manager Romina Larregina. "During the schematic phase, the project started to grow. Each control room needed its own iso booth, too. We were ultimately able to accommodate for three control rooms, with Marcella and Nate looking into the same live room. We've been able to accomplish this in the past as well; we did a studio in San Francisco not too long ago with three independent control rooms needing to look into a common live room, and with proper isolation, it's completely doable."

There's no denying that isolating the rooms at Dream Asylum from each other while needing full-range, high SPL-capable monitoring in each control room posed significant challenges. "From an acoustics point of view, the big challenge was that they are mixing what I'd consider 'super loud,'" offers WSDG partner/direc-

tor of International Relations Sergio Molho. "They work continuously while sharing the same live room. With two different programs of music, it was crucial that they wouldn't bother each other; and it came down to isolation and mechanical vibration issues. In this warehouse, a typical building, there's a lot of anomalies that posed challenges to isolation, so each studio is a completely isolated 'room within a room' on an isolated floor. In the end, it's an amazingly quiet space in total, with the capability to contain extremely loud monitoring levels."

Meanwhile, there was never a question regarding what consoles would become each control room's centerpiece. As different as the control rooms are from one another, Dream Asylum's dual SSLs are just about as similar as two "vintage" consoles can get. "The 9000J is almost

embedded in my DNA," offers Araica with a chuckle.

Gear, design and talents aside, Dream Asylum is a thriving production space with a lot of help from its locale; it's just easy to please clients who come to the greater Miami area to work, confirms Araica. "It's great because there's so much culture right outside our doors—Little Havana on 8th Street, Miami Beach and the club world, or just up the road to Fort Lauderdale for a more laid-back experience. It's a wide range of inspirations. I've worked in studios where I've been there for, like, 10 hours and just wanted to step out and do something different—and found nothing. In building this studio, we did think of everything, and we wanted to be close to everything. That's what Miami offers."

Dream Asylum
dreamasylumstudios.com

IP Age

(continued from page 1)

shrank in the face of new services—software and the cloud, in particular—as the industry started to adopt over the top (OTT) content distribution and began implementing new workflows.

At the upcoming 139th AES International Convention in New York City, a variety of panel discussions, tutorials and workshops will address the future of broadcast at this crucial point in its progress. The Broadcast and Streaming Media Track, once again chaired by David Bialik, will address a variety of IP-related issues. "Do you have to have a transmitter to be a broadcaster?" asks the program notes. "Consider that next year (2016), one company claims they will be the largest broadcaster in the world—and that company is Netflix."

"Streaming Audio from the Cloud," a panel moderated by consultant John Kean, will reveal some of the ways that streaming, podcasts and progressive file transfer are being used to deliver content, and look at the system architectures behind them.

Several members of the Technical Committee on Loudness in Streaming and Network Playback, recently established by the AES, will also discuss regulations during the "Loudness for Streaming" panel. The CALM Act in this country and PLOUD on the opposite side of the Atlantic have legally codified loudness controls for broadcast TV, but no such restrictions exist for the internet yet. With the loudness war now moving to the web, the AES has pro-

duced a new set of recommendations for streaming entities.

In early 2010, Reed Hundt, Federal Communications Committee chairman during the 1990s, publicly revealed that he led efforts to make the internet the dominant communications medium during his tenure. "We decided in 1994 that the internet should be the common medium in the United States and broadcast should not be," said Hundt. The reasoning, he said, was that "the United States had 100 percent, essentially, penetration of the telephone networks, and the world's largest in-

stalled base of personal computers—I think it was about 50 percent in that time period." Allowing that some of the regulations pushed through were "a little naughty," he added, "We delayed the transition to HDTV, and fought a big battle against the whole idea, but we lost."

Twenty-one years after Hundt's efforts, Bialik has scheduled a panel that asks, "Audio and IP: Are We There Yet?" A panel of experts will discuss the many and various protocols available for audio networking and internet delivery while also pondering the definition of broadcast-

ing in the IP age. Attempts to invite Hundt to participate came to naught, according to the program notes.

The theme of this year's DTV Audio Group forum is "The Accelerating Pace of Change in Television Audio." Tom Sahara, VP, Operations and Technology, Turner Sports and chairman, Sports Video Group, will get the four-hour forum started with a keynote considering the impact of mobile and fixed streaming services, which has been greater and more far-reaching than previously predicted.

AES
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AES

(continued from page 1)

every year. Compared to other trade show experiences, what's unique about AES?

"It's a manageable show," reasons PSN Contributor, Grammy-nominated mixer/composer/producer Rich Tozzoli, based nearby in New Jersey. "It provides enough opportunities to get good hands-on time with gear and conversations with those at the manufacturers' booths. It helps me make decisions on what I need to help my workflow, what to purchase and what to avoid."

Ian Schreier, chief engineer for the Triangle NC's Manifold Recording (manifoldrecording.com) finds audio post for film is a big draw for going to AES. "Film post is becoming a larger part of my overall professional output," Schreier explains.

Scott Wynne, associate professor and chief recording engineer at Appalachian State University in Boone, NC, is bringing along 18 Music Industry Studies majors. "Besides the opportunity for students to meet the manufacturers of the equipment that they utilize on a daily basis and thank them for their support, we have made a lot of

friends with the Society of Professional Audio Recordings Services (SPARS) organization and many of the studios in the NYC area," Wynne explains. "I am also able to reconnect with many of the professionals I've worked with over the years; this convention tends to bring together the largest group of my colleagues in both the academic and professional communities."

Peter Janis of Canadian manufacturer Radial Engineering explains that AES brings together audio enthusiasts: "We get to hang with a number of end-users for a few days, which brings more of a 'street perspective' to what we do. It also brings audio engineers to our booth that are not able, or won't, go to NAMM; for Radial, these folks are super-important."

Radial will unveil 16 products at AES, half making their global unveilings. The reason for so many AES debuts is simple: "There are way less manufacturers competing for attention," Janis says, comparing the event to other trade shows. "This means that dealers, distributors and magazines there can send out e-news to their 'tribes,' focusing more attention on the products that are at the show. That means we enjoy a greater benefit."

139th AES Convention
aes.org/events/139

Craig Anderton

(continued from page 24)

ibility—an investment that seems to have paid off.

Avid remains top dog in our industry, but continued dominance is not a given. Ableton has become an extremely strong player, through what I see as it creating a market and by definition, owning 100 percent market share. Fortunately for Ableton, it was a market that wanted to exist. Granted, companies like Bitwig are shooting for that market, but it's always difficult to unseat an incumbent. Image-Line, with FL Studio, has taken a sideways approach to that market and done well for itself, but Ableton is to the loops 'n' grooves crowd as Avid is to the virtual 2-inch 24-track fans.

In terms of the platform itself, the Mac still has a disproportionate market share among musicians compared to the general public. MacBook Pros are the main axe for DJs and live performance; however, they're starting to get some competition from powerful hardware like the Surface Pro 3 and

Microsoft's increased attention to audio—the iPad Pro is just not the same kind of tool (especially given that it's iOS), while Windows 10 crosses the tablet, desktop and smartphone world. Will these differences help Windows-oriented musicians? We'll see.

Meanwhile, with few exceptions, companies are basically maintaining the status quo—and matters

According to industry sources like MI SalesTrak, interfaces account for about three times the dollar sales of software.

will likely stay that way until—and if—a new generation puts down its smart phones long enough to want to learn how to become musicians—whether with traditional instruments, controllers or as DJs.

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Turn the Page

BY JACQUES SONYIEUX

Brian Eno once said that everyone who bought a copy of the Velvet Underground's debut album went on to start a band of their own. That claim may or may not be true, but there is no denying the vast influence that experimental rock band Wire has had on many other artists since forming as a punk band in London in 1976.

The Cure, R.E.M., Sonic Youth and Manic Street Preaches are among those who have cited Wire as an important influence, and perhaps this has to do with the band's unrelenting principle of moving forward and never looking back. Despite having legions of fans both here and in the U.K., Wire refuses to play songs from its back catalog during live performances. The band has emerged from the studio yet again with another innovative and challenging record, simply titled *Wire*. *Pro Sound News* caught up with singer, guitarist and writer Colin Newman during the group's European tour.

ON CONCEPTION:

The whole idea of this project came about with a few microphones and an acoustic guitar; I wrote some of the songs with the others. This is quite unusual for me, since I normally write on my own. But we had left on tour and we needed some material quickly. Graham [Lewis, bass player] said he could give me lyrics,

and we ended up writing a few songs on the spot. That's how "Blogging" came about—that was written in Chicago at the beginning of the summer tour. Then there was "Swallow" and "Harpooned," both of which came from the autumn tour that year. Then we reserved some time to record the album, and I thought I'd better start writing more. So the month before the sessions, I started to write a bunch of material, and I ended up more material than we possibly could have used on the album. So some of the material was written before we went into the studio, and some of material was written while we were in the studio. In the end, I wrote about 25 or 30 songs and recorded them with vocal and acoustic guitar. Then we listened to them for first time in the studio together.

ON LAYING IT DOWN:

The process is very peculiar to Wire—you get the song, then you suddenly play. You give the band a pass: "OK, here's this song, let's get



Wire's latest, eponymous album is the band's third in the last five years.

on with it and play it and record it." It seems to work very well, because you get the freshness and the energy of everyone, and that is the point where everyone is there concentrating on it. If I send it beforehand it, they may listen to it and only hear

"I think people can get too close to the recording process and become obsessed about detail, so I try and step back."

Colin Newman

me playing acoustic guitar and singing. That's how we work, and we've always worked like that. It isn't an abstract thing—as soon as the band is presented with material, we figure out the arrangements and I don't tell anybody what to play. Basically, the whole production happens after the basic tracks: it is a process of taking everything apart and putting it back together again. For this album, it wasn't about whether the music was good or not; it was much more to do with what fit the aesthetic.

ON ROCKFIELD STUDIOS:

After we tried a few different studios, more than one person said to me, "Why don't you try Rockfield?" I come from a background of self-recording and home studios, and the idea of paying for a top-line studio is usually out of reach financially. It is more expensive, but you can get a deal in these studios if you choose your timing well. Also Rockfield included accommodation, so it worked out really well compared to a London studio. And a studio like this has natural acoustics that you can't buy; in a nice studio, that is what you are paying for. They've got a decent board and gear and all that, but you don't need to mix there. You take away the sessions that you've recorded and mix somewhere else. For the band, recording

in Monmouth was great. It's a lovely little town, but there's not a lot going on, and there are no distractions. You are there for one reason, to make a record. Our own label is paying for this, so we're well aware of the fact that it's costing us money to be there—but it is a very good working atmosphere.

ON STICKING TOGETHER:

We are still together partly because of the fact that we've always achieved some measure of success, but have never really been as successful as we might have been. It also has to do with the ambition we have as a band. It is a good thing that we have our own label and we have made a lot of progress, especially over the last five years. We've put out three records, each of which has sold well and which were reviewed very favorably, and we are now able to tour with increasing regularity. Ten years ago, the idea that we would tour America more often than every five years would have been absurd, because the market wouldn't support it; now we're touring America every two years. We enjoy what we are doing and it is very interesting for people of our generation, because we are of different roots. The conventional wisdom is that if a band wants to make money, the only thing they can do is play their back catalog and shut up, basically, and we just don't accord to that rule. I notice quite a few other bands of our generation who have created new material by really pushing themselves forward and being innovative within the realm of where they are working.

ON THE BIG PICTURE:

I think people can get too close to the recording process and become obsessed about detail, so I try and step back. Details are important, but ultimately, it is about hearing how the whole thing sounds together. Did we choose the right tracks? Is the flow and the aesthetic right? These are the important things.

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: jacquesso-nyieux@gmail.com.

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