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Volume 35 No. 10

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October 2013

STATE OF THE INDUSTRY

SOUND REINFORCEMENT

BY CLIVE YOUNG

While the nation's ongoing economic recovery has been a difficult road, it has at least been steady so far, and the current state of the sound rein-

forcement industry finds live sound providers more positive this year as a result.

That the recovery has been long and slow isn't disputed—according to Bloomberg, the economy has been expanding for nine straight quarters

(continued on page 46)

RECORDING

BY STEVE HARVEY

There is little doubt that the commoditization of certain items of audio equipment has shifted the center of gravity for music pro-

duction away from commercial recording studios to personal setups. Yet all is not doom and gloom for multi-room music production facilities.

"There's really no substitute

(continued on page 26)

POST/BROADCAST

BY STEVE HARVEY

Only a couple of decades ago, a small, modestly-equipped commercial audio post production room could command an hourly rate that was the envy of the big multitrack recording studios. No longer—like every other sector in the audio industry, post is feeling the downward pressure on budgets.

One price driver is com-

petition from home-based practitioners. "Post is now feeling the same threat that music did in the '90s, as far as people taking stuff into their houses and apartments," says Phillip Fuller, VP engineering and technology at Technicolor-Post-Works New York.

"In New York generally, our real estate taxes have gone up 25, 30 percent in the past couple of years, and everyone's budgets have

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In The Company Of Genius

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Beginning with the AMEK brand, Josh Thomas has had the enviable pleasure of having teamed with one of our industry's greatest living treasures, Rupert Neve.



Toys And More Toys

42

Calrec's new Callisto digital broadcast console is among the plethora of products slated for introduction at the 135th AES Convention.



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PRESENTING THE PRESENTERS: At the Pro Sound News/Pro Audio Review and AES Nashville Vocal Microphone Invitational 2013, presenters and panelists were (rear, L-R) Jonathan vonRenzell of Blue Microphones, David Hetrick from beyerdynamic, engineer/producers Jeff Balding, Brett Blanden and Jonathan Loeser, Dusty Wakeman representing Royer Labs and Mojave Audio, Vintage King's Chad Evans; (seated, L-R) engineers Michael Wagener, Lynn Fuston (moderator) and Neal Cappellino. See page 16 for more.

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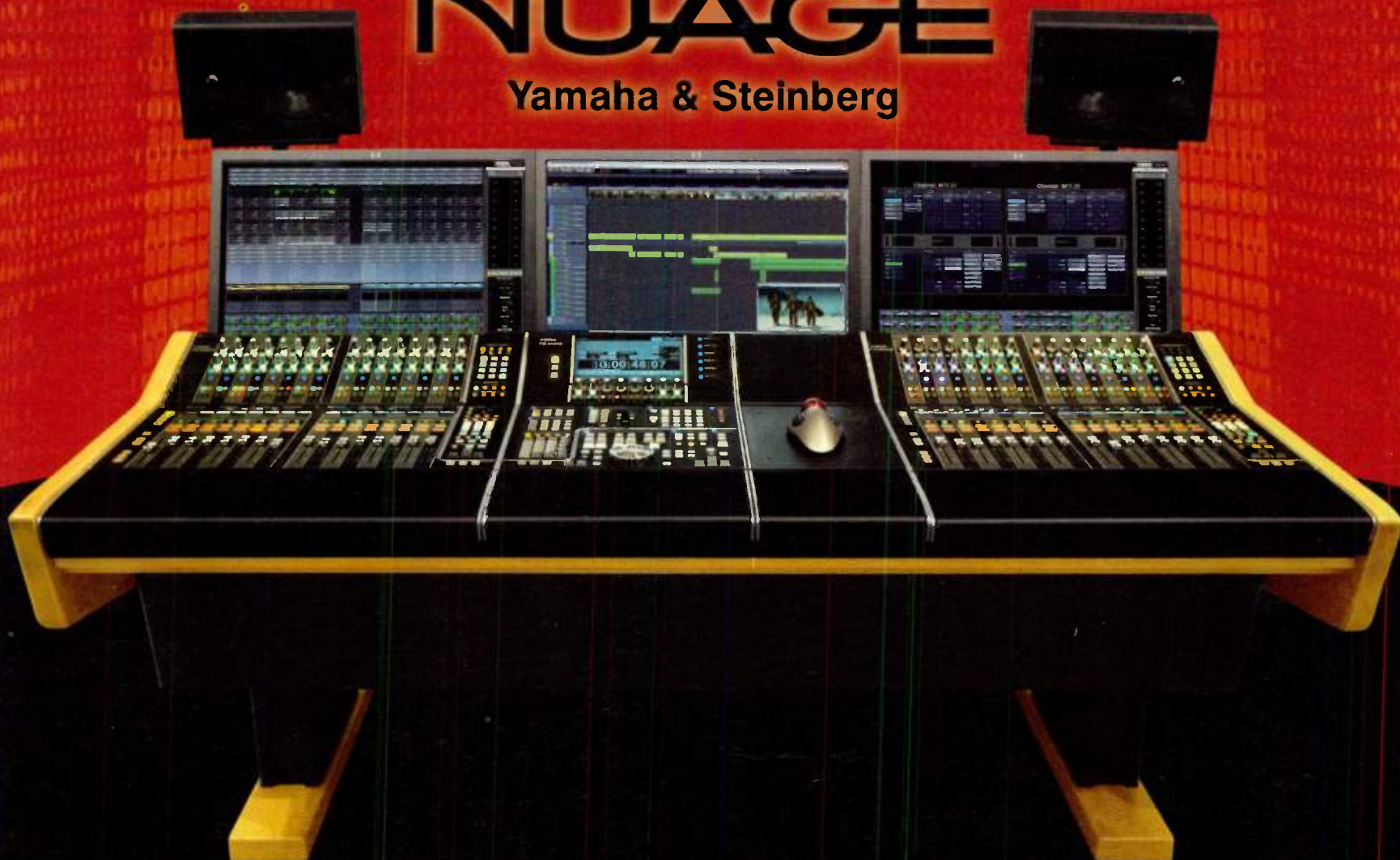
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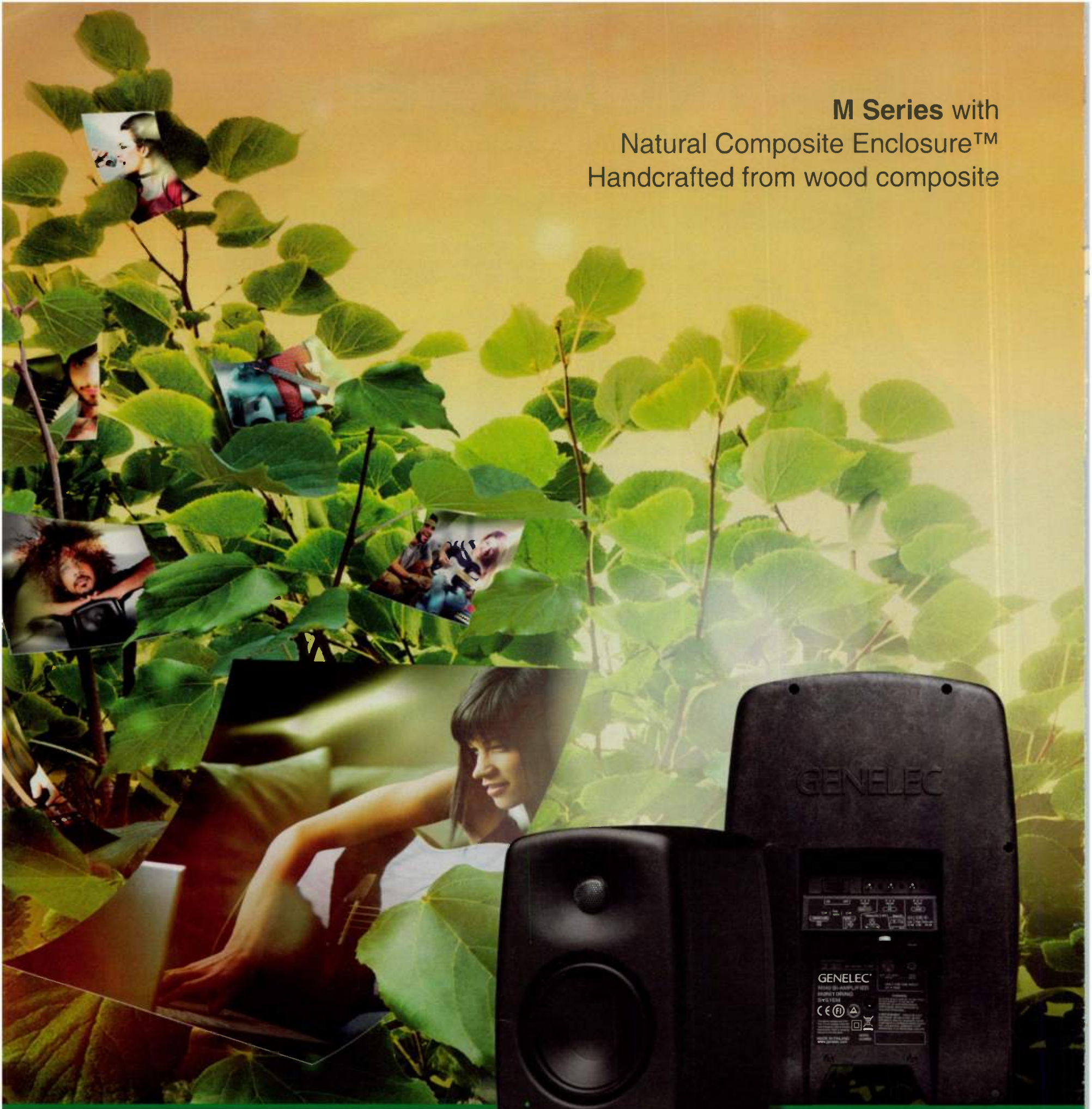
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briefs

Crown I-Tech Certifies

ELKHART, IN—Crown (crownaudio.com) now offers an online certification program on its website for its I-Tech HD Series amplifiers, with both Basic and Advanced training. Participants who pass the program's tests receive a downloadable Certificate of Completion.

PreSonus Gets A Notion

BATON ROUGE, LA—PreSonus (presonus.com) has acquired the assets of Notion Music, Inc., a Greensboro, NC-based music-notation software developer. Among Notion's products are the Notion 4.0 composition software (Mac/Windows), Notion for iPad, Progression 2.0 guitar-tab editing software (Mac/Windows), and Progression for iPad.

Eventide Joins Waves VSSD Program

TEL AVIV, ISRAEL—Eventide (eventide.com) has joined Waves' (waves.com) Virtual Stock Software Distribution (VSSD) fulfillment program, providing end users with access to the range of Eventide products. Additionally, using VSSD, authorized MI and pro audio dealers can sell software products while eliminating inventory management.

Gibson To Acquire Cakewalk

BY CLIVE YOUNG

NEW YORK, NY—Gibson Brands has announced its intent to purchase Cakewalk from the software company's parent, Roland Corporation.

Gibson and Roland have entered into a letter of intent, but upon sealing the deal, Cakewalk will be split in two, publishing its consumer releases under its current name while handing over its professional products to a new brand, TASCAM Professional Software, which will be created to publish Cakewalk's professional product slate.

Sonar will continue to be developed, becoming the main product of the new TASCAM Professional Software division, although Cakewalk will handle the product's customer support. A Macintosh-native version of Sonar is still not in the cards, says the company, although "Mac and iOS support for other products will play an important part in Cakewalk's future," according to a statement.

Cakewalk's management and staff will remain in Boston in the company's current offices; the software developer will be treated as an independent division.

Gibson has been on a pro audio spending spree in recent years—a move that started with the acquisition of Stanton Group and its brands KRK, Cerwin-Vega and Stanton in

December, 2011. Since then, it's become a major shareholder in Onkyo (January, 2012) and, in March, 2013, TEAC/TASCAM (other brands under Gibson's Pro Audio flag include Integra and Esoteric). Reflecting the changing landscape within a company best known for its guitars, Gibson rechristened itself as Gibson Brands in June this year.

Gibson Brands chairman and CEO Henry Juskiewicz noted in a statement, "As an addition to the Gibson Pro Audio Group, Cakewalk will enhance [its] flagship professional products, pursue provocative R&D

initiatives, and continue to serve the needs of musicians and producers worldwide. This isn't just about wanting to acquire Cakewalk's respected product line. We're equally excited about what Cakewalk's R&D labs are developing for current Cakewalk fans."

Gibson Brands
gibson.com

Cakewalk
cakewalk.com

TASCAM
tascam.com



DO IT AGAIN—Brian Wilson and Jeff Beck recently convened at Hollywood's Ocean Way recording studios prior to their current co-headlining tour. In Studio A are: (l-r, foreground) Jeff Beck and Brian Wilson; (standing) Jeffrey Foskett, Wilson's music director; producer Joe Thomas; engineers Frank Pappalardo and Wesley Seidman; and studio manager Robin Goodchild.

New AES Audio-Over-IP Standard Released

NEW YORK, NY—The Audio Engineering Society has published the AES67-2013, a new engineering standard for networked/streaming audio-over-IP interoperability.

High-performance media networks support professional quality audio (16 bit, 44.1 kHz and higher) with low latencies (less than 10 milliseconds) compatible with live sound reinforcement. The level of network performance required to meet these requirements is available on local-area networks and is achievable on enterprise-scale networks. A number of networked audio systems have been developed to support high-performance media networking, but until, now there were no recommendations for operating these systems in an interoperable manner. This standard provides comprehensive interoperability recommendations in the areas

of synchronization, media clock identification, network transport, encoding and streaming, session description and connection management.

The project began in 2010, and it was formally announced in 2012 that the AES and EBU were collaborating to achieve interoperability of networked audio. The intent was not to invent new technology, but to identify an interoperable subset of existing technologies to achieve this goal. Task Group SC-02-12-H, under the leadership of Kevin Gross, met regularly using web conferencing and email to refine and clarify the necessary parameters.

AES67-2013
aes.org/publications/standards/search.cfm?docID=96

AES
aes.org

Airshow Masters Marks 30th Anniversary

BOULDER, CO—Airshow is celebrating 30 years in the pro audio business. Launched by David Glasser in 1983, Airshow began as a remote recording and broadcast operation (Airshow = shows on the air), growing to two multi-room complexes with seven engineers. Says Glasser, a two-time Grammy winner, "Our client base has always been independent artists and boutique record labels, and that has prepared us very well for the current recording business."

Adds co-owner, Grammy-

winning engineer Charlie Pilzer, "Digital disruption of our industry brought challenges—and opportunities. We attracted talented mixers with new studio suites in Boulder. Fast-forward another 10 years, and I was able to bring a new, large recording studio to the mid-Atlantic area, where small project studios had proliferated. We're back to being a diversified audio company again."

Airshow senior engineers include
(continued on page 64)



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SOUNDRECORDING

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Studer, CRAS team on training 33
Katy Templeman-Holmes, U.S. marketing, Soundcraft Studer, discusses the impetus and impact of the company's collaboration with CRAS on the new Studer Broadcast Academy education website.

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Firehouse Productions Helps Address Poverty with GCF 46
New York City's Central Park hosted the Global Citizen Festival in September, fielding Stevie Wonder, Alicia Keys, John Mayer and Kings of Leon—not to mention a massive JBL VTX system from Firehouse Productions—for the audience of 60,000 that attended.

Live Sound Showcase: Party Crashers 48
Country up-and-comer Luke Bryan is having an explosive year with two number-one albums. Capitalizing on that success, the singer's been on the road for 10 months with his Dirt Road Diaries tour and a heavy metal-worthy audio system from Clair.

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Josh Thomas, general manager of Rupert Neve Designs, offers a behind-the-scenes look at working with one of the most storied names in pro audio.

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Jaques Sonyieux talks with The White Buffalo—AKA Jake Smith—about his dramatic new concept album, *Shadows, Greys and Evil Ways*.



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Building The New On An Old Foundation

When welcoming attendees at this summer's 50th AES International Conference on Audio Education at Middle Tennessee State University, the new dean of the MTSU College of Mass Communications, former *USA Today* editor-in-chief Ken Paulson, related conversations he has had with parents of prospective students, with some of them asking questions such as, "Newspapers and magazines are going away—should we really let our daughter pursue a degree in journalism?" Or, "I hear the music business is dying; why should my son consider one of your Recording Industry degree programs as a worthwhile major?"

So I could go back and ponder it later, I noted the point on my recorder when Paulson gave his perspective on such questions: "It's so short-sighted and frankly, discouraging, because obviously what you're doing is not presiding over a dying industry; you're reinventing the industry."

That's where much of professional audio finds itself today—on the cusp of a new industry. In some cases, the former ways of doing business will simply provide a foundation: something to stand on, to walk on, to build upon. You won't see much of the old when the new is built. In other areas, the framework and infrastructure are sound and the new is evidenced in additions to the core, sometimes in fantastical new shapes.

The latter restructuring, where not only the foundation but core infrastructure remains intact, applies to audio technology. Yes, digital audio and commoditization of sophisticated capabilities are transforming the structure, but physics haven't changed. Sound still begins as analog and ends as analog. Transducers are still required on both ends of the process to interface acoustic sources with an eventual listener separated by time or space. Key aspects of the processes of audio production remain intact and cannot be built over. A recording session, a live concert, a broadcast—the tools we use have become more complex, more capable, but an engineer who worked in any of those areas even decades ago would recognize today's sessions and gigs for what they are, even if some of the tools might seem bizarre and strange to them. Carpenters from the 1800s would still recognize today's hammers. A nail gun might throw them for a loop, but they would latch onto the concept and utility of application pretty quickly.

Audio tools will continue to evolve. Eventually, we might even get to the point of widespread implementation of new interfaces that don't harken back to the physical layout of console and outboard gear of the 20th century. The next generation will have grown up totally digital and connected, with electronic toys in their hands from

birth. They will accept and demand new approaches. And there are some processes that emerge that demand new visuals and controls, processes that have no analog corollary. CEDAR Retouch comes to mind as a process that demanded a new thought process and interface approach when it was introduced (now a decade ago!). Celemony's Melodyne is another example (also now a decade old—I'll make a note to ponder more recent examples). Amidst the recreations of standard tools in digital form, the EQs and dynamics processors and mixers, clever and radical new processing and operational paradigms will continue to emerge, a trickle that will become a flood.

Back on the business side of the industry, many portions of the former operating models are not going to stand. The structures are not sound. They will be crushed into a foundation upon which to build the industry of tomorrow. The challenges are great. In this month's State Of The Industry coverage, you'll learn how some of your compatriots are facing these challenges, how their businesses are adapting while the technology and marketplace continue to morph into new forms. As I told a group of students myself when asked once how the industry will look 10 years from now, "I don't know. You all will be the ones to shape it. You tell me." We'll be watching how you evolve.

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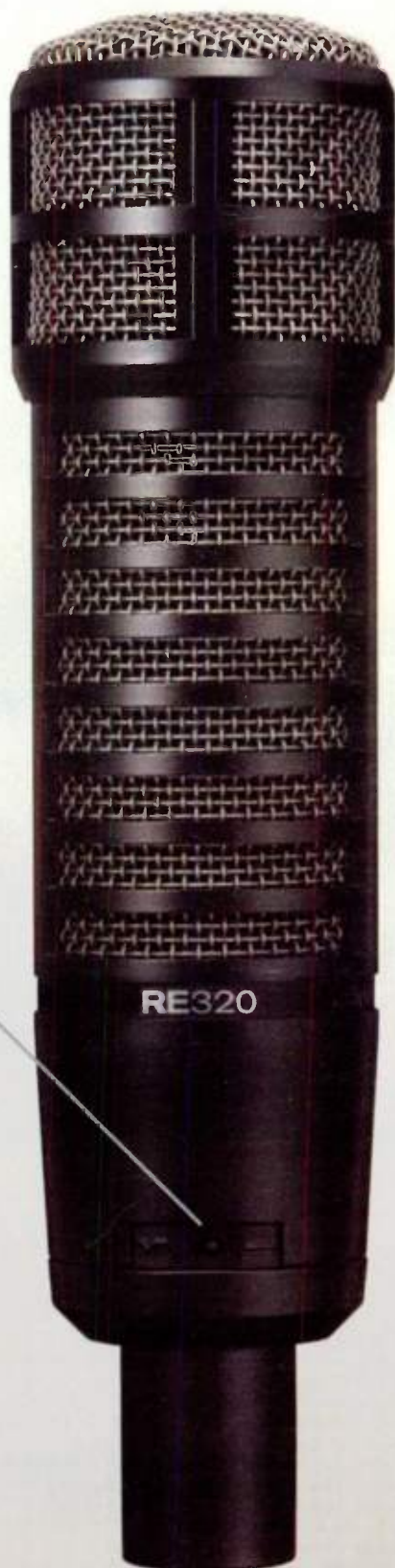
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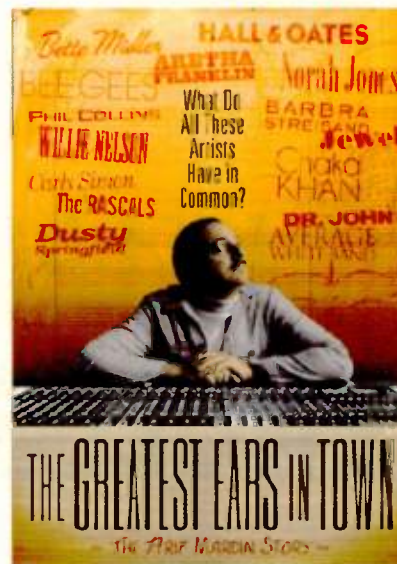
Arif Mardin Doc Out In November

NEW YORK, NY—*The Greatest Ears In Town: The Arif Mardin Story*, a feature-length documentary on the legendary producer, will be released on DVD and online November 5. The producer, who died of pancreatic cancer at age 74 in June, 2006, was the mover behind scores of hits for Aretha Franklin, Bette Midler, Chaka Khan, Phil

Collins and the Bee Gees, among others. Mardin was a 12-time Grammy award winner who produced more than 50 gold and platinum records, with sales topping 50 million units.

Filled with studio footage, photos, interviews and music, the film follows Mardin's career as a tastemaker who could spot talents, nurture them

and groom them for success. Working in jazz, R&B, pop and rock, Mardin quickly rose among the ranks at Atlantic Records to become an in-house producer and arranger. A major architect of the "Atlantic Sound" in the 1960s, he moved on to EMI. Under the Blue Note label, he was creating hits until the end, including Norah



The Greatest Ears In Town: The Arif Mardin Story will be released on DVD and online November 5.

Jones' Grammy award-winning Album of the Year, *Come Away With Me*, which included Record of the Year, "Don't Know Why." Mardin received Producer of the Year.

Mardin's credits included the Bee Gees' "Jive Talkin'," Chaka Khan's "I Feel For You," Bette Midler's "The Wind Beneath My Wings," Phil Collins' "Against All Odds," Judy Collins' "Send In The Clowns," Carly Simon's "You Belong To Me" and more.

Nominated for a Grammy in 2010 for "Best Long Form Music Video," *The Greatest Ears In Town: The Arif Mardin Story* includes in-depth interviews and studio footage with the likes of Quincy Jones, Ahmet Ertegun, Sir George Martin, Aretha Franklin, Chaka Khan, Bette Midler and Marc Shaiman. Joe Mardin, producer/arranger/songwriter and son of Arif, co-produced and co-directed the film with Doug Biro, writer/director/producer and founder of Hudson River films. The DVD and digital release is by Shelter Island, a New York City-based entertainment releasing company.

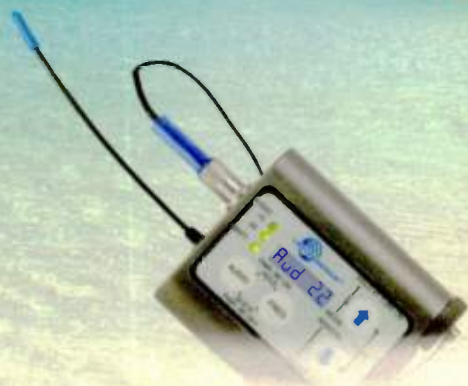
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Spanish Q-Sys Training Bows

COSTA MESA, CA—QSC Audio's online training for the Q-Sys networked audio platform is now available in Spanish. QSC's Hernan Rame and Ruben Szachniewicz host nine non-linear modules with five-minute video segments. Successful completion earns 2.5 InfoComm RU credits. Completing all nine Q-Sys training modules can lead to Q-Sys Certification. QSC Training
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WRH

Ray Dolby Passes Away

BY JOSEPH PALENCHAR FOR TWICE

SAN FRANCISCO, CA—Dolby Laboratories founder Dr. Ray Dolby died September 12 at his home in San Francisco at age 80. In 1965, Dolby founded Dolby Laboratories, whose major accomplishments include the development of noise-reduction and surround-sound technologies. He held more than 50 U.S. patents.

"Tens of thousands of films and billions of products and devices with Dolby technologies have made their way to theaters, homes and consumers' hands around the world," the company said. Dolby Laboratories has also won 10 Academy Awards and 13 Emmy Awards for its technologies, which are "an essential part of the creative process for recording artists and filmmakers," according to the company. Early in his career, Dolby worked at Ampex Corp., where he was chief designer of all electronic aspects of the first practical videotape recording system, the company said.

In recent years, Dolby had been living with Alzheimer's disease. In July, he was diagnosed with acute leukemia.

"We lost a friend, mentor and true visionary," said Kevin Yeaman, Dolby president/CEO. "Ray Dolby founded the company based on a commitment to creating value through innovation and an impassioned belief that if you invested in people and gave them the tools for success they would create great things."

Son Tom Dolby, a filmmaker and novelist, said that although his father "was an engineer at heart, my father's achievements in technology grew out of a love of music and the arts. He brought his appreciation of the artistic process to all of his work in film and audio recording."

Ray Dolby and his wife, Dagmar, were active in philanthropy. In recent years, two centers of science, research and patient care opened with their help. They are the Ray and Dagmar Dolby Regeneration Medicine Building at the University of San Francisco's Stem Cell Center and the Brain Health Center at California Pacific Medical Center.

Dolby's awards and honors include the National Medal of Technology from President Clinton in 1997, the Order of Officer of the British Em-



Ray Dolby passed on September 12 at the age of 80.

pire (O.B.E.) from Queen Elizabeth II in 1987, an honorary doctorate of science at Cambridge University in 1997, and an honorary doctorate from the University of York in 1999.

He also received the Audio Engineering Society's Silver and Gold Medals in 1971 and 1992, respectively, and the Institute of Electrical and Electronic Engineers' Edison Medal in 2010. As a former Marshall Scholar, he was awarded the George C. Marshall Award in 2003.

Dolby is survived by his wife, Dagmar, his sons, Tom and David,

their spouses, Andrew and Natasha, and four grandchildren.

Dolby
dolby.com

Live Event Safety Webinar Set

LOS ANGELES, CA—Take 1 Insurance, the Event Safety Alliance (ESA) and NewBay Media's Rental & Staging Systems will team up to host an upcoming Webinar focusing on producing safer live events.

Geared towards the production side of staging live events, the safety Webinar will take place on Wednesday, November 13, 2013 at 2 p.m. EST and is open to anyone involved in the production and staging of live events.

"Due to a series of tragic accidents, life safety has become a major concern to many within the live event industry," explained Jim Digby, founder of the Event Safety Alliance. "Whether you work directly on productions or provide support to them, everyone has a role to play in ensuring the well-being of our performers, workers and audience members. In this webinar, leaders from ESA and Take1 will detail the importance and responsibilities of event safety for those who promote, produce and insure live events. You'll learn more about the mission and activities of the ESA, our vision for the future, and the solutions offered by Take1. Most importantly, we'll discuss critical tools and resources currently in development, and how the insurance industry

(continued on page 64)

UK Holds First Pro Sound Awards

BY ADAM SAVAGE FOR AUDIO PRO INTERNATIONAL

LONDON, UK—The winners of the first Pro Sound Awards were revealed Thursday, September 19, at a lavish event held at Ministry of Sound in London, with the ceremony preceded by a drinks reception and buffet dinner, and followed by an exclusive after party. The awards are jointly-backed by Intent Media publications *Pro Sound News Europe*, *Installation*, *Audio Media*, *Music Week*, *Audio Pro International*, *MI Pro* and *TVBEurope*, while the judging was performed by a cross-section of professionals from across the UK audio industry.

The Pro Sound Awards recognized and celebrated the commercial and creative successes of the entire pro-audio industry – in live sound, installed sound, broadcast audio and the world of the studio (recording and post-production).

"We set out to celebrate the often-overlooked achievements of individuals and companies across the industry by launching these Awards, and the list of winners proves we've certainly met our objective," said *Audio Pro International* editor Adam

Savage. "It's great to see so many people from all areas of pro audio come together in one place to hail the efforts of these hard working professionals, and we're already looking forward to next year. A big congratulations to the winners; you all deserve it."

Here's the list of winners in full:

LIVE/TOURING SOUND (SPONSORED BY MEDIALEASE)

Engineer of the Year: Jim Warren
Tour Sound Production: Audio Electronics Mattijsen for the coronation of King Willem-Alexander, Amsterdam
After-sales Support: Mark Saunders, Sennheiser

STUDIO (SPONSORED BY FOCUSRITE NOVATION)

Engineer of the Year: Toby Alington
Recording Production of the Year: Mark Ronson for Bruno Mars *Unorthodox Jukebox* (album)
Studio of the Year: British Grove, London

INSTALLATION (SPONSORED BY GENELEC)

Team of the Year: Wigwam Acoustics

Permanent Installation Project of the Year: Funktion-One for toboggan run for Winter Olympics, Sochi 2014

Temporary Installation Project of the Year: Sennheiser for David Bowie is, V&A, London

BROADCAST AUDIO (SPONSORED BY SONY)

Team of the Year: Conrad Fletcher + Team for NTLive
Broadcast Event of the Year: Riedel for the Red Bull Stratos Project
Facility of the Year: Goldcrest Post

MARKETING INITIATIVE/CAMPAIGN OF THE YEAR

Soundcraft Studer

RISING STAR (SPONSORED BY SENNHEISER)

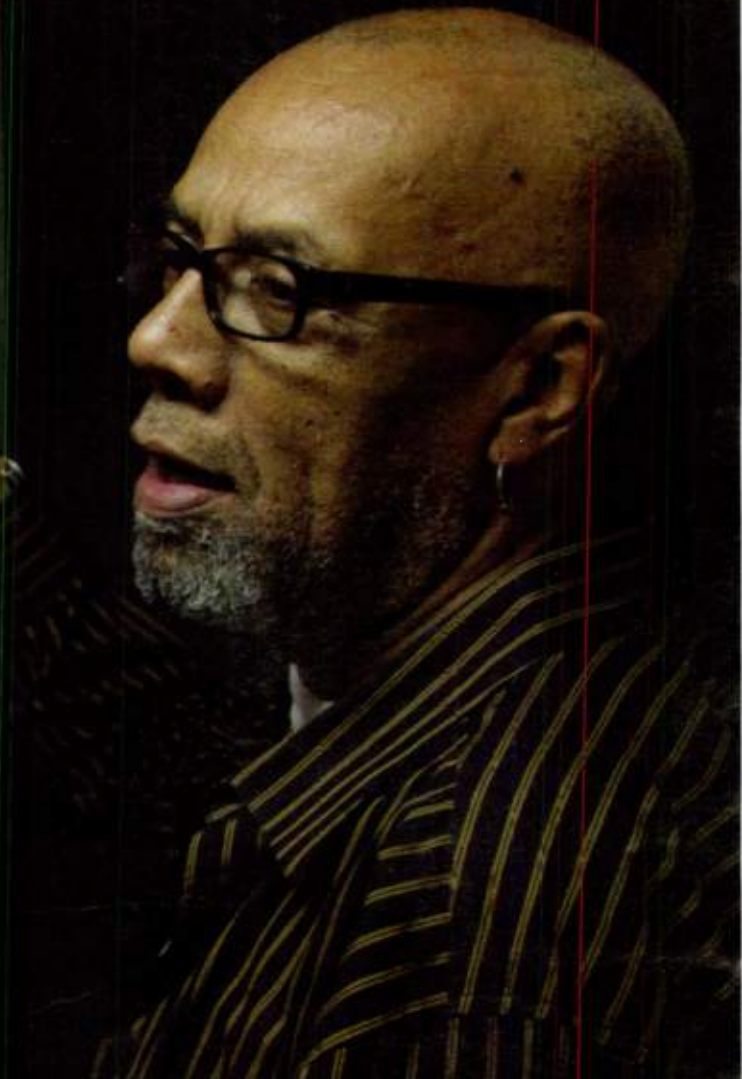
Xavier Stephenson, Metropolis Studios

LIFETIME ACHIEVEMENT

Andy Munro

GRAND PRIX (SPONSORED BY DIGICO)

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"We get seamless connectivity, built-in Dante networking, and of course great sound. RedNet represents the future for recording and interconnectivity."

Jay Henry – Producer/Engineer and Educator, Southwestern College

The Recording Arts and Technology program at Southwestern College in San Diego, California is one of the nation's top audio programs. Prof. Jay Henry purchased two RedNet 5 HD interfaces for his Pro Tools|HD systems and three RedNet 2 interfaces for the program's main recording and satellite mixing rooms. These two studios are completely networked using RedNet, allowing seamless access of audio between rooms and giving students and faculty a high degree of flexibility in how those facilities are used. Henry states, "The best thing sonically about RedNet is the detail and width of the stereo image, which is a direct result of RedNet's next generation A/D - D/A design and premium analog circuitry."

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

"Everything is plug and play – we just put a RedNet unit anywhere we have an Ethernet port and we're good to go."

C.J. Drumeller – Audio supervisor, World Revival Church



C.J. Drumeller

C.J. Drumeller supervises audio and other technologies for the World Revival Church in Kansas City, Missouri. Recognizing the benefits of networked audio, Drumeller uses a pair of RedNet 5 units and a RedNet 3 audio interfaces to help propagate their message. Together with other Dante-enabled products, the church benefits from a fully digital signal path from stage to speaker.

"RedNet has made the workflow so much more flexible," he says. "I don't know of any other interface that do what RedNet has done for us."

SYSTEM DETAILS:

2 x RedNet 5 (HD Bridge)
2 x RedNet 3 (32 I/O Digital Interface)

"I can have a live-recording or work area anywhere in the house I have an Ethernet connection."

Ken Christian - Keyboardist



Ken Christian

Accomplished keyboardist and recordist, Ken Christian uses RedNet to route audio between his large collection of synthesizers and other studio gear. Before implementing his three RedNet 3, Christian says his studio was a maze of wires, patch bays and patch cords. "It used to be very complicated, and I'd spend as much time routing as creating. Then I got RedNet, and it's dramatically changed my studio and the way I work. I love it."

SYSTEM DETAILS:

3 x RedNet 3 (32 I/O Digital Interface)

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Vintage King Mature At 20

BY STEVE HARVEY

FERNDALE, MI—Twenty years ago, Mike Nehra traveled from Detroit to England with \$8,000 available on assorted credit cards, returning with a suitcase of vintage audio gear. The exact date may be shrouded in the

mists of time, but what happened next marks the official beginning of Vintage King Audio.

Mike and his brother Andrew built a recording studio in the basement of their parents' house in Detroit during their mid-teens. As they began to play with local musicians with label deals and work with heavyweight producers

"I think people respected us because they knew we weren't just doing it to make money; we were in the craft of making music. That's how we built Vintage King."

Andrew Nehra

and engineers, they began to understand the value of vintage equipment. "But we couldn't afford it," says Mike

Nehra. "My brother and I were just recording with the very minimal gear we had, learning how to use that little bit of gear by watching the masters with the better gear."

The basement studio went from 4- to 16-track and the brothers moved into a former dance studio in downtown Detroit, which they named White Room. But decent gear remained tantalizingly out of reach.

When a DJ friend invited Mike to accompany him to England, where he had a few shows lined up, he jumped at the chance, credit cards in hand. "I knew that you could buy European vintage gear for about half-price because of the exchange rate. I went over there, looked in the back of the trade magazines—there was no internet—and found Tony Larking Audio and Derek Stoddard from Shep [Associates]. I called them; they said that Lenny Kravitz had already come around and bought everything the week before. So we bought the rest with the \$8,000, and I smuggled it back in a suitcase."

Andrew met Mike at the airport. "I said, 'Andy, look what I found—a bunch of Neve modules and AKG tube mics.' We brought it back to the studio and he said, 'Let's sell it all.' I said, 'WHAT? What are you talking about?' So we decided we'd sell half of it; that paid for the half we kept. And that was the beginning of Vintage King Audio."

The Nehras had caught the buying and selling bug, and quickly developed a solid reputation with their suppliers. "They soon realized that we wanted the gear, and whatever we said we wanted, we paid for," says Mike Nehra.

Any money they made, they reinvested into equipment, growing White Room Studio into a two-room facility that attracted the likes of Kid Rock, all the while also running Vintage King. When the brothers formed a band—Robert Bradley's Blackwater Surprise—to back-up a local musician they first heard on the street outside their studio, they took the business on tour.

"It was all done from pay phones in-between stops on the road. It pissed off the band and everybody else around us. And then when cell phones became somewhat affordable, in '94, '95, it was full-on from the car."

(continued on page 64)

DPA
MICROPHONES

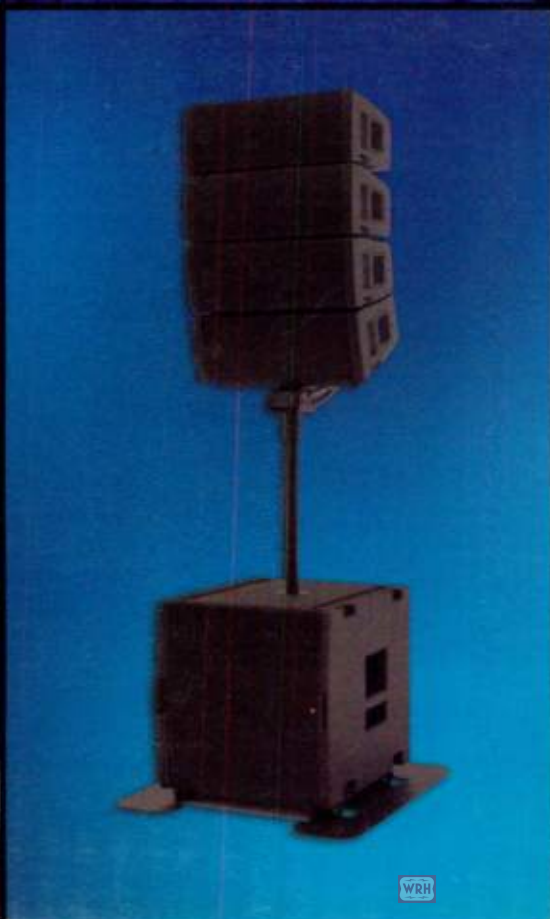
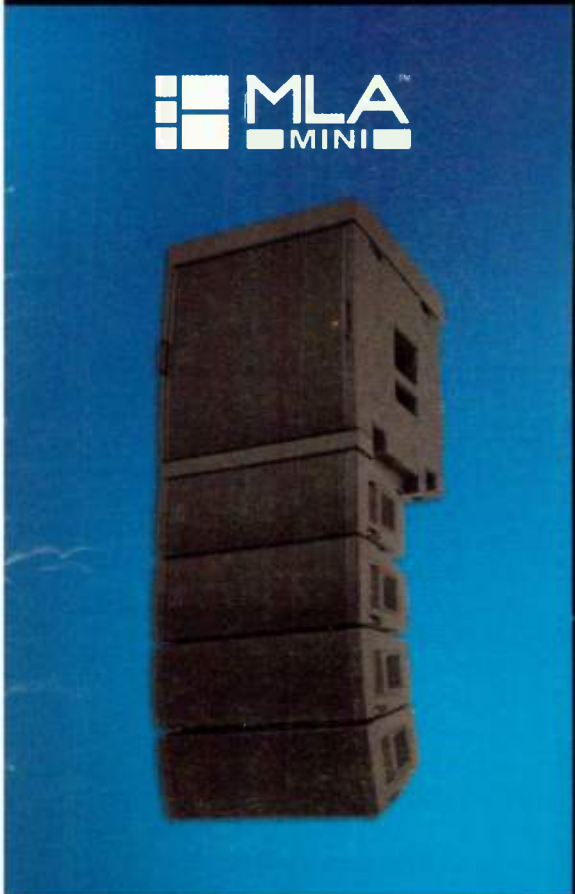
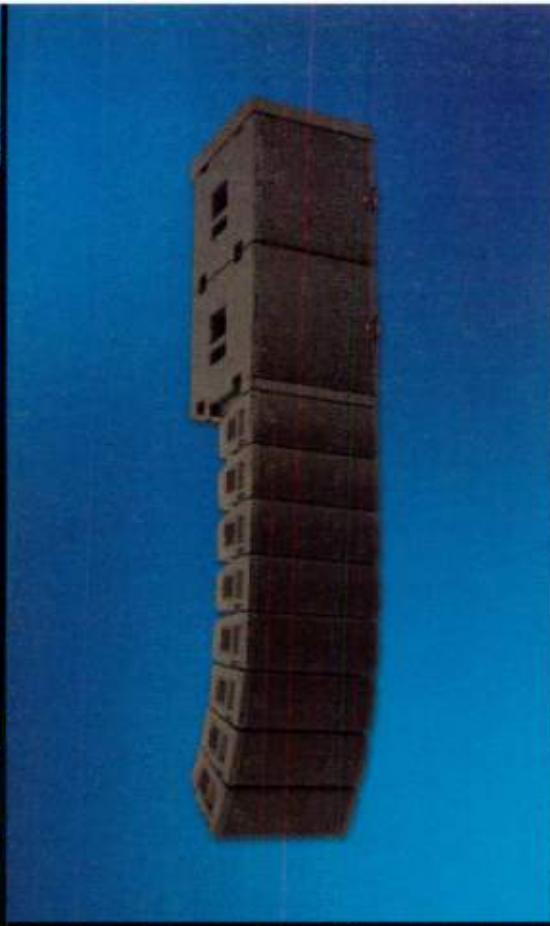
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Vocal Mics, Seen And Heard At Nashville Invitational

NASHVILLE, TN—AES Nashville held its Vocal Microphone Invitational in mid-September, featuring an all-star panel of engineers (see cover), as well as a cappella vocal performances by male and female vocalists through a wide variety of studio and live vocal microphones.

Held at Oceanway Nashville's Studio A, a Music Row studio owned and operated by Belmont University as part of the Curb College of Entertainment and Music Business, the Vocal Microphone Invitational 2013 was produced by the AES Nashville section (aesnashville.org), *Pro Sound News* and *Pro Audio Review*. Blue Microphones, byerdynamic, Royer Labs, Mojave Audio and Vintage King sponsored the event. Each manufacturer representative shared information about that company's microphone line and walked vocalists Jill Courtney and Cameron Barton down a line of mics to illustrate their performance live.

Engineer and *PAR* technical editor Lynn Fuston oversaw the setup and level matching of the mics to ensure an even playing field. Jasper LeMaster and Andrew Darby of Belmont/Oceanway Nashville provided engineering support. Fuston also moderated the end-of-day panel on vocal miking on stage and in the studio.

AES Nashville Section
aesnashville.org



CUE THE TALENT—*PAR* technical editor and engineer Lynn Fuston is ready to roll at the VMI 2013 event. In front of Oceanway Nashville's Neve console are the mics from Blue Microphones, ready for demonstration to the audience on the other side of the studio glass.



PHOTOS BY MIKE POSTON

CROONING—Putting beyerdynamic mics through their paces were vocalists Jill Courtney (above) and Cameron Barton (below).



Renkus-Heinz Gets Festive

ANTWERP, BELGIUM—Belgian audio provider Face Audio was on-hand for this year's Jazz Middleheim, held in Park den Brandt, August 15-18. Founded in 1969, the long-running festival attracted top names

this year, including Tots Thielsman, John Scofield, Anthony Braxton and more to play for the sizable crowd.

Faced with presenting jazz under a reflective tent and around an unusually shaped open-air space,

Face Audio covered the area using a Renkus-Heinz IC Live digitally steerable loudspeakers.

The company took a three-pronged approach to applying the system to the Festival, using a single IC Live speaker and one subwoofer to cover the left side of the audience. Meanwhile, making use of its adjustable speaker positioning, two IC Lives and one subwoofer were used on the right side, placed discretely right next to the event's LED Screen. Finally, the eating and drinking area was covered by only one IC Live speaker, where, according to a company spokesperson, it was "reaching even the last chair of the last table, where you could listen to all the instruments as if you were at the front stage."

Renkus-Heinz
renkus-heinz.com

Face Audio
face-be.eu



The Jazz Middleheim festival used Renkus-Heinz IC Live loudspeakers to cover its entire audience.

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AES at 65: Outgoing President Reflects on 2013

BY KELLEIGH WELCH

The presidency of the AES offers a singular vantage point to observe how a diverse group of individuals work together to champion the Society's mission, says Frank Wells, whose term as president will end shortly

after the conclusion of the 135th AES Convention.

"The Audio Engineering Society is a unique organization," he said. "We are part of an industry that is also a community. We have a small, dedicated, hard-working (over-worked) staff, so conducting much of the business of the society falls

heavily on volunteers—the Board Of Governors, local section committees, conference development, even in standards development. That includes the Convention Committees that develop these remarkable technical programs, and their Chairs—Jim Anderson at the 135th in NYC and Umberto Zanghieri at the 134th

in Rome, most recently. Their devotion to our community and to the mission of AES is awe inspiring."

The efforts of the 135th Convention Committee and sub-committee's will be on display in four days packed with events, activities, technical sessions and workshops. "At the 135th AES Convention, there is clear evidence of initiatives to reach out to even more of the professional audio community," Wells explained. "The Project Studio Expo, begun last fall, has returned. The PSE is



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"We entered 2013 with a sense of optimism and hope, and AES continues to adapt to a changing world with that enthusiasm intact."

Frank Wells

joined by the Systems Sound Symposium, along with strong program tracks on game sound, live sound, digital audio networking, broadcast audio, sound for picture and more."

The program content for the convention also illustrates the diverse nature of the Society's membership, Wells said. "Our members are all involved in professional audio, but within that commonality, there is a lot of diversity. We're nearing two years of staff leadership under Executive Director, Bob Moses, and when Bob has not been consumed by managing all the day-to-day tasks that the staff handles, he's worked to evaluate every aspect of the Society's activities: how members are being served, how their needs differ from stakeholder group to stakeholder group, and where we can improve. The fruits of those efforts are seen in Convention initiatives like the Project Studio Expo, but also in working maximize the full potential of our vast e-library, of the *Journal of the AES*, of newsletters and the AES.org website and through the staff interface with sponsor companies and sustaining members."

One particular push this year is about to bear fruit. "The migratory nature of the AES' European conventions, traveling to various cities instead of being fixed in one place, has made it difficult for the professional staff of AES to organize and

(continued on page 64)

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Mayo Mastering Moves

ARGENTINA—Andres Mayo Mastering & Audio Post opened new facilities in April 2013, after more than two decades in the business. Based in Argentina, the mastering house is credited with more than 1,800 musical titles to date, ranging from vinyl to Blu Ray, including numerous well-known artists in Latin America.

The new facility has been designed from scratch in a residential area outside of Buenos Aires, 15 minutes from town center. The designer was architect Raúl Cadario, owner of ROCA Design, a company that has created dozens of acoustical solutions in Latin America and even in the US. The main room lets in natural sunlight coming from the ceiling, allowing the Engineer and the artist to be in contact with the outside world, yet providing sound isolation to the room.

After two years of training at

Unique Recording (NYC), dB Post (London) and Tonstudio Bauer (Germany), Mayo opened Mr. Master, arguably the first professional mastering facility in the South American region. Renamed in 2006, the studio provides gear for stereo and 5.1 mixing and mastering. The mastering signal path is hybrid, incorporating several analog processors like the GML 2030 Mastering Compressor, the Focusrite Blue Isomorphic EQ 315, the Neve 33609/C compressor-limiter and two Manley VoxBox that can be used as preamps for coloring purposes, chained to digital units like the Z-Systems Q6 (EQ), CL6 (Compressor-Limiter) and the TC Electronic 6000 mastering console + Icon. The Lavry Gold MKIII A/D Converter links both worlds and also provides the clocking for the whole mastering chain. The DAW is Mac based, with Avid Pro Tools HD 10



Mayo Mastering in Argentina moved to a new facility earlier this year.

and 8x8x8 interfaces. The monitoring system has been entirely provided by ATC Loudspeakers: two SCM100A speakers for stereo listening and five T-16 + 1/12 subwoofer for the surround sessions. The Multimax EX Studio controller, the Dorroughs VU Meters plus a number of other pieces of gear live within a working space that has been awarded a pair of Latin Grammys and six Carlos Gardel Awards for Technical Excellence.

Andres Mayo Mastering & Audio Post's customer base includes mixing engineers and producers like Dave Reitzas (US), Leonel Carmona and Rudy Pagliuca (Venezuela), Guillaume Debros (France), Andres Levin (US), Rafa Arcaute (Argentina), Cristian Heyne (Chile), Daniel Anselmi (Uruguay), Mauricio Cano (Colombia) and Rafo Arbulu (Peru).

Andres Mayo Mastering & Audio Post
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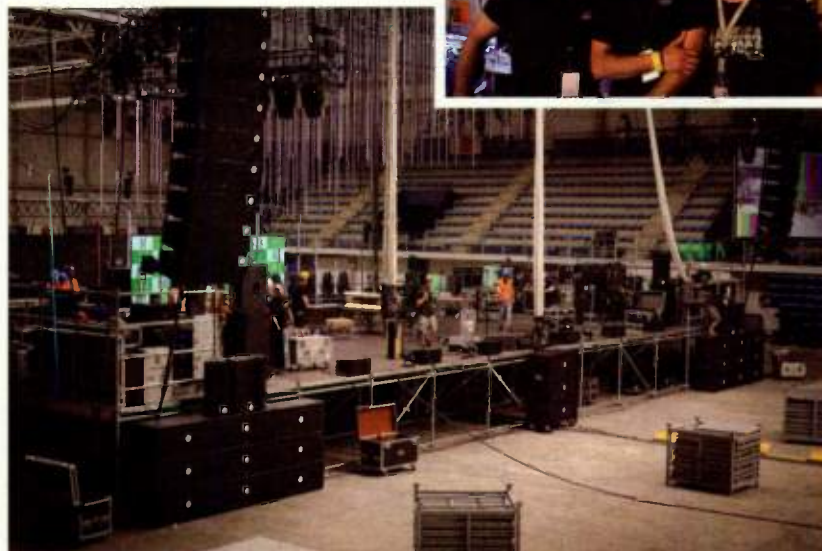


Sanz Rolls With D.A.S.

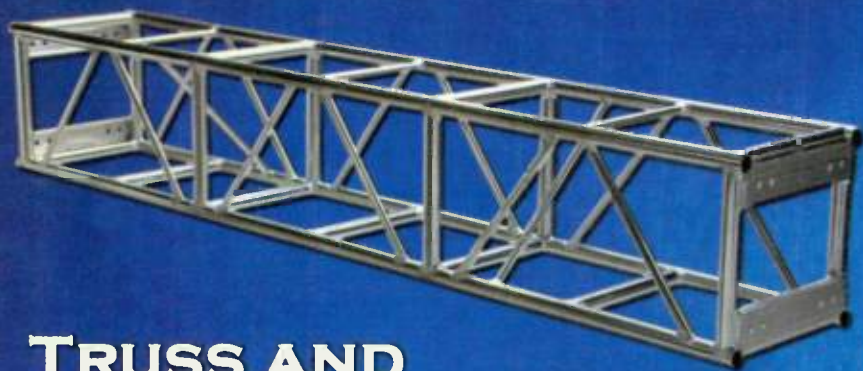
MADRID, SPAIN—With a total of three Grammy Awards and 16 Latin Grammys, Alejandro Sanz has seen each of his 15 albums go platinum in Spain, Latin America and the United States. Providing audio for the artist's most recent tour was Madrid-based sound reinforcement specialists Fluge, also known as Industrias Orquestales Group.

Fluge teamed up with D.A.S. to provide audio systems for the journey, including Aero 50 three-way line arrays, the new Aero 40A ALAS

Advanced Line Array Systems, LX-218CA powered subwoofers, Convert 15As, and Road series powered stage monitors. The standard system configuration for a show included 24 Aero 50s per side for front-of-house, (continued on page 64)



A massive D.A.S. Audio PA was used on the most recent Alejandro Sanz tour. Inset (l-r): Juan Carlos García, systems engineer; Joel Damiano, system engineer, D.A.S. Audio; and Fernando Díaz, sound engineer



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Recalling Ray Dolby

Following the recent passing of Ray Dolby (see page 12), the *Pro Sound News* blog featured fond recollections that a number of industry pros had of crossing paths with the audio legend. Here's some excerpts:

"I jokingly shook hands with him as we agreed that I would never compete on noise reduction if he would never build consoles. We always stuck to that... Ray always remained friendly when we met at shows, etc. When I congratulated him on his success, he asked me how many legal staff I employed. He told me a few years ago that he employed 60 design engineers—but 120 lawyers!"

—Rupert Neve

"As a JBL staff member, I worked with Dolby Laboratories people on a number of projects and became friendly with them and with Ray. At an SMPTE trade show in New York, we were chatting at his display booth and I told him about my attempt to get hired [by Dolby Labs earlier in his career]. He smiled and pointed at a sign in his booth: 'Application Engineers Wanted.' By that time, I was a JBL Vice President, so I thanked him and told him, 'Sorry, too late.'"

—Garry Margolis

Read the rest at prosoundnetwork.com/oct2013



sweet tweet links

Pro Sound News shares dozens of interesting audio links every month via @prosoundnews on Twitter; here's a sampling. Get the links at prosoundnetwork.com/oct2013.

- ▶ Stillwater, MN church recording studio opens to secular clients.
- ▶ Studio documentary films go head-to-head: *Muscle Shoals Vs. Sound City*.
- ▶ Bedrock Studios in Echo Park, CA celebrates 5 years.
- ▶ The Hive Studio in Vancouver has closed, as all involved move on to better things.
- ▶ *Dallas Observer* weighs in on "How to P--- Off Your Sound Guy in Five Steps" (strong language)
- ▶ Birmingham, UK studio where Black Sabbath recorded robbed of £80,000 in gear, instruments.
- ▶ Wired For Sound, a mobile studio, is traveling Mozambique to record local musicians.
- ▶ Cool profile of Cookie Morenco, recording engineer who helped popularize MP3s, now running an audiophile label.

BLOGGINGS

KICKSTARTING THE WRECKING CREW

After 17 years of working on creating a film that captures the story of the 1960s group of studio musicians known as *The Wrecking Crew*, the filmmakers are about to start up a Kickstarter campaign to raise the last \$250,000 needed to take the long-gestating project over the finish line.

The Wrecking Crew is a film chronicling the career of the loose-knit group of L.A. studio musicians of the same name. They played with many of the 1960's top artists, performing on hundreds of hits by *The Beach Boys*, *Frank Sinatra*, *Nancy Sinatra*, *Sonny and Cher*, *The Monkees*, *Gary Lewis* and more.

According to the filmmakers, the campaign will ask for sponsors to help accumulate the final quarter-million needed to finish the film, with \$200,000 of that going to the American Federation of Musicians, thus ensuring the musicians who are on the contracts of all the songs featured in the film will be paid for their work. The film producers are also looking for sponsors to help with incentives to offer to potential backers in the Kickstarter campaign. The Kickstarter page is expected to launch shortly.

See these blog posts and more at prosoundnetwork.com/oct2013



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

Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

...I haven't found a situation yet where your stands do not increase by a substantial amount the performance of the loudspeakers they are supporting.

Andre Perrault, Technicolor - Paramount, Los Angeles

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Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



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All Those Years Ago

50 years ago, the policy at the BBC for its radio and television programs was to broadcast

them, then wipe the tapes in order to reuse them and conserve space. Why would anyone need old content in the future? That makes the upcoming "new" Beatles album, *On Air—Live At The BBC, Volume 2*, all the more unlikely, as it collects vintage performances that miraculously survived. Catch a video trailer for the album—featuring plenty of vintage recording gear—at prosoundnetwork.com/oct2013



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SSL Live Console Ships

OXFORD, UK—At Prolight + Sound in April 2013, SSL announced its first-ever Live console. Now the company's first five Live desks have shipped.

The first three were sent to U.K.-based global tour production company Britannia Row for use on the upcoming European 'Back to Front' tour by SSL's owner, Peter Gabriel,

and another two headed to SGroup in France for the imminent Amel Bent tour.

SSL's CEO, Antony David, says: "The on-schedule completion of the new Live console is an important milestone for SSL. This has been one of the biggest developments we have undertaken for some time, and



The staff of SSL assembled to bid farewell to the company's first Live Consoles.

marks the first application of our new Tempest digital platform." The 2013 production run sold out in July, with

"reasonable" lead times expected for new orders by early 2014.

Since April, SSL has expanded its dedicated Live product team, adding Jason Kelly as Live Consoles product manager based in the U.K. office and Jay Easley as vice president, Live Consoles to lead SSL's live sector sales operation in North America. Certified training courses have also commenced, with focus on Commercial Partners and initial purchasers. A training program for the wider operator community is scheduled to commence from January 2014.

The SSL Live will be exhibited at this month's 135th International AES Convention in New York and the company will exhibit at InfoComm for the first time, in Las Vegas in June 2014.

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LINE 6

PreSonus Bankrolls LSU DSP Lab

BATON ROUGE, LA—PreSonus Audio Electronics has pledged \$200,000 to create a digital signal processing (DSP) laboratory within Louisiana State University's College of Engineering's Division of Electrical and Computer Engineering.

PreSonus, cofounded in 1995 by LSU electrical engineering alumni Jim Odom and Brian Smith, is an active recruiter of the university's students for both internships and post-graduation employment. 16 LSU alumni are employed by the company, including seven engineers.

"As a graduate of LSU Engineering and a Louisiana entrepreneur, I believe that investment in our home-grown technical workforce is essential in our efforts toward economic growth," said Odom. "Our intention for this grant is to assist LSU Engineering in becoming a top-10 destination for technical education."

LSU's ECE Division currently enrolls 350 undergraduate students and 102 graduate students.

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Sunny Sound For *Cloudy 2*

BY STEVE HARVEY

CULVER CITY, CA—Put a group of award-winning motion picture sound professionals in a room with a bunch of fruit and vegetables and what do you get? The answer is the soundtrack to *Cloudy with a Chance of Meatballs 2*, the newly released sequel to Sony Pictures Animation's 2009 feature.

In the original *Cloudy*, inventor Flint Lockwood's food replicator goes out of control, raining giant food down on the inhabitants of Swallow Falls. *Cloudy 2* picks up the action soon after, with Flint and the gang setting out to save the world from the food animals—"foodimals"—that the machine is now creating, including fruit cockatiels, shrimpanzees, hippotatomuses and the giant tacodile supreme.

"There was a lot of organic ma-



Bill Hader, recording his role as inventor Flint Lockwood in *Cloudy with a Chance of Meatballs 2*.

terial sacrificed for the sake of the soundtrack," says Geoffrey Rubay, the Emmy-winning supervising sound editor/sound designer on *Cloudy 2*. "Everybody's got vegeta-

ble abuse sounds [in their sound effects libraries], but a lot of it's kind of tired, so we thought we'd take another whack at it."

Rubay and crew recorded using

microphone preamps from Pueblo Audio. "I gotta tell you, it's like getting new microphones," says Rubay. "We had four channels of those to

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STATE OF THE INDUSTRY: RECORDING

(continued from page 1)

for the high-end studio and it's encouraging to see that this is being recognized by a new generation of artists," says Robin Goodchild, studio manager, Ocean Way Recording in Hollywood, CA. "Although it seems that most new acts, who are unable to secure the ever-diminishing big budgets, are forced to record in home or project studios, I genuinely believe that more and more new-school acts are trying to find ways to record in high-end studios such as Ocean Way. I know because I get the calls frequently."

Michael Greene, an engineer and mixer with more than 25 years of experience in the studio, recently took a job at Metcom Studios, a multimedia production and post production facility in Salt Lake City, UT, after almost 11 years as an independent engineer and studio owner. Greene has noticed clients beginning to note the differences between tracks produced in a commercial facility and those done at home.

"They're beginning to appreciate the advantages of being in a professional environment, with the mic selection and compressors and EQs,

and also the skills and abilities of the people that have been doing it a long time. That's a trend that's coming back around again," he says.

The overall level of business is largely unchanged, according to Goodchild, but the size and funding

sions are shorter, and it seems like a lot of artists are recording their projects only in part in high-end recording facilities."

Over the last three years, says Greene, "I would say it's been about 3 percent label work, 25 to 35 per-

"We've actually had a lot of business from new clients this year; young, up-and-coming bands. They may not be camping out in any of the rooms, but they'll go away with the quality recordings they wanted."

Robin Goodchild, studio manager, Ocean Way Recording

of projects have trended downwards. "Bigger budget projects are fewer and farther between, but we've seen an increase in independently funded projects."

With that has come a more efficient client work ethic, he says. "Artists get as much done as they can in the time they're in the studio. Gone are the days where sessions would take a break at the pub for three hours or have a lengthy dinner. Ses-

cent funded through Kickstarter-style approaches, and the rest has been self-financed. We're all working cheaper and faster."

There is another revenue source fuelling work in New York, says Kirk Imamura, president, Avatar Studios, and president/director of SPARS. "There are tax credits that New York offers for film-related productions as well as post production in the city and the state."

Avatar attracts a broad cross section of work. "In general, the type of work we do has diversified quite a bit," he reports. "We have done TV-related work, like music for *Boardwalk Empire* and NBC's *Smash*, and also film scores and music for film in general. We've always done a lot of jazz here, but we do get the occasional big-budget project—artists like Josh Groban or Tony Bennett."

The facility is renowned for its rooms, especially the legendary Studio A tracking space. "Our strength is our large room," comments Imamura, "and the ability of our staff to take care of large sessions. One of our strengths is orchestral sessions."

Those string dates can range from a Broadway production to a commercial jingle. "We have a United Airlines commercial that's airing now, featuring an orchestra in a cabin: that was recorded in A." The studio has also recorded a couple of Old Spice commercials recently.

Unusually, perhaps, for a recording studio, "We also sometimes do rehearsal sessions," he says. "They're fairly large and quite complicated, so they need somewhere where they can

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New Colors at Kaleidoscope Sound



KYLE CASSEL

The expansive Studio A live room at Kaleidoscope Sound in Union City, NJ, sports two iso booths, a drum room (not seen) and a big collection of new and vintage gear.

BY JACQUES SONYIEUX

Union City, NJ-based Kaleidoscope Sound is a two-room facility that has been helping musicians make records since 2002. Founded on the principle “all music, no attitude,” Kaleidoscope recently expanded its footprint with its latest addition, The Patio, which features a control room, a comfortable live room and two large isolation rooms.

For Randy Crafton, who owns Kaleidoscope and is also one of the company’s engineer/producers, the expansion happened organically as demand for his services increased—particularly in areas such as film and 5.1 mixing projects. Crafton was careful to keep his existing customer base in mind, which helped him achieve this success in the first place. “I work with musicians and a few small labels; mostly with guys that get a small budget together, come in and do a record. That’s my client,” he explains. “I found myself in that tricky spot of wanting to continue to work with some of New York’s finest and hardest working musicians that I’ve known for 25 years, while saying ‘yes’ to the larger-budget projects I was being offered. The only way I saw to do this was to build another room.”

Crafton turned to Fran Manzella of NY-based Francis Manzella Design Ltd., who had assisted him five years earlier during an upgrade of Studio A’s control room. “I liked Fran, because he was really straight up and honest,” says Crafton. “Also, I had worked in his rooms before, and I just knew that every room of his I had ever worked in sounded consistent and made sense to me.” That project—which was completed in just nine weeks—was a huge success, and Crafton, who had also installed an API Legacy Plus at the time, appreci-

ated the acoustic response and overall accuracy of the new control room. “It was ergonomically correct and it all worked really well,” he says.

About two years ago, when it was time to begin work on The Patio, Crafton wasted no time in contacting Manzella once again. “I got my old team back to together that renovated the control room in Studio A—Fran; John Ambrossi at Sound Matters contracting; my in-house guy, Sal Mormando, who does all my wiring; and my fabric guy,” he says. Ever confident of his ongoing success, Crafton took a 15-year lease on the building next door to accommodate the space where The Patio was to be located.

For Manzella, the most difficult task during the project was bringing the building into a state that would support the new construction: “As we got into looking at the building more closely, there were a lot of upgrades we needed to make to the structure itself,” Manzella recalls. “Everything from the roof to the floor had to be rehabilitated before we could build a studio, but now it is a clean, multi-functional studio. It’s a departure from Studio A since it’s all digital, but that’s what he wanted in order to do more surround, post and television work.”

One of the things Crafton likes best about the new room is its sonic consistency and predictability. “The control room is as ‘what you hear is what you get’ as any room I’ve ever worked in,” he observes. “When I am tracking, I feel that there is none of that kind of ‘internal filter compensation,’ where you constantly tell yourself things like, ‘I know the bass sounds a little loud here, but it’s going to be perfect everywhere else.’” According to Crafton, two of the most difficult things to monitor in a studio are vocal and bass levels, both of which he says are now nearly ef-

From an equipment perspective, an Avid Icon D-Control was chosen to complement the Pro Tools rig, which represents a digital contrast to the API analog console in Studio A. An API summing capability that imparts an analog flavor accompanies the Avid set up. “We chose the Avid [controller] because the room was set up to do surround mixing. You can’t work on a mouse and do 5.1 mixes!” says Crafton. “Also, it was the most practical decision, since we didn’t want to overwhelm the room with a big console and make it into something it didn’t want to be.”

For preamps, he gathered several mic pre modules he had from his old console before the API in Studio A—including 10 Putnam 1108s, 10 API 312s and others—and had them racked with power supplies and placed in the live room. “We took a page out of Walter Sear’s book and set them up in the live room to get the mic signal to the preamplifier as fast as possible, then send that amplified signal into the control room,” says Crafton. There is also a nice compliment of Neve, API, and other more traditional mic pres in the control room as well as a host of compressors and EQs.

Crafton is equally as pleased
(continued on page 32)



KYLE CASSEL

Kaleidoscope’s owner, Randy Crafton, recently opened a second facility next door, The Patio, to handle his rising workload in film and 5.1 mixing.

fortless. “In this room, I never wonder,” he says. “I don’t have to reference on a bunch of speakers. I just listen to it on the speakers we set up and if it sounds right here, I know it is going to sound right in a variety of circumstances.”

STUDIO: KALEIDOSCOPE SOUND OWNER: RANDY CRAFTON LOCATION: UNION CITY, NJ

There’s more ▶ Watch blues artist Dayna Kurtz performing live at Kaleidoscope Sound at prosounetwork.com/oct2013.



Cloudy 2

(continued from page 26)

use, and the recordings we got were very different from what we had gotten before with typical vegetable stuff. We were doing a lot of extreme close-up, and microphones in contact with things, trying to get as much as we could to base these foodimals on."

Once recorded, Rubay, along with sound designer John Pospisil, set about manipulating the sounds in Avid's Pro Tools 10 to fit the characters. "It was really a lot of the usual suspects—pitch, speed manipulation, filtering and a certain amount of vocoding," says Rubay. "We get a lot of use out of Pitch 'n Time Pro and Ultraverb, as well as [reFUSE] Lowender; I'm a big fan of Lowender."

The film's directors, Cody Cameron and Kris Pearn, gave voice to the pickles. "Their voices are very gargly,

almost like gargling water and making little voices at the same time. Some of that is vocoded onto other things to maybe give it a little more resonant quality, or a little more depth to it. It starts out as a human performance in front of a microphone."

The pickle sounds are complex, he notes: "All of the movements

"Everybody's got vegetable abuse sounds [in their sound effects libraries], but a lot of it's kind of tired, so we thought we'd take another whack at it."

Geoffrey Rubay

of their mouths opening and closing are halves of watermelons getting slammed together, with all kinds of cucumber, pickle, romaine lettuce, iceberg lettuce—you name it—all being flapped around to make [the sound of] a foot or an arm, or a

mouth opening and closing, or eyes blinking."

The sound work was largely performed at the Sony Pictures audio post production facilities. "We pre-dubbed on the Novak and Lancaster stages, and then finalized on the Novak. Tom Johnson did the dialog and Foley pre-mixing and finaling, and

ward the end where there's a grinder. Chester V, the so-called bad guy, is going to grind Flynn's friends up and make them into food bars. We didn't want to hear a grinder for 10 minutes, so we picked our moments. It goes in and out—you're not supposed to notice it, and I don't think audience members do."

The ambience of the film was fun to make, continues Semanick. "There are food animals running around the island, so they wanted to hear them every now and then. It creates a texture, a presence; it puts you in those scenes."

Music—the score by Mark Mothersbaugh, and a new original song by Paul McCartney—also features heavily throughout the film; almost too heavily, according to Semanick: "Mark came in and was happy to drop music cues. We'd rather have it and drop it than to be short a cue or try and paste something in."

The re-recording team was able to control the overall level by creating a break before a big, orchestral music cue: "When we knew there was a big cue coming up, we made the ambiances and the backgrounds cross-fade, to give more room for the orchestra to breathe. Then we didn't have to push the music so hard."

Sony Pictures Post Production
sonypicturespost.com

THERE'S MORE ▶ *Cloudy with a Chance of Meatballs 2* official web site: www.cloudy-movie.com



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Augmenting Alpert

HOLLYWOOD, CA—Grammy-winning jazz great Herb Alpert—co-founder of A&M Records—recently mastered his new album, *Steppin' Out*, at Bernie Grundman Mastering. Alpert was joined by his wife Lani Hall, who is featured on the album mastered by longtime friend Bernie Grundman. The engineer has worked with Alpert since the 1960s, when he was on staff at A&M Studios before founding his own mastering facilities.

The album features several songs composed by Alpert and Jeff Lorber with lyrics by Bill Cantos, alongside versions of popular standards by Art Pepper ("Our Song"), Harry Warren and Al Dubin ("I Only Have Eyes For You"), Ziggy Elman and Johnny Mercer ("And The Angels Sing"), Johnny Mercer and Hoagy



No bull, that's (l-r) Lani Hall, Herb Alpert and Bernie Grundman mastering Alpert's latest album, *Steppin' Out*, at Bernie Grundman Mastering.

Carmichael ("Skylark"), Carl Sigman and Charles Dawes ("It's All In The Game"), Irving Berlin ("What'll I Do"), plus Carlos Santana and Thomas J. Coster's "Europa." Closing out the set is the 50th anniversary version of "The Lonely Bull," composed by Sol Lake and first released on Alpert's debut album on A&M Records.

Bernie Grundman Mastering
bgmastering.com



Will Digital Downloads Save Quality Audio?

It's clear that music distribution is increasingly about downloads and streaming (iTunes is the top US music retailer), which is certainly convenient—with a decent internet connection you can listen to and/or buy pretty much anything, at any time. But the price of this convenience is the data compression that allows music to squeeze through our existing internet pipes. Whether MP3, AAC, WMA, etc., what comes out is not what goes in. (Lossless compression protocols like FLAC do reproduce the original audio when decoded, but file size savings aren't as significant.)

higher quality audio (i.e., higher bit depths and sampling rates). As to the present, Sony recently introduced its ES (Elevated Standard) line of high-resolution audio devices. The heart is a DSD remastering engine that converts audio to a 5.6 MHz DSD stream. Although it's easy to argue that the source material is the limiting factor, just as better speakers will make source material sound better, so do high-quality elements used in audio reproduction. Sony couples the conversion process with what's claimed to be a super-high quality signal path as well as its

The 800-pound gorilla in the room is whether these high-res formats offer a noticeable improvement for the average consumer.

Craig Anderton

So there's a movement to improve the quality of the audio that reaches the consumer, like Apple's "Mastered for iTunes" initiative. iTunes started out a decade ago offering AAC files at 128 kbps. The catalog has since been upgraded to 256 kbps, but more importantly, uses Variable Bit Rate encoding to adapt to music that requires more or less detail. The result is better fidelity than expected from a given file size.

Even more significantly, Apple solicits 24-bit/96 kHz files for encoding. People can debate whether that ultimately makes a difference in quality, but if Apple wants to upgrade to a higher-quality format in the future, they'll have the necessary source material. Apple also provides tools that allow engineers to take the final delivery file's sound into account when mastering. As an analogy, this is somewhat like mixing with a limiter in the mix bus (which is removed prior to exporting) to "estimate" how any limiting used in the mastering process will affect the mix.

There's also been some buzz about Neil Young's "Pono" system, which when introduced sometime next year will supposedly deliver

Digital Sound Enhancement Engine (DSEE), whose noise-shaping technology provides some degree of signal restoration.

Interestingly, Sony's UDA-1 is designed specifically for computer-based listening experiences and employs an asynchronous USB connection. It's compatible with not only iTunes and Windows Media Player, but also Korg's Audio Gate. Sony has even introduced speakers and headphones designed specifically for the line of ES components.

Perhaps the ultimate irony is that digital downloads, which started the race to the bottom, make a climb to the top more likely because even though there's no standardized consumer playback medium for 24-bit files, computer-based media players can handle them. Nine Inch Nails offered *The Slip* as a 24-bit/96 kHz WAV file back in 2008, and the group's latest album, *Hesitation Marks*, is downloadable as a 24-bit/48 kHz file as well as in FLAC and data-compressed formats. Sites like iTrax.com, SuperHiRez.com, HDTracks.com and Blue Coast Records also offer downloads in better-than-CD-quality formats.

(continued on page 32)

Time To Say "Thanks"

In his Continuing Adventures In Software, Rich Tozzoli pauses for reflection and wipes a tear of joy from his eye as he beholds the toys and tools that virtually surround him.

I'd like to take this opportunity, both as a journalist and a mixer/composer, to thank all of the wonderful pro audio software manufacturers. Having come up the chain working in studios before software was even an option, I appreciate what we all have in the comfy confines of our DAWs. It doesn't go unnoticed

active output. Our workstations serve as a central nerve center where we can record, mix, edit, compose, do sound design, and output any variety of files. You can score to picture with huge orchestral libraries, play mind-boggling pianos in real, world-class concert halls, blaze away through vintage guitar amps, jam with virtual drummers, tweak knobs on vintage or modern synths and warp sound beyond all belief. We have access to racks of amazing reverbs and any number of different EQs. We can control faders from our iPads and plug in

full 88-key, weighted keyboard controllers with nothing but a USB cable. Literally, this could all be done on a laptop now. Scary.

The other day, I sat back and took a look at what I was using in a typical session. What really struck me was the variety of different dynamic processors and



More toys than screen space.

the amount of research, development, toil, sweat, stress and struggle that it takes to put out the amazing variety of tools we can produce great music with. So from me, a huge "Thank you."

If you step back and think about the production end of making music, the times couldn't be better for cre-

compressors I had in there. Since I do a lot of TV music, the style and type of cue changes almost weekly. But the one common thread is that I need to push a big sound through small speakers, and for that, compression is my friend.

On my master fader alone, I had

(continued on page 32)

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ARTIST: STEVE WARINER
ALBUM: IT AINT ALL THAT BAD

LABEL: SELECTONE RECORDS

PERSONNEL:

Produced by: Steve Wariner
Engineered by: Randy Gardner

Assistant Engineer: Matt Allen

Studios: Twangri La (Allentown, PA)

Mastered by: Randy Gardner

EQUIPMENT NOTES:

Sony DMX-R100, Neve VR consoles; iZ RADAR 24 digital converter; Ampex ATR-100 tape; Focusrite, Vintech, Universal Audio preamps; Tube-Tech, Universal Audio LA-2A, 1176, Joe Meek compressors; Neumann U-67, RCA 44, 77 mics



ARTIST: HOLY GHOST!

ALBUM: DYNAMICS

LABEL: DFA RECORDS

PERSONNEL:

Produced by: Holy Ghost!

Engineered by: Holy Ghost!

Mixed by: Chris Zane

Assistant Engineer: Matt Thornley

Studios: 361 South Fourth Street Studio (Brooklyn, NY), Plantain NYC Studio (New York, NY)

Mastered by: Greg Calbi (Sterling Sound)

EQUIPMENT NOTES: Toft ATB32 console; Avid Pro Tools; Focusrite, Apogee converters; Tannoy Active, Yamaha NS-10, custom DFA studio monitors



ARTIST: DREW PRICE'S

BERMUDA TRIANGLE

ALBUM: FRIENDS AND FAMILY

LABEL: HAPPENIN RECORDS

PERSONNEL:

Produced by: John Paul Foster, Drew Price

Engineered by: John Paul Foster, Drew Price

Studios: No Cool Studios (Montevallo, AL), LBTV Studios (Birmingham, AL)

Mastered by: John Paul Foster

EQUIPMENT NOTES:

Neve 8014 console; Ampex ATR-102 tape recorder; Focusrite Saffire Pro audio interface; Cockos Reaper DAW; Acustica Audio Nebula plug-in; Mackie HR624 studio monitors



ARTIST: BLACK LABEL SOCIETY

ALBUM: UNBLACKENED

LABEL: ENTERTAINMENT ONE MUSIC

PERSONNEL:

Produced by: Zakk Wylde, Adam Klumpp

Engineered by: Zakk Wylde
Assistant Engineer: Adam Klumpp

Studios: Club Nokia (Los Angeles, CA)

Mastered by: Peter A. Barker at Threshold Sound + Vision (Santa Monica, CA)

EQUIPMENT NOTES:

Recorded live with Avid Venue Profile console; Avid Pro Tools 10



ARTIST: ANNA ROSE

ALBUM: BEHOLD A PALE HORSE

LABEL: WHITE PONY

PERSONNEL:

Produced by: Kevin Salem

Engineered by: Kevin Salem
Studios: Pod Audio (New York, NY); The Barn (Woodstock, NY)

Mastered by: Kevin Salem

EQUIPMENT NOTES:

Avid Pro Tools; Apogee Rosetta converter; Neve 1272, Vintech Audio, Trident, Fleximix, Raecord Tube mic pres; Metric Halo Channelstrip plug-in; Event 20/20 BAS studio monitors



ARTIST: JAY STOLAR

ALBUM: MORE THAN WE THINK

PERSONNEL:

Produced by: Jason Wexler, Jay Stolar, Fab Dupont

Engineered by: Jason Wexler, Fab Dupont, Brian Penny, Nathan Rosenberg

Studios: Flux Studios (New York, NY); Egg Studios (Brooklyn, NY); The Doghouse Studio (Brooklyn, NY); 360 Studios (Staten Island, NY)

Mastered by: Joe Lambert Studios

EQUIPMENT NOTES:

Neve 5516, 55 consoles; Avid Pro Tools; Lynx, Aurora 16 converters; Apogee Duet 2 audio interface; Chandler Germanium, LTD2 compressors; Dangerous 2 Bus, BAX EQ; Focal Twin, SM9, Adam S4A studio monitors



ARTIST: MATTHEW GOOD

ALBUM: ARROWS OF DESIRE

LABEL: EONE/ FROSTBITE MEDIA

PERSONNEL:

Produced by: Matthew Good
Engineered by: Zach Blackstone

Assistant Engineer: Dave Graham

Mixed By: Randy Staub

Studios: Warehouse Studios (Vancouver, BC)

Mastered by: Andy VanDette Masterdisk

EQUIPMENT NOTES: Neve Air Custom A6630 console; Avid Pro Tools; Neumann M49 mic; Yamaha NS-10M, KRK E8 studio monitors



ARTIST: BLACK HEARTED BROTHER

ALBUM: STARS ARE OUR HOME

LABEL: SLUMBERLAND

PERSONNEL:

Produced by: Black Hearted Brother

Engineered by: Black Hearted Brother

Studios: Woodstock Electric (Woodstock, NY), Airfield Studios (St. Meryn, UK)

Mastered by: Josh Bonati (Mastering NYC)

EQUIPMENT NOTES:

Soundcraft Ghost, Allen & Heath System 8 console; Avid Pro Tools 10; Apogee Ensemble, UAD Apollo interfaces; Drawmer 1960, Manley Stereo Variable MU Limiter compressor; Dynaudio Acoustic studio monitors



ARTIST: JITTERBUG VIPERS

ALBUM: PHOEBE'S DREAM

PERSONNEL:

Produced by: Sarah Sharp

Engineered by: Sarah Sharp

Mixed By: Andy Sharp

Studios: Teenie Sound (Austin, TX)

Mastered by: Lars Goransson

EQUIPMENT NOTES: Avid Pro Tools HD; Neumann PV 76, Neve 1073, API mic preamps; dbx 165a, Neve 33314a, Universal Audio Urie 1176, LA2A compressors; Yamaha NS-10, Genelec 1032 studio monitors



ARTIST: ROBERT POLLARD

ALBUM: BLAZING GENTLEMEN

LABEL: GUIDED BY VOICES, INC

PERSONNEL:

Produced by: Todd Tobias

Engineered by: Todd Tobias

Studios: Waterloo Sound Recording (Brecksville, Ohio)

Mastered by: Chris Keffer

EQUIPMENT NOTES:

Mackie 32-8-2 console; Steinberg Wavelab; Otari 5050 2-track tape; Tascam 16-track 1-inch tape; Alesis HD24 recorder; ART Pro MPA, Vintech 273, Aphex Tubessence, Altec 1567A preamps; Yamaha NS-10 studio monitors

notes

DT Uses A-T

STOW, OH—Engineer Richard Chycki used several models of Audio-Technica (audio-technica.com) mics on Dream Theater's self-titled twelfth studio album, released September 24, including AT4050s and AT4060s for ambience; AT5040s on vocals and acoustic guitar; AT4080s on electric guitar, drum ambience and strings; and AT4081 and AT4047/SVs for string spot mics.

Ice Plant Picks API

BROOKLYN, NY—Wayne Silver and Adam Zirkin chose an analog API (apiaudio.com) 1608 console loaded with 12 API 550A EQs, four API 560 EQs, a vintage API 525b compressor and a handful of other 500 series processors, as the centerpiece of The Ice Plant, which they recently established in the Williamsburg neighborhood of Brooklyn.

Christian Organizes with RedNet

LOS ANGELES, CA—Keyboardist and home recordist Ken Christian is using three Focusrite (focusrite.com) RedNet 3 units—all purchased through Sweetwater—plus Liquid Saffire 56, Octopre MkII and Octopre MkII Dynamic converters to interface his large collection of classic and modern synths, eliminating a maze of wires, patch bays and patch cords.

RTW In The Garden

Mix Engineer Drew Vogelman, founder of The Garden, a mix and dubbing studio in Brooklyn, New York, has incorporated a TM7 TouchMonitor from RTW into his studio. The 7-inch, touch-sensitive, 16:9-screen TM7 enables him to monitor both the analog and digital aspects of his clients' mixes. Vogelman cites the TM7's ability to monitor against all major audio loudness standards as a major benefit.

State of the Industry: Recording

(continued from page 26)

be sure they can pull it off.”

Some clients do book longer sessions at Ocean Way, says Goodchild. “We’ve had several this year, including Edward Sharpe and the Magnetic Zeroes, who were in Studio B for three months recording overdubs and mixing their record.

“We’ve actually had a lot of business from new clients this year; young, up-and-coming bands. They may not be camping out in any of the rooms, but they’ll go away with the quality recordings they wanted. They don’t always have the budget to record here, but quality recordings are a high priority for them.”

“People doing things in their home—that’s here to stay,” says Greene. “But there is a trend of people at least starting a project here, overdubbing at home, then finishing here. I’ll go to their home studio and help them with their gain structure, getting a vocal sound, figuring out how to use a compressor. When they bring things back to me, it’s going to sound the best it can sound and create the least amount of problems down the road.” Greene is happy to provide the education: “I enjoy it, and it’s something that helps all of us in the end. It makes for a better project and better quality product.”

Avatar and Ocean Way, along with a handful of other similarly venerable institutions across the country, offer facilities that are simply not available elsewhere, such as the acoustic signature of a particular room, or a unique amenity, that generate repeat business. “You can’t have a Beach Boys record without that classic Bill Putnam-designed echo chamber, can you?” says Goodchild.

Ocean Way has found another niche, he continues. “At the beginning of the year, we built out a production room for composer/arranger Chris Walden. We also have another production room which was, until recently, being used as a mastering facility.

“The great benefit to having production space in a place such as Ocean Way is you have two world-class tracking rooms literally yards

“There is a trend of people at least starting a project here, overdubbing at home, then finishing here.”

Michael Green, Metcom Studios

away, which is ideal for any overdubbing or quick tracking sessions. Being able to bring clients into the facility is also quite a draw. We have plans to develop more of the building to accommodate further production spaces.”

Avatar, too, can offer clients a multiplicity of production environments, according to Imamura. “We have six different rooms here. A couple of them are Pro Tools suites, so if people want to track and do editing or overdubbing or mixing, we can certainly do that. Bruno Mars came in and was tracking and editing at the same time; they occupied multiple rooms to do that. Sometimes people opt to track in one room and then mix in another room. We also have mastering here, so sometimes they do mastering as well.”

Metcom, which was built for \$4.5M in 2011, might not attract such major names as do Avatar and Ocean Way—yet, anyway—but the facility certainly has the necessary capabilities. Greene’s control room shares a live room with an identical studio, and there are two additional audio control rooms plus a 1,600-sq.-ft. sound stage that doubles as a tracking space. “Sonically it works really well; it has a great presence and tone to it,” he reports.

String sessions and rhythm section dates had been Greene’s bread and butter for the last several years. As reported in *PSN* June 2010, he

available, so in September, Greene moved in along with his gear and his client list. With the facility and its equipment being so new, Greene has no need to upgrade anytime soon. “We’re still discussing and weighing the new Pro Tools 11 upgrades. I think we’re all holding back a little bit and waiting for some compatibility issues to be worked out. That upgrade will happen down the road.”

Imamura is similarly cautious about adopting Pro Tools 11: “We don’t like to be on the bleeding edge. It’s gotten so complicated with the different plug-ins and OS, and now the hardware is going to be new. So we’re taking it slowly and making sure everything is stable. We’re not in any hurry.”

“It’s increasingly important to keep up with the latest plug-in software,” Goodchild believes. “People obviously come to a place like Ocean Way for the unique sounding rooms, vintage gear and microphones, but there’s still a huge amount going on in-the-box. The age of Pro Tools HDX is also upon us. We’re planning some very big hardware and software upgrades.”

In addition to potentially building out additional in-house production space, he says, “We’re also making some structural changes in the form of the general décor. Lobby, corridors, lounges and bathrooms are all being updated.”

But, stresses Goodchild, “The one thing we will never change is the rooms. They will forever remain as Bill Putnam intended.”

took his years of experience working full-time in studios in Los Angeles and Salt Lake City, and on projects across the country and in Europe, and opened his first solely-owned facility, Rotosonic, in Holladay, UT. But then bookings began to dry up.

“I went from probably averaging, for rhythm section dates and string dates, 12 to 15, sometimes 20 a month, to two or three,” says Greene. “At the same time, utilities had gone up and my rent went up, substantially.”

Fortuitously, Metcom had a studio

iZotope To Be Awarded Emmy

HOLLYWOOD, CA—This month, the National Academy for Television Arts and Sciences will honor iZotope Inc. with an Emmy Award for Outstanding Achievement in Engineering Development for RX Audio Repair Technology.

The Engineering Emmy is presented to an individual, company or organization for engineering developments so significant that they materially affect the transmission, recording or reception of television. RX Audio Repair Technology will be honored alongside YouTube, Aspera, Digital Dailies, and Lightcraft Technology on October 23,

2013 at the Lowes Hollywood Hotel in Hollywood, CA.

“We are incredibly proud to be recognized by the Academy for the development of iZotope RX,” says Mark Ethier, CEO of iZotope, Inc. “iZotope’s customers have helped shape RX into what is today—their feedback has been invaluable as we’ve refined RX’s workflows and strengthened its processing power. We are excited to be recognized as a game-changer in the television and broadcast industries and are sincerely humbled by this award.”

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Kaleidoscope

(continued from page 27)

with The Patio's new live room, which he says is very flexible and has already been used to record a diversity of instruments. "The first three sessions I did in the live room convinced me the room was right," he says. "I recorded rock drums, a horn session and a string quartet. When I recorded the string quartet, I was finally able to do what I always imagined I should be able to do, which was to get 80 percent of the sound from a stereo pair of Neumann M 49 tube mics in the room."

At the end of the day, his expansion plan worked. Crafton ended up getting more than he bargained for and has an increasingly steady stream of clients: "I ended up making The Patio addition a whole lot better than I ever thought to make it," he says. While he admits he went overbudget, he still feels it was money well spent. "At a certain point, you have to ask yourself that if you're not doing it well, then why are you doing it at all?"

Kaleidoscope Sound
kaleidoscopesound.com

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

Tozzoli

(continued from page 29)

the Universal Audio Shadow Hills compressor, followed by the SSL G Bus compressor, followed by the Sonnox Limiter. Each one does just a little, but in combination, when you bypass them all, the difference is staggering.

Then I looked into the actual tracks. On the drum overheads, I had the Universal Audio 1176's REV A version. On the room mic, I had the Eventide Ominpressor. My favorite room mic is a Beyerdynamic M160, and that pumping through the quirky Ominpressor is stunning. Then, on the kick, I had a Sonnox Inflator for extra 'click,' followed by a touch of Universal Audio LA-2. On the snare, I had the Universal Audio EL-7 Fatso Jr, in pump mode.

Moving to the bass, I used a touch of SoundToys Decapitator followed by a Waves dbx 160. On the electric guitars, I had a Universal Audio 1176 AE edition, set with no compression

(just for gain and tone) on each of the mics (Sennheiser MD 421 and Royer Labs R-121), as well as a touch of Waves Kramer PIE. On acoustic guitar, I had the Sonnox Dynamics set with a soft knee at a 4:1 ratio, set so it just barely hit the compression stage, as well as a hint of McSDP MC4 to brighten. That's a lot of different compressors, all with their own

with nothing but the click of a mouse.

Most importantly—and this relates back to my original point of thanking these manufacturers—they sound amazing. I've used most of the above-mentioned hardware, and all of these dynamic processors are ridiculously close to the actual units—if not better (depending on the original condition of the units).

If you step back and think about the production end of making music, the times couldn't be better for creative output.

sound, style and character. Some I hit hard, some I barely touch, but they all work together.

Now think back just a few years ago. If that above list were all hardware, I'd be in the hole for tens of thousands of dollars, not to mention the physical real estate to host them, the electricity to run them, and the fans to cool them. Instead, I have them available to me in an instant

So sit back and look at your own setup. Think about how great we have it now, with all this amazing 'gear' at our disposal. There's nobody to blame but you if those mixes don't rock. And if you're strolling around the AES show, stop by a software manufacturer and thank them. Drop them some business and let them keep making products that helps make our music better.



Craig Anderton

(continued from page 29)

But the 800-pound gorilla in the room is whether these high-res formats offer a noticeable improvement for the average consumer—let alone whether

these "high-res" files make any sense at all if the source material wasn't created in a correspondingly high-res medium. In my own experience, although I noticed a major difference between 16- and 20-bit digital recording systems, that was back when a 16-bit converter delivered only 12-14 "real" bits due to noise, errors, etc. And there's no doubt

that audio engines need much more than 16- or even 24-bit resolution to avoid rounding errors when mixing music, but that's not the same thing as using 24 bits for the delivery medium.

I also believe quality material recorded natively as DSD sounds better than PCM, but have doubts about higher PCM sample rates. Some people hear an improvement, while others claim they sound worse because distortion products that don't exist at lower sample rates end up appearing in the audio range. Furthermore, plenty of tests indicate most people can't tell the difference between 16-bit/44.1 kHz and 24-bit/96 kHz files. If only a few recording engineers can hear the difference, that doesn't bode well for mass acceptance.

Yes, we can do better than data-compressed formats. But time will tell whether 16-bit/44.1 kHz is all we need, or whether there's a consensus that higher-resolution files sound better. Meanwhile, one indisputable fact remains: The easiest route to improved sound quality is upgrading your headphones and speakers.

Craig Anderton has authored more than 30 books on technology and the arts. Check out his latest music videos at youtube.com/thecraiganderton.

THERE'S MORE ▶ Read Apple's white paper about their "Mastered for iTunes" process via prosoundnetwork.com/oct2013.

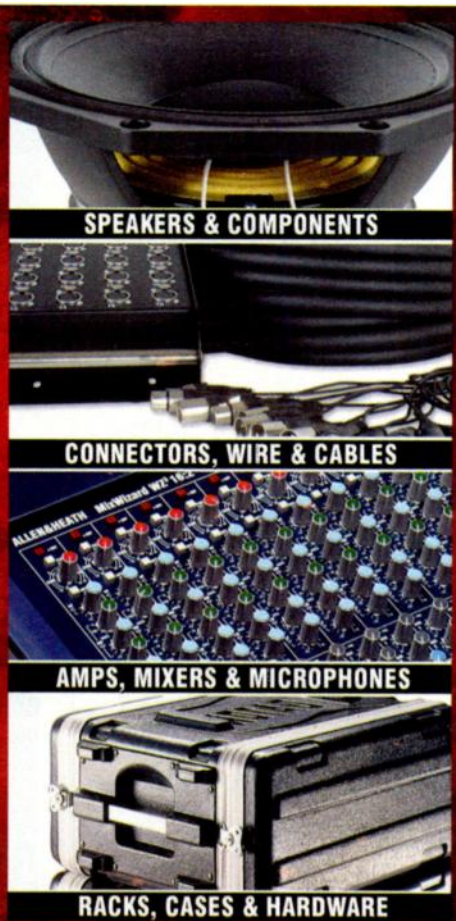
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briefs

NEP Adopts Yamaha

NEW YORK, NY—TheBlaze network has set-up shop in Studio 47 at NEP's Manhattan facility, where the broadcast services provider recently installed a Yamaha (yamaha.com) CL5 mixing console equipped with four Rio 3224-D input/output boxes and the Dugan-MY16 card option.

Lectro Walks the Carpet

LOS ANGELES, CA—Sound & Picture interviewed red carpet arrivals at the Primetime Creative Arts Emmy Awards in September using a Lectrosonics (lectrosonics.com) hand-held transmitter with HHC cardioid capsule and HHXTND mic flag extender and a dual-channel slot-mount ENG receiver.

CTV-Montreal Adds Lawo

MONTREAL, CANADA—CTV-Montreal has added a 48-fader Lawo (lawo.de) mc256 production console, along with an additional 16-fader remote bay located in the video control room, integrating it with five previously installed mc256 consoles and Lawo's Nova 73HD router core.

PWS Aids Telemundo

MIAMI, FL—Professional Wireless Systems (professionalwireless.com) provided RF mics, IFB and communications for the red carpet and live primetime broadcast of Telemundo's second annual *Premios Tu Mundo* awards show from the American Airlines Arena in Miami for the second year in a row.

Studer Sells in Europe

REGENSDORF, SWITZERLAND—Studer (harman.com) made several recent sales in Europe, including a Vista 1 console for use on RTL4's daily *Koffietijd* (Coffee Time) show and a Vista 1 for broadcast facilities provider AKN, both in the Netherlands, plus an upgrade of an OnAir 3000 at TV2's Oslo, Norway studio.

Studer, CRAS Team On Training

BY STEVE HARVEY

NORTHBRIDGE, CA—A little over two years after launching its U.S. truck-based Studer Vista digital console broadcast user training and technical certification program, Harman has now introduced an online version of the program. The interactive Studer-BroadcastAcademy.com (SBA) course was developed in collaboration with the Conservatory of Recording Arts and Sciences (CRAS)—which will launch its new broadcast curriculum beginning October 25—but is a stand-alone program accessible to anyone from anywhere in the world.

CRAS has installed a Studer Vista 9, a Compact Remote portable control surface and a Compact Stagebox in the newly built-out Studio E Broadcast Center at its Gilbert, AZ satellite campus. In addition, the conservatory has outfitted a mobile production trailer with a Vista 5, Compact Remote and Stagebox, which will operate out of its main Tempe, AZ campus.

"One of the contingencies when they were doing their shopping was to find a manufacturer who would



Studer and CRAS have collaborated on an online Vista digital console broadcast user training and technical certification program.

work with them on supporting their education system," reports Katy Templeman-Holmes, U.S. marketing, Soundcraft Studer. No other manufacturer was willing or able to step up to the plate and take on a project of this magnitude, she says.

The addition of a broadcast component to the CRAS Master Recording Program II will extend the course from 30 to 36 weeks on-campus.

"Anybody in their school who is going to graduate has to go through this online training course. So there's going to be this whole generation of newly trained broadcast engineers with good experience with Studer Vista consoles," says Templeman-Holmes.

"I've been working with CRAS for about the last six months to build this site," she continues. "We built it on a

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STATE OF THE INDUSTRY: POST/BROADCAST

(continued from page 1)

gone down. We are getting less per hour than what I got when I started at PostWorks seven years ago. And those same clients have more product, because of trying to fill the 5,000 different TV channels that are out there now."

PostWorks handles some com-

of work, according to Fuller.

"It's about a 3/4-mile walk from my house to our furthest facility, and there's easily at least one or two TV shows or movies shooting every day on my walk. We're starting to see all that work in dailies, and onward."

In Hollywood, too, even on the lots, budgets are shrinking. "We're seeing less tent-pole films, and more

needing to be extremely flexible in workflows, and thinking out of the box," says McCarthy.

At Producers, an audio and video production and post production facility servicing advertising agencies, corporate clients and, thanks to its location in Baltimore, MD, government agencies, turnaround times are faster and the three audio rooms are expected to be more productive. "We're doing a lot more things in less time," says Bob Bragg, senior sound designer/mixer.

Federal legislation has increased the workload slightly: "In December of last year the CALM Act went into effect. We saw that coming and got the necessary plug-ins to accommodate that monitoring and metering," says Bragg.

Producers features two rooms equipped with three-year-old Fairlight Constellation systems, each also running Avid Pro Tools 10 rigs for file transfer and compatibility checks. Earlier this year, Bragg helped sound designer/mixer Tim St. Clair bring a third room online with a Thunderbolt-enabled Pro Tools Native system running a Blackmagic video card with an Avid Artist controller.

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"In 10 to 15 years from now, who's to say it won't be just one hub—a production operation where picture, sound and mixing are all taking place in one centralized area?"

Tom McCarthy, executive vice president, Sony Pictures Post Production

mercial work, but as suggested by its seven TV mix stages, three Dolby-approved stages and ADR stage, its focus is television: 75 percent reality TV and 25 percent episodic TV and features. Happily, Governor Mario Cuomo signed some tax incentives this year—a 30 percent refundable tax credit if 75 percent of the post is handled in New York City; 35 percent if upstate—that are bringing in plenty

of the \$40M-and-under productions," says Tom McCarthy, executive vice president, Sony Pictures Post Production. The facility handles Sony projects, but also plenty of third-party work, and has seen a recent upswing in TV post.

"Filmmakers are looking at new ways to lower costs, while still providing quality high-dollar sound on the screen. That puts us in a position of

State of the Industry: Post/Broadcast

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Bragg has noticed a number of client-driven trends over the last several years: "About a third of our work is done with little or no supervision from our clients. They don't have the time to be present; they're juggling a lot more at their agency or corporation. We have to rely on sending approval files in all sorts of formats so they can check a video and audio rough-cut on their iPhones for content and make comments."

In addition, clients' projects now remain on the file server. "Everybody wants access at a moment's notice. We doubled our storage server capability this year—we're well over 10 TB now."

Projects may come into Sony for any single part of the workflow—audio post, scoring and a range of video post services—but some clients use it as a one-stop shop. "As we see these budgets reduce, we're offering a bundled service deal. Depending on the amount of post production services, we're giving a cost incentive back for allowing us to be involved more in the film," reports McCarthy.

But the demarcation between post tasks has started blurring, he observes. "The new filmmakers are coming from a newer, stronger-developed digital environment. They've been creating their first projects on their own, doing the directing, the editing, sound editing and mixing. So we have to be more flexible in the

way we utilize certain equipment and workflows, and how we create a process for each individual film. And the filmmaker is dictating how they want that process to be handled."

Fuller, too, is seeing the adoption of hybrid workflows; indeed, he's incorporated them at PostWorks. "On our new stage that we've just opened, we have a 32-fader ICON, and right next to it, we have a Euphonix Fusion console. We did that combination—

"The margins are tighter on projects. We're definitely turning out more work in less time."

Bob Bragg, senior sound designer/mixer, Producers

there are three different houses in New York that have that same combo of technology—mainly because there are still those old-school mixers that are used to a channel. Then you have, more and more, the Pro Tools mixer. But it still hasn't merged totally together."

On the Euphonix, Fuller has observed, "Things are going in and out of the Pro Tools recorder three or four times. That's where our pre-assign chains all go to plug-ins now, and are all running in the same recorder as the stems are being record-

ed. The old school guys are trying to make the Euphonix function like a [Neve] DFC, which it doesn't really. It's close, but it's not as intuitive."

He also comments, "One thing that's interesting is the resurgence of MADI. I've always been a big MADI supporter, from [Sony] 3348 days, and I worked for Neve for a couple of years doing the DFCs. My new stage is only MADI; it's all wrapped around the Euphonix PatchNet system. Every Pro Tools [system] has a MADI box."

Cost savings are driving technology choices at Producers in Baltimore, too. "The margins are tighter

able to help you keep your presets for particular types of work."

Over the past four or five years, deliverables have transitioned fully to files: "No one is getting hard media anymore."

Five years ago, Baltimore didn't have the fiber infrastructure to support large file transfers, due to political wrangling. Now, says Bragg, "We're uploading HD television spots by the dozens every day that have to be delivered and QC'd at the station overnight."

Yet the challenge now is to keep the quality level up, he says. "People aren't asking, 'What is the largest file size we can do to keep the quality up?' They're saying the opposite: 'What is the smallest?'"

"Television always seemed to be the place that technological change came out of, because their schedules are condensed, their budgets are lower, and because of the demands to bring high-quality product into the home," says McCarthy. "Television always seemed to be the first willing to look at new hybrid-type work solutions, or other unorthodox—at the time—gear and implementations." But with film budgets down, he says, "In 10 to 15 years from now, who's to say it won't be just one hub—a production operation where picture, sound and mixing are all taking place in one centralized area?"

The ubiquity of Pro Tools in the post workflow has made it possible for sound artists to slip between roles, he says. "I'm seeing sound supervisors and designers building a relationship from the beginning of the prep of sound, through the temp mixes, up to the pre-mixes, and that sound supervisor or designer possibly stepping into a mixing chair. I also see re-recording mixers that have really embraced Pro Tools technology and are just as capable of reversing that and becoming a supervising sound editor."

While Sony is content with its Harrison MPC4-D consoles and Avid ICON and D-Control systems, he says, "We're going to evaluate new technology," such as Avid's S6. "Based on what our artists feel will help them create and work better with filmmakers, we're going to take a strong look at investing in that technology." Filmmakers, picture editors and directors will also dictate what technology gets adopted, says McCarthy.

"Everybody is looking at how these lines are getting blurred now, and how to best do a project. I think if we're not flexible in the way we operate, and in the tools we offer, we're just not going to succeed in today's market, and certainly not in the future."

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Studer, CRAS

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platform called Moodle, which is sort of like JavaScript—open source.”

The certification program is not proprietary: “Let’s say Full Sail wanted to integrate this; there is nothing stopping them using it and including it in their curriculum.” But there can only be one co-branded program, according to the agreement, she says, so there will not be any alternate versions of the course.

The online SBA is aimed squarely at a core constituency of current and prospective Vista users, Templeman-Holmes explains: “We’re serving the guys that are already out there, the people that are looking to buy consoles and we’re taking care of the engineers who are having to work on them or are going to be starting their careers working on them.”

The course comprises a series of modules; successful completion of all eight is mandatory in order to receive certification. There is a test at the end of each module and a 90 percent or better score is required for each lesson to be marked complete. Each participant must pass a final exam of 100 questions to earn certification.

“If you pass that final exam, then you get a unique registration number,” she says. Everybody who passes can elect whether or not they are then listed on the Studer web site.

Anyone taking the course must first register then download Virtual Vista software, which provides a graphic representation of a Vista console. The software can also be used for offline console configuration and online remote control of Vista mixing consoles.

“You can take the lessons in any order you like; they are written sequentially but there’s nothing stopping you doing whichever one takes your fancy,” says Templeman-Holmes. This also allows pro users to jump in anywhere and brush up on aspects of the Vista with which they may not be familiar prior to, or even during, a show.

Users can download manuals, there is a glossary of terms and there are video segments. “It’s like being in a classroom. We also have examples in some of the lessons from industry professionals where it puts things into context. You can watch full-length tutorial videos completely separate from the rest of the curriculum. We also have a Studer tour that gives you some background.”

The SBA course is attractive to Studer console owners who have a pool of engineers working on them, she comments: “One of our customers, for example, is a large rental house. The owner wanted to spe-

“There’s going to be this whole generation of newly trained broadcast engineers with good experience with Studer Vista consoles.”

Katy Templeman-Holmes

cifically know about each member of staff and how long it took them [to take the course], what they got wrong, what they scored, how many times they took it. He wanted that

level of information, which we can supply. It allowed him to gauge who is going to be the best guy on the team to send out on a gig.”

The SBA is a useful tool for pro-

spective clients, she said: “It’s a great way to learn a little about the console if you’re in the shopping period, particularly in broadcast where the buying cycle can be so long. It puts them at a level of education that allows them to make a much better decision.”

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2. a number of carefully chosen things
3. what you get with Vintage King



innovations: the manufacturer's view

The State Of Modern Networking Solutions

FOCUSRITE REDNET: A CASE IN POINT

BY PHIL WAGNER

For decades, studio facility and live venue audio wiring were based on multicore cable. With digital technology permeating most workflow scenarios, facilities are implementing audio networking for multi-channel audio transport. Several professional networking protocols exist in various stages of commercial availability. Manufacturers use either 'audio over IP' Layer 3 networking transport or Layer 2 Ethernet transport. Legacy technologies, like CobraNet and Ethersound, were based on proprietary Layer 2 Ethernet.

Dante, Livewire/Ravenna and Q-SYS, pass audio using Layer 3 IP-based transport and therefore are



Focusrite's RedNet range of Dante-enabled products

routable. Q-Sys is a proprietary audio over IP solution used by QSC Audio. Ravenna is under development by mixing console supplier Lawo and has partnered with Livewire from Telos/Axia. Audinate, developers of Dante, is a professional media networking company.

Dante has become the de facto AV networking solution, with more than 100 OEM companies onboard, and new partners regularly announcing Dante support. Dante networking offers a highly functional interconnection approach between many popular professional audio manufacturers. Dante utilizes the more advanced 'network' Layer 3 IP protocol, with all devices having unique MAC and IP addresses. This optimizes network

(continued on page 40)

Audio-Technica AT5040 Cardioid Condenser Microphone

BY LYNN FUSTON FOR PRO AUDIO REVIEW

A-T has prospered in the high performance, mid-priced mic category, but has never attempted to break into the "premium mic" category. The AT5040 is that attempt.

A-T engineers utilized a rectangular diaphragm, but not just one; they used four, wired together and configured like a window pane (two high, two wide). Discrete components, internal shock mounting, assembled by hand in an aluminum

A-T has produced a very interesting mic at a challenging price point.

and brass body, along with the best shock mount I've ever seen, all packaged in a durable Pelican-style case. All together, this is the best

tech@psn inthefield

microphone package A-T has ever made. It's under \$3,000 street: not the highest echelon of mics, but up there with some highly regarded studio standards.

Kudos to A-T engineers for the remarkably low noise floor of the AT5040, drastically lower than many other revered vocal mics, rated at 5 dB SPL, yielding an 89 dB S/N ratio. The AT5040's maximum input level is 142 dB SPL at 1 kHz for 1% THD+N. The fit and finish of the AT5040 are superb. At 6.5-inches long and 2.25-inches in diameter, it's a compact mic, which makes it easy to position, and for vocalists to see around.

While most cardioid mics will strive to keep the polar pattern uniform across the mic's bandwidth, the AT5040 has an almost unidirectional (think half of a figure 8) pattern from the vocal presence range on up. The pattern is so tight

that moving away from the sweet spot (0 to 30 degrees off axis) makes a drastic difference in the presence of the sound. This design choice narrows the range of uses for me, though I did use it to my advantage on a noisy stage while miking a cation.

The frequency response of the AT5040 is relatively flat for a vocal mic. Of the many engineers to which I loaned the AT5040, I heard consistent comments about how natural it sounded, but it might disappoint engineers (like myself) that look for character in a mic and try to carefully match the sound of a mic to the sound of a voice.

The output level is extremely hot; I was surprised there was no pad and no high pass filter. I was able to



Audio-Technica AT5040 Cardioid Condenser Microphone

use a standalone phantom supply to power the mic and ran the mic output straight into a Gates Sta-Level. It sounded great.

I listened to the AT5040 on lots of sources in addition to voice. I compared it to a Shure SM57 on an electric guitar cabinet, and the AT5040 really shone here through

(continued on page 41)



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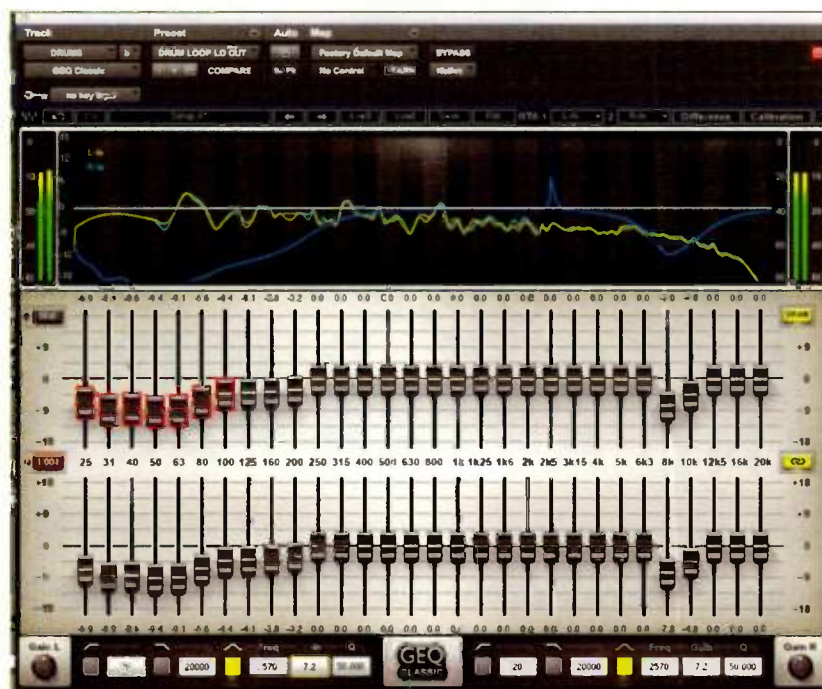
Waves GEQ Graphic Equalizer

BY RICH TOZZOLI FOR *PRO AUDIO*
REVIEW

The GEQ (\$89 till the end of September, \$200 list) is a 31-band mono and stereo graphic EQ that comes in two flavors—Modern and Classic. Modern offers what Waves calls Flat-Top filters; Classic features traditionally-styled bell curve filters, narrowing the filter width as gain increases. The Flat-Top filters reduce bell curve artifacts. In use, I can actually see (and hear) them flatten out as I push the consecutive bands.

The GEQ features 30 bands of EQ, but there is a floating parametric EQ filter as well, making 31 bands in total. It has high and low pass filters, individual Gain controls for each channel and a few other well-thought out goodies.

I like the Flat button, which lets me quickly flatten the faders with a single click. There's a useful Draw/ Drag button, where you can either drag each fader up or down one at a time, or drop them as a line with the swipe of your mouse (or your finger



Waves GEQ Graphic Equalizer

using a touch screen). There's a Q button to widen or narrow the master Q and a Gain Scale button to control the maximum range of the faders with choices of 6, 12 and 18 dB. You can also use the Link button to link

the L and R channels when using a stereo component. The Analyzer section features I/O metering, separate real-time RTA curves for the L and R channels, and a blue line for the active EQ curve. Also, in live usage, you

can calibrate the GEQ using the RTA 1, RTA 2, Calibration and Difference buttons on the toolbar.

Since I'm a big "frequency cutter" when mixing, I found the GEQ useful because I view the real-time RTA curves to get feedback on the current channel's frequencies. I can then quickly pull down the chosen faders to clean up the problem areas. It also helps me understand where the frequencies on a certain instrument are primarily focused, just by observing the analyzer. However, I don't use it just for cutting; I sometimes call up a very narrow Q (4.00) to boost things like hi-hats in fixed drum loops.

Another useful tool is the Gain Scale button, allowing me to cut a little or a lot. By leaving it on 6 dB, I just pull down a bit. But when switching over to 18 dB, I can get quite drastic. Combine that with the Drag mode, and I can swipe irrelevant low end out of something like a vocal part quite quickly.

With the GEQ, it's all about ease of use, flexibility and effectiveness.

Waves
waves.com

iZotope Trash 2 Multiband Distortion Plug-In

BY SIMON ALLEN FOR *AUDIO MEDIA*

Distortion sounds are a very personal and characteristic element of any professional's sound, whether it be full-on mayhem or simple harmonic enhancement. Trash 2 promises to push further past the obvious guitar and bass applications into providing a toolbox of distortion for almost anything. Now in 32- and 64-bit versions for all platforms, Trash 2 (\$249) is ready to smash any DAW around today.

The improved, more intuitive GUI, offers control and allows users to rearrange the order of the various processing modules in a signal chain.

Sonically, Trash 2 is really exciting and crunchy, and yet still rich and powerful

Large in and out stereo faders, signal and a limiter built-in on the output are always displayed.

The core Trash module provides two 'Stages' of distortion algorithms, each with a post filter to help control harmonics, and each stage can be run

in either single band mode or up to four user-definable frequency bands.

Two identical but independent Filter modules are positioned pre and post the Trash module by default, offering six parametrics and more than 20 different filter types to choose from per band, including vowel shapes. Combine all this control with the built-in modulation and you are able to create a whole new set of effects.

The Convolve module is loaded with impulse responses (IRs) of spaces a user can place a sound inside. New for Trash 2 are IRs ranging from anything from the normal guitar cabinet to many household items. IRs can be added by an expansion pack or by user upload.

The Dynamic module has compression and gating from full bandwidth up to four separate bands. Each band has side-chaining and a detection filter. I really like the graphical display of gain reduction. Likewise, across other modules, there is a very clear real-time frequency spectrum, which is very useful. To complete the plug-in, and for creating even further crazy sounds, there is an excellent 'Delay' module.

Sonically, Trash 2 is really exciting and crunchy, and yet still rich and powerful. One of my favorite



iZotope Trash 2 Multiband Distortion Plug-In

elements is the limiter on the final output—I found myself driving the input to the limiter without any other module enabled.

The multi-band mode is key to Trash 2 being able to offer such rich sounds. For example, by giving your low end a little bit of subtle grit and your high end getting some excessive saturation while your mid range is smashed into nothing but noise, you can find a distortion that is forward yet doesn't destroy everything in its path.

I also loved utilizing the stereo en-

hancement within the trash module, especially on a single band to provide another separation method in the mix.

With so much scope for user editing and the convolution module, Trash 2 pulls away from other more guitar-based distortion effects to offer a whole lot more. It can turn uninspiring audio into something exciting, rich, and energetic. Alternatively, it can lift small details and bring that 'wow factor' out of a busy mix.

iZotope
izotope.com

Versatile, Compact, Scalable Array for the Masses

Yorkville Sound's Paraline Series PSA1 active full range loudspeaker system delivers the clarity, scalability and precision of a complex line array system in a compact, user friendly format. Integrated DSP and efficient controls allow 'plug and play' simplicity in a scalable vertical array – no additional external signal processing or on site programming required.

The heart of the PSA1 design is the high frequency Para-Line lens. This innovative technology transforms a point source into a uni-phase plane wave, allowing multiple high frequency drivers to sum coherently in the vertical plane without self-interference.

Ideal for mobile PA applications where complex trussing or roof rigging isn't practical, Yorkville PSA1 cabinets mount quickly and securely on a typical high quality speaker stand. Up to two cabinets per stand can be arrayed when required. When rigging is available, innovative optional external bolt-on flyware allows up to four PSA1 cabinets to be configured easily in a 60°(v) x 110° (h) array for touring system or permanent install.

Rugged injection molded ABS cabinet design, Class-D amplification, and Neodymium woofers minimize overall cabinet weight, ensures system transport and set-up can easily be handled by a single operator. Highly efficient amplifier design means each PSA1 draws less than 3 amps in typical operation allowing up to four cabinets to operate safely on a standard 15 amp service.

PARALINE



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Innovations

(continued from page 36)

traffic and provides for maximum security. IT professionals seem to prefer Layer 3 when implementing professional audio traffic in a mixed-use network.

Dante's 'audio over IP' Ethernet solution utilizes standard network cabling and commonly available/inexpensive network switches. Focusrite adopted Dante several years ago based on its robust design and its ability to offer high quality (uncompressed 24-bit/192 kHz), high channel count and low latency. Dante offers plug-and-play network configuration. The wide-scale adoption of Dante provides a high level of interoperability. This opens up new possibilities for AV systems that cannot be otherwise achieved. Signals are routed via the Dante Controller software running on a PC or Mac. Dante Controller easily routes signals from either one source to one destination or one source to many destinations.

Focusrite's RedNet is a range of Dante-enabled products, available since early 2013, including a

128-channel, low-latency PCIe card, 8- or 16-channel AD/DA, 32-channel digital I/O, 8-channel Mic Pre Amps, 32-channel HD Bridge for Pro Tools HD and the latest 64-channel MADI Bridge.

All products utilizing Dante appear on and may be routed using the same Dante Controller. For example, Yamaha MY-16 AUD cards provide 16 signals in and out of their

ments are non-IP based. Several audio manufacturers have announced AVB products. As a 'closed' system, they can only talk to themselves and are not necessarily interoperable with others. AVB does require specialized AVB support in switches.

The AVnu Alliance was developed to provide AVB interoperability certification. Initially, AVB switches will be tested for interoperability followed

Internet Protocol (IP); however, they do not interoperate. AES-X192 endeavors to seek commonality among these offerings to see that the technology develops towards the center of interoperability. The AES standard has just been published as AES67, which will be discussed along with a host of networking issues at this month's AES convention.

Networked audio is prevalent in

High performance audio networking provides great flexibility...Scale is only limited by customers' requirements, imaginative design and proper system integration.

consoles and I/O boxes and onto the Dante network; several cards may be used at once. Newer Yamaha CL Series as well as Allen & Heath and Soundcraft consoles offer 64 channels of Dante I/O.

An emerging technology, Audio Video Bridging (AVB) is based on a set of core IEEE standards. AVB is presently being developed as a Layer 2 protocol. AVB will offer an IP-based Layer 3 transport in the coming years, but the initial deploy-

by AVB endpoints. In the next year, it is expected we will begin to see AVnu certified products announced. Audinate has already demonstrated its ability to incorporate the AVB transport in Dante and will offer multiple transport protocols in its solution suite.

The AES-X192 standards task group was formed to study audio interoperability over high-performance IP networks. Standard and proprietary media networks use common

the commercial installation market. Sound reinforcement venues (from club to stadium), house of worship and theme parks benefit from networked audio efficiency. Other markets are now employing networked audio based on increased product availability. RedNet devices are able to augment existing Dante networks.

Academic institutions with large-scale campus networks are rapidly adopting networked audio. Audio networking provides many benefits:

PowerTools for Studio

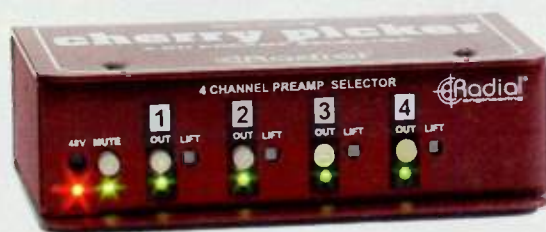


Gold Digger™ mic selector

Instantly select and compare your four favorite microphones to find the one that best suits a particular vocal or instrument track. The Gold Digger features built-in 48V phantom power generator, trim controls for a fair comparison and solid wire connection to ensure the pure mic signal arrives without coloration.



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Cherry Picker™ preamp selector

Plug in your favorite mic and instantly compare between four mic preamps to find the one that best suits the instrument or vocal track. The Cherry Picker features 100% pure copper signal path with gold contact relays for absolute signal integrity. You'll love the way it improves your workflow and efficiency!



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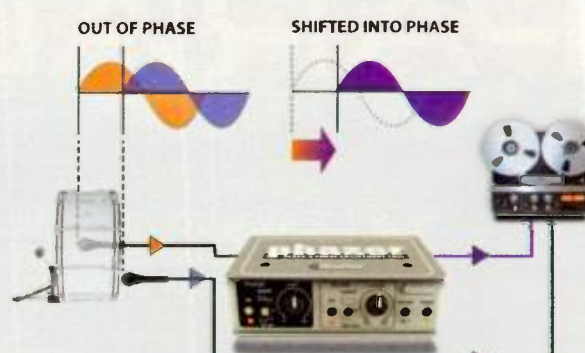
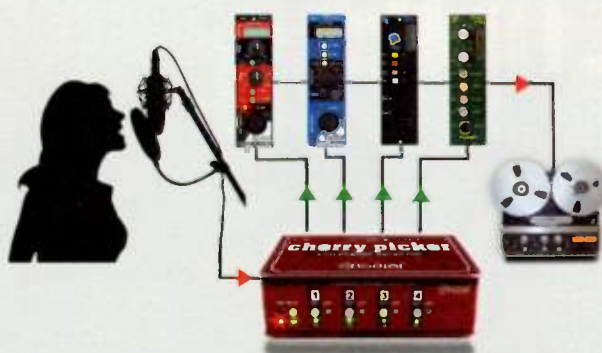
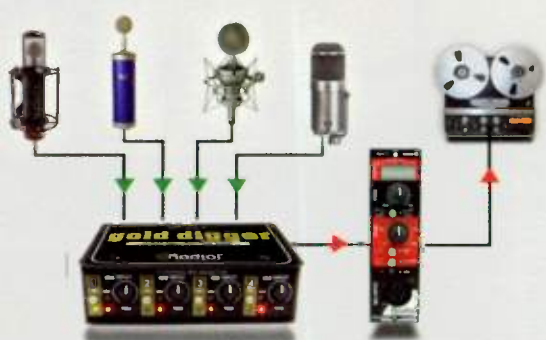


Phazer™ phase alignment tool

Add realism and depth to every instrument! The Phazer is an analog tool that lets you adjust the phase relationship between two sources, such as two mics in a room, so that the fundamentals arrive at the same time. Think inside and outside the kick drum, top and bottom of a snare, or the near and far of an acoustic guitar.



QR VIDEO LINK



enhanced productivity is achieved by linking performance, rehearsal, recital, studios, control rooms and labs within existing network infrastructure. Of course, it pays to involve the campus IT department early in the planning process. Once the audio network is provisioned, implementation is relatively simple. Benefits also include remote control of Mic Pre signals, as in our RedNet 4, providing conversion at the audio source with the Mic Pre control embedded in the Dante stream. This may span miles on fiber optic cable-based networks.

Recording environments can augment their preferred workstation I/Os with the benefits of networked audio workflow. Focusrite's RedNet 5 HD Bridge connects directly to Pro Tools HD/HDX/Native cards and latency is on par with existing solutions. Multi-room music or post facilities are able to achieve efficiency and cost savings.

Music production users implementing RedNet receive the benefits of lower latency than FireWire, higher channel counts, simplified wiring and greater flexibility.

Those upgrading their computers with the RedNet PCIe card get up to 128 channels I/O at 96 kHz with 3 ms latency. RedNet 3 digital I/O

units are being connected to existing mic pre amps and audio interfaces' digital ports.

Composers have numerous sources from keyboards rigs, sample library computers and DAWs. Signals are seamlessly routed between the studios, control and machine rooms. Composers recording with Pro Tools often prefer to compose in Logic Pro. Employing a low-latency RedNet network allows for more channels to move between these workstations.

Broadcast production is now beginning to integrate audio networking. Entertainment shows traditionally set up multiple audio positions with FOH, monitor, recording and production feeds. Variety shows can now implement Dante networking connecting PA consoles to stage racks for the house and guest bands. One Ethernet cable carries a 128-channel Pro Tools record feed from the stage racks to four RedNet 5 HD Bridges.

Worship environments are a perfect fit for audio networking. Larger installs combine the entertainment model with existing band, FOH and monitor setups. Now worship facilities may easily and affordably add Dante enabled equipment for re-

cording and broadcast. Virtual sound check capability is accommodated on a PC fitted with a RedNet PCIe card connected to a Dante equipped console.

MADI is ever present in music, post, broadcast and live applications. MADI consoles and routers can now be expanded to the networked environment. RedNet 6 MADI Bridge provides 64 channels of I/O with asynchronous sample rate conversion. Live consoles with MADI can now sit on a Dante network. Studios utilizing Dolby Atmos monitoring can have a MADI console feeding the Atmos processor via a RedNet 6 MADI Bridge and BSS Soundweb London devices.

High performance audio networking provides great flexibility and is now being implemented to a greater degree. Scale is only limited by customers' requirements, imaginative design and proper system integration.

Focusrite
focusrite.com

Phil Wagner is the president of Focusrite Audio Engineering's US subsidiary, Focusrite Novation. He has an extensive background with major facility installations, and can be reached at philwagner@focusrite.com

Audio-Technica

(continued from page 36)

my Great River MP2NV preamp. I compared the AT5040 on male and female voice to the other mics in the A-T 40 Series and a comparably-priced Neumann U87i. In our blind listening test of this lineup, none of the artists or engineers chose the AT5040 as their preferred mic.

Fellow engineer Jimmy Mansfield recorded the AT5040 and compared it on upright bass to several other mics. Many of the engineers on this session preferred the AT5040 over the other mics, even those costing twice as much.

A-T has produced a very interesting mic at a challenging price point. There are some things it does incredibly well. All in all, the AT5040 is a well-built, respectable mic with a proud heritage and lots of unique design features.

Audio-Technica
audio-technica.com

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MC3™ monitor controller

Select between two sets of monitors without adding any form of buffering electronics in between your recording system and monitors. The MC3 features a pure copper connection to eliminate distortion. Turn on or off a sub and adjust the level, collapse the mix to mono and monitor your mix using headphones or ear buds.

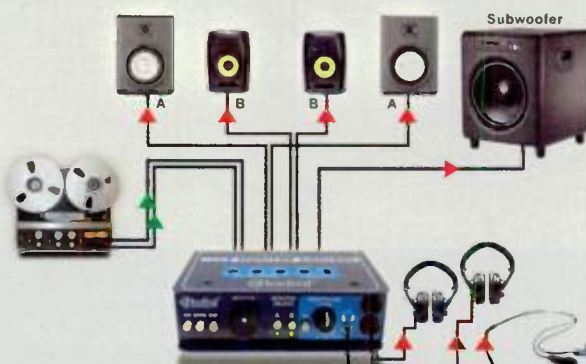
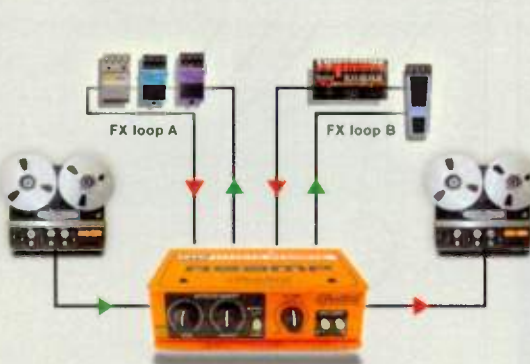


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AEA N22 Ribbon Mic

AEA Ribbon Mics and Preamps has announced the N22 phantom-powered ribbon microphone, part of the company's NUVO Series of ribbon mics. The first showing of this new mic will be at the 135th Audio Engineering Society Convention in New York City on October 18, and shipping will begin on October 21.

The AEA N22 microphone was designed for the singer/ songwriter, reportedly providing a solid ribbon tone without the need for EQ in most applications. AEA says the N22 allows for close-up miking without the boominess or pop-filters that other microphones create. It has an increased upper-midrange that is intended to make instruments cut through in a busy mix and to bring out critical sound characteristics of voices and string instruments.



Sennheiser 5.1 Mic System

Sennheiser has introduced its new Esfera surround microphone system, which provides 5.1 surround sound from just two channels. The system consists of a high-quality stereo microphone, designed with Sennheiser's RF condenser technology, and a 19-inch rack-mount processing unit that converts the stereo signal into a complete 5.1 signal—anywhere in the production workflow, whether in real time or during post production. The system will be available in March 2014.



Two radio-frequency condenser microphones are at the heart of Esfera's SPM 8000 stereo microphone. According to Sennheiser, the fully balanced microphones feature an extremely low inherent self-noise and offer very low distortion figures. The Esfera processing unit uses a special algorithm to generate a full 5.1 surround signal with sampling rates of up to 96 kHz from the microphones' stereo signal. An integrated compressor ensures a broadcast-friendly signal.

Radial USB-Pro Stereo Direct Box

Radial Engineering Ltd. has launched the USB-Pro, a high-resolution stereo direct box designed to convert sound files from a laptop computer and transfer them to a pair of balanced audio outputs to feed a PA, recording or broadcast mixing console.

The USB-Pro automatically configures itself for use with Mac OSX, Windows XP, Vista and Windows 7, and provides true 24-bit, 96 kHz stereo

firstlook

JBL 3 Series Studio Monitors

At AES, JBL Professional will showcase its 3 Series studio monitors. The first studio monitor line to incorporate JBL's patent-pending Image Control Waveguide, the JBL 3 Series features two models: the LSR305, 5-inch powered studio monitor; and the LSR308, eight-inch powered studio monitor. The LSR305 boasts a response of 43 Hz to 24 kHz and a peak SPL of 108 dB, while the LSR308 features a response of 37 Hz to 24 kHz and a peak SPL of 112 dB.



JBL's patent-pending Image Control Waveguide surrounds the high frequency tweeter, and is located directly above the woofer, controlling the sound emanating from the monitor in the vertical and horizontal planes. The waveguide produces a stereo panorama with a phantom-center image. In addition, the waveguide reportedly enables 3 Series models to deliver neutral sound across an unusually large working space.

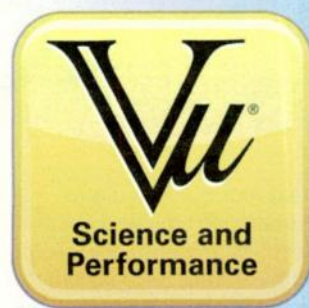
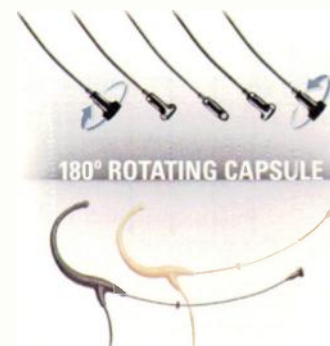
converters. Connection from the laptop is done via the pro-audio standard USB type-B port. Digital-to-analog conversion is monitored with the built-in headphone amplifier to ensure the signal is being properly down-loaded and converted. A mono-sum switch may be engaged to check for phasing or facilitate signal distribution to two outputs should this be preferred. Users set the output volume control to suit. Should hum or buzz caused by ground loops be encountered, two set-and-forget side-access switches let users insert isolation transformers into the signal path to block stray DC voltage offsets.



Audio-Technica BP894 MicroSet Headworn Mics

Audio-Technica has introduced its BP894 MicroSet Subminiature Cardioid Condenser Headworn Microphone. Inspired by A-T's BP892 MicroSet, the BP894 features a rotating capsule housing with talk-side indicator for use on either ear and polar pattern placement. The MicroSet BP894 allows the cardioid capsule to be aimed directly at the sound source (i.e. the microphone faces the mouth, rather than facing forward). The pickup pattern provides rejection of outside noise, with gain-before-feedback when used with live sound systems and stage monitors.

The BP894 MicroSet (available in black and theater beige) rests behind the ear and comes with the AT8464 Dual-Ear Microphone Mount, which can be attached to provide stability. With its high-SPL capability (135 dB), it is intended for high-volume motivational speakers/lecturers, pastors and stage actors. Frequency response is 20 Hz to 20 kHz.



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Sony PCM-D100 High Resolution Audio Recorder

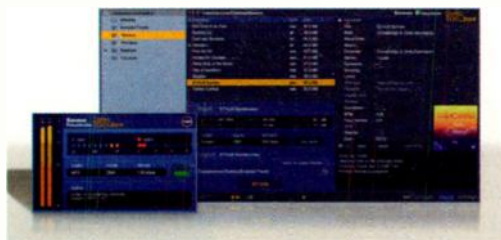
Sony's new PCM-D100 high resolution audio recorder replaces Sony's previous PCM-D50 model, and supports the latest high resolution codecs and formats, including 192 kHz/24-bit PCM and DSD. The recorder includes a high-speed USB port for uploading and downloading files to and from Windows PC or Macintosh computers. Recording formats include linear PCM (at 192, 176.4, 96, 88.2, 48 and 44.1 kHz); DSD (2.8224 MHz) and MP3 (320 and 128 kbps). Additional playback support is provided for FLAC, WMA and AAC files.

The PCM-D100 is fitted with new ultra-high quality, two-position (X-Y or Wide) stereo microphones, 32 GB of built-in flash memory and a combination SD Card/Memory Stick slot for expandable storage. The recorder's lightweight metal aluminum body is built to withstand the demands of professional applications and offers long battery life via four AA batteries. Other features include a five-second pre-record buffer, digital pitch control, cross-memory recording, dual digital limiter, a low-pass filter, Super Bit Mapping, built-in editing functions and a built-in speaker.



Sonnox Codec Toolbox

Plug-in developer Sonnox and mp3 creator Fraunhofer IIS have released Codec Toolbox, a music encoding solution. The Codec Toolbox uses codecs from Fraunhofer and Apple, allowing professional producers, engineers and artists to produce audio in multiple formats.



Codec Toolbox is comprised of two applications: the Toolbox Plug-In, for real-time mix auditioning through various codecs, and, the Toolbox Manager, for encoding and adding metadata. A 'clip safe' function ensures clean encoded files, as the software auto-compensates for any overs during the encode process.

Shure SRH1540 Premium Closed-Back Headphones

Shure Incorporated has introduced its SRH1540 Premium Closed-Back Headphones. Powered by 40 mm neodymium drivers, the SRH1540 headphones reportedly have a unique sound signature. A design developed with aluminum alloy and carbon fiber construction, as well as Alcantara ear pads, the SRH1540 is said to be built to withstand the rigors of everyday use, while still providing sound isolation and comfort. The Alcantara material is also integral to the headphones' acoustic tuning, as it is positioned to optimize driver performance. A lightweight design, the SRH1540 was inspired by Shure's recently released SRH1840 Open-Back Headphones.



The SRH1540 headphones have a steel driver frame with a vented center pole piece intended to improve linearity and eliminate internal resonance. The ergonomic dual-frame includes a padded headband that is adjustable; an extra cable, replacement ear pads and storage case are included.

Calrec Callisto Console

Calrec is launching Callisto, a new audio console designed for live broadcast applications; it is intended to simplify workflow tasks, such as creating mix-minus feeds, by making common procedures a tap away. Callisto's other large displays are fully configurable to display



bus, output, and loudness meters, and feature dedicated metering, routing, and processing information per fader. The physical control surface is available in fixed 32- and 44-fader configurations with a new streamlined layout. Each channel strip has only essential mechanical controls, featuring a fader, two flexible control cells, and a dedicated gain pot.

Callisto uses Calrec's Bluefin2 technology at its core, and the same integral 8192 x 8192 Hydra2 router as the Apollo and Artemis consoles. Bluefin2 provides Callisto with a pool of 180 channel processing paths, which can be assigned as mono, stereo, or 5.1 channels.

Elysia Xfilter Stereo Equalizer

Studio processor manufacturer elysia has announced the availability of the xfilter true stereo equalizer, part of the company's line of 19-inch rack-mounting hardware. The xfilter also provides two mid-



peak filters with switchable (wide or narrow) Q factor. Its four active bands feature a switchable fixed LC filter for polishing the high frequency range. This passive filter mainly consists of a capacitor and a coil per channel that produce a slight resonance peak around 12 kHz, focusing the saturation-like storage effect of the coil on the area around the peak without pushing the complete high frequency spectrum.

The new xfilter rack sports a high-grade linear power supply with shielded toroidal transformer, and is housed in a lightweight full-aluminium chassis. Both XLR and balanced quarter-inch inputs and outputs are provided.

Cloud CL4 Rack-Mount Cloudlifter Array

Cloud Microphones has released its new CL4 rack-mount Cloudlifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously, as it is intended for live and broadcast applications as well as professional and project studios.



Based on Cloud's Cloudlifter technology that converts phantom power into up to 25 dB of clean gain for low-output dynamic and ribbon mics, the CL-4 reportedly solves problems posed by noisy preamps, and can be used to drive stronger, cleaner signals over longer XLR cable runs. The single rack space unit features four rear-mounted sets of balanced XLR inputs and outs.



Avid Dugan VN16 Card

Avid has announced a new option card for Avid live systems—the Dugan-VN16, which expands Avid live systems to include dialog automixing functionality. The card is intended for use in broadcast events, conferences, house of worship services, theater performances and more. The Dugan-VN16 option card automatically adjusts microphone levels faster than what would be possible using manual workflows, using real-time voice activation to automatically lower the volume of unused live speech microphones and raise volume when presenters begin speaking.

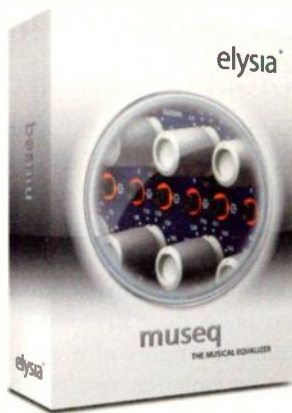
The card integrates Dan Dugan's automixing technology directly into SC48, FOH Rack, or Mix Rack-based systems; can be used to mix up to 16 open microphones; provides 16 channels of ADAT optical I/O; features three different operating modes; and can be configured and mixed via Dugan Control Panel software (included) or the Dugan Control Panel for iPad (sold separately)

There's more information on all the products featured at prosoundnetwork.com/oct2013.



Elysia Museq Plug-In

Plugin Alliance LLC is issuing Elysia Museq, a software reincarnation of Plugin Alliance partner brand elysia's flagship museq equalizer, together with four new bundles. Elysia Museq's features found on the original hardware are all present and accounted for, including the resonant high-pass and lowpass filters (switchable to high and low shelf types) and the Warm mode sound shaper (to bring transparency, coloration, or both to the mix). Meanwhile, Plugin Alliance has also released ALL Bundle-V2, an updated 'Über-Collection' of all its native plug-ins, including elysia museq, available in all Mac OS X and Windows formats.



iZotope Nectar 2 Plug-In

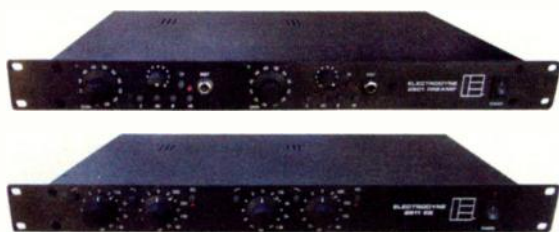
iZotope Inc. is launching the next version of its vocal processing technology, Nectar. Supported plug-in formats include 64-bit AAX (Pro Tools 11), RTAS/AudioSuite (Pro Tools 7.4-10), VST, VST 3, and Audio Unit.

Key features include: add harmonies to vocal tracks with the new Harmonizer. Play with intelligent automatic settings or define your own with a MIDI controller.; add space and character to vocals with the EMT 140-modeled Plate Reverb module, featuring a unique saturation control to emulate the original plate's preamp; finesse vocal takes quickly with the new Pitch Editor and Breath Control plug-ins; explore seven new creative effects in the new FX module; dive in with a streamlined Overview panel for simple adjustments and added metering for visual feedback; choose from 150+ new presets in styles that range from classic to modern.



Electrodyne 2501 Preamp, 2511 EQ

Electrodyne and Pete's Place Audio have teamed to offer the Electrodyne 2501 and 2511 dual mono-channel, 19-inch rack-mounted versions of two products—the 501



discrete two-stage studio preamp and 511 two-band inductor EQ—that were originally released in 500 Series module form.

Like the Electrodyne 501, the new 2501 is a two-stage, discrete transistor, transformer-coupled preamp with active DI based primarily on the modules found in the classic 1608 console. Each amp stage is individually optimized

using detailed Electrodyne factory engineering notes and select components identical to the originals.

Like its predecessor, the Electrodyne 511, the new 2511 is a classic two-channel, two-band, discrete transistor, reciprocal, active inductor-based equalizer using late-'60s/early-'70s design technology. The module's faceplate sports two sets of twin large rotary EQ controls each offering ± 12 dB of boost and cut with four selectable frequencies per band (LF: 40, 100, 250 and 500 Hz / HF: 1.5, 3, 5 and 10 kHz).

Nugen Audio iSL Update

Nugen Audio has released an update to iSL, its inter-sample true-peak limiter now available in a 7.1 surround channel configuration with the ability to limit true-peak audio according to the Apple Mastered for iTunes methodology.

Providing control over peak levels in audio signals now from mono to 7.1, iSL measures inter-sample peaks and allows users to set the true-peak limit rather than the traditional threshold at which limiting begins. By measuring and correcting for inter-sample levels, iSL reportedly protects against distortion that can be introduced when codecs such as MP3 and AAC are applied downstream. With the new release, iSL's true-peak detection algorithm now enables accurate assessment of audio and preparation of cleaner compressed files for Apple's iTunes channel.



TASCAM CD-200 Series CD Player

TASCAM's new CD-200BT is the next model in its CD-200 series. CD-200BT features multiple Bluetooth device pairing compatibility. Users



can pair up to 8 Bluetooth devices at a time in order for quick switching and playback. This professional piece also supports the use of the aptXcodec, aiming to provide a much higher quality and more reliable Bluetooth-transmitted audio signal. The unit is equipped with controls for fast track/file selection, multiple playback modes, ± 14 percent pitch control and also includes a wireless remote control. TASCAM equipped the CD-200BT with stereo line RCA, coaxial and optical audio outputs, as well as a quarter-inch headphone output for monitoring.

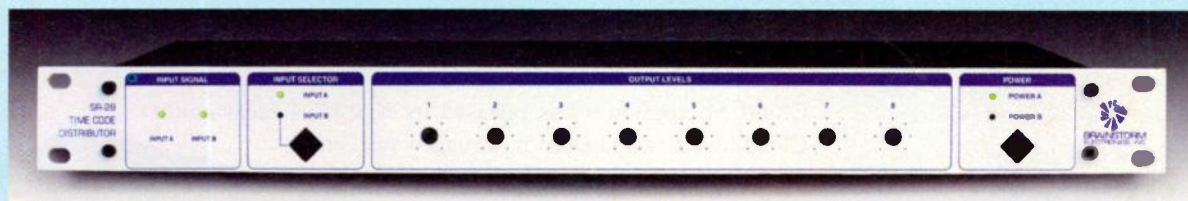
AKG K812 Reference Headphones

AKG has released its new K812 reference headphones, which feature a new open-back design said to be optimized for pristine and natural sound.

The K812 offers an oversized 53 mm driver for reportedly the highest dynamic range ever in an AKG headphone. Its flat-wire voice coil extends sounds beyond the limits of human hearing. Each K812 is built for comfort with an auto-adjustable headband and velour ear pads to provide comfort. According to the company, the K812 is the result of an intensive five-year research and development program to achieve, as near as possible, the perfect headphone.



firstlook



Brainstorm SR-28 Time Code Distributor

Brainstorm Electronics has introduced the new SR-28 Time Code Reshaper/Redistributor. Like its big brother the SR-112 Distripalyzer, the SR-28 can drive time code over long cables, as it is intended for synchronization during live shows and remote recording.

The SR-28 time code distributor, with two inputs and eight outputs, reshapes time code while distributing it, in an effort to eliminate amplitude distortions and level fluctuations. The level of each output is individually adjustable via front panel pots. The input is selected via a front panel switch. Also included are two power inputs and an automatic switch over in case of failure. The SR-28 recognizes time code at levels better than -30 dBu while still safely above the noise floor. This feature makes it often possible to recover unreadable code simply by restoring a proper level.

Equator D8 Coax Studio Monitors

Equator Audio's new D8 (Direct 8) coaxial studio monitors feature a coaxially designed transducer with an eight-inch woofer and a one-inch silk tweeter. The frequency response is 44 Hz to 20 kHz. The D8 features balanced XLR and balanced/unbalanced TRS inputs; a calibrated stepped level sensitivity control; a 3 alternate voice boundary selection switch; an all-wood cabinet, including a wood front baffle; a fully extended, 2.5-inch tuned front port; and more. Because the port is on the front baffle, the D8's can be positioned close to a wall with no fear of the low-end being choked. The coaxial transducer design of the system incorporates a fourth order crossover along with a newly applied DSP aided group delay filter.



Inward Connections TSL-4 Vac Rac Tube Limiter

Nearly two decades ago, Inward Connections created the TLM-1 (Tube Limiter Module) for its Vac Rac modular processing system. When the modular Vac Rac was discontinued, the TLM-1 topology found life as a new standalone, dual-channel unit—and the Inward Connections TSL-4 Vac Rac is the latest incarnation of this design. It adds new features without altering the sonic signature engineers have come to know: limiting presented with the character and warmth of tubes. Inward Connections also offers the TSL-4V Vac Rac. The TSL-4V is the TSL-4 equipped with hand-selected and factory-installed NOS tubes. The TSL-4V is a special order item and subject to the availability of tubes required.



Lindell Audio DACX D/A Converter

The Lindell Audio DACX is an extremely high end digital to analog converter, which uses the AK4397 da-chip.



The DACX adopts four pieces of low magnetic flux leakage power transformer in 24 group independent power supply cells, in an effort to decrease the cross-over distortion or interference of different circuit system.

The Dual Output Stage lets the user select "Tube" or "Opamp" for flavouring. The DACX features dual AES/EBU inputs, Coax SP/DIF, Optical SP/DIF and USB audio. The selectable upsampling feature let's you set the output sample rate to taste: 96 kHz or 192 kHz, each at 24- or 32-bit.

Zaxcom Recorder Updates

Zaxcom has added NeverClip to certain models in its line of Digital Recording Wireless and ZFR Recorder line. NeverClip is a patent-pending feature that utilizes two analog to digital converters per transmitter or recorder to generate 123 dB of dynamic range. This new feature is standard on ZFR200 and ZFR300 miniature audio recorders and is available as an option on TRX-900LT and TRX900LA digital recording wireless transmitters. NeverClip can now be found on many of Zaxcom's products including the Nomad and Maxx mixer/recorders and the TRX742 transmitter for boom.

MUTEC MC-3+ Smart Clock

MUTEC's new audio re-clocking algorithms are paired with 1G-Clock technology in the new MC-3+ Smart Clock, reportedly allowing the sensing of incoming audio to be carried out with highest possible resolution that leads to ultimate precision during merging audio data with the new ultra-low-jitter clock. The result is unparalleled richness of details and spatiality of the re-clocked audio material.



MUTEC's proprietary 1G-Clock technology is used for the first time in the MC-3+ Smart Clock. Running a frequency synthesis on a specifically calculated high clock rate, it is said to eliminate completely typical jitter

firstlook

AIR Music Tech Ignite v1.2

AIR Music Technology has released Version 1.2 of its new Ignite music creation software. The update adds more than a dozen features and enhancements, while delivering integration with a growing list of controller hardware from Alesis, AKAI professional, and M-Audio.



Ignite provides a musician-centric way to craft music. Using a model different from traditional DAW software, Ignite allows musical ideas to be captured, combined, and arranged. With Ignite v1.2, improvements have been made to the intuitive graphic interface. The Arranger screen now simplifies the ability to duplicate ideas (called Clips), in an effort to encourage experimentation. The timeline graphics have been updated, and other workflow enhancements have been added to advance the user experience.

inducing artifacts which are present in standardly implemented DDS processes. Additionally, company-developed power supplies and PCB design rules are aligned to high-speed communication technologies to prevent as much electrical noise as possible. The new MC-3+ Smart Clock works not only as generator, but also as clock distributor, as it regenerates incoming clock signals to higher purity as the signal source, helping to stabilize already existing clock systems.

Warm Audio TB12 Tone Beast Mic Pre

Warm Audio's new TB12 Tone Beast is based on the 312 microphone preamplifier, utilizing a discrete signal path



and USA-based CineMag Transformers. The two opamps and two output transformers at the flip of their switches won't appear to be much different, but as one drives the pre into harmonic distortion, the unique character of each component becomes apparent. Additionally the Tone Beast is customizable and allows for other opamps to be sourced and swapped into the unit. The output control on the TB12 allows users to limit the signal exiting the preamp even when pushing the gain to really hot levels.

The x731 (Melcor 1731) and x18 (Dean Jensen's 918) Op Amps saturate differently—the 1731 breaks up faster and has more color when pushed., while the 918 is fairly linear/clean with a smidge of character and does not break-up/saturate as quickly. The 100 percent steel output transformer colors the signal more than the 50 percent nickel transformer when pushed.

TC Electronic Broadcast 6000 Signal Processor

Broadcast 6000 is a custom-tailored version of TC Electronic's System 6000 MKII that has been optimized for production with broadcast in mind. The new unit comes equipped with pristine algorithms, and is designed to facilitate live program mixing for sports, game shows or concerts.



Broadcast 6000 includes TC Electronic's LM6 Loudness Radar Meter, which provides a loudness landscape overview, including Loudness History spanning from 1 minute to 24 hours, Momentary Loudness, Logging, True Peak Level and two universal and user-definable descriptors that can be set up to show Program Loudness, Loudness Range or other loudness-related parameters.

TC Electronic's AM6 Radar Meter is now available for the System 6000 MKII platform. AM6 combines "M" frequency weighting with an energy-integrated measure of sound, or equivalent continuous sound level, abbreviated Leq. The unit also features MD5.1 and MDX5.1 multiband, multichannel dynamics processing algorithms, covering high resolution compressor, DTX processor, limiter and expansion tools. Broadcast 6000 also includes Toolbox 5.1 with loudspeaker management and calibration functions.

Firehouse Productions Helps Address Poverty With GCF

BY KELLEIGH WELCH

NEW YORK, NY—As Global Citizens, participants in the organization by the same name work for one thing—to end extreme poverty throughout the world. Since it was established in 2012, Global Citizen has welcomed 170,000 people to the organization, who all work to improve the lives of our world's poor.

The goal of this campaign targets an end to extreme poverty throughout the world by 2030; bringing attention to its cause, Global Citizen, in cooperation with the Cotton On Foundation, hosts an annual music festival in Central Park, with performances by a number of its participating musicians.

Providing the sound system again for this year's show, held September 28 with a line up of Stevie Wonder, Alicia Keys, John Mayer and Kings of Leon, was Red Hook, NY-based Firehouse Productions, boasting two JBL VTX line array systems, with two pairs of JBL 4888s for front fill. The entire system was powered using Crown I-Tech 12000HD amplifiers.

New to the company's inventory this year was its arsenal of 35 JBL VTX-G28 subs, arranged along the front of the stage in cardioid mode (three speakers stacked together, with two facing forward and the third facing the stage, along with two additional subs for a little extra).



An estimated 60,000 people attended the Global Citizen Festival; the stage featured a circular video screen that projected images of the performers.

"We got these subs two months ago," explained Matt Dittmar, VP Design and Engineering for Firehouse Productions, who said since acquiring the new subs, the company has used them at two major shows—the MTV Video Music Awards and the iHeartRadio Festival. "The note they (the subs) create is actually musical, versus just pushing the beat back and forth."

While Firehouse provided the sound system, each performer brought along crews to man FOH and monitors. At FOH for Stevie Wonder was his long-time FOH engineer Danny Leake, mixing on a DiGiCo SD7 digital console.

"My company's motto is 'Paint a Picture with Sounds,' and I try to

paint a pretty entertaining picture," Leake told *Pro Sound News*.

Leake said he always has to stay alert when working with Wonder too, as the artist tends to stray from the set list—if he even provides one. "He puts on a very unscripted show, and he'll change it up," Leake said. "He'll just start playing piano and expects people to follow him. You can see Stevie perform five different times, and you'll see five very different shows."

Leake said he mainly uses onboard plug-ins for Wonder's live performances, but he also keeps a Lexicon 960L on hand for reverb on vocals. For mics, all the vocalists, including Wonder, use Shure KSM9s, while the

(continued on page 53)

briefs

Dinner with a Vue

SAN DIEGO, CA—AV design firm Be Media recently installed a Vue Audiotechnik (vueaudio.com) i-Class system in a Buffalo Wild Wings restaurant and sports bar franchise. The Be Media team specified a combination of VUE i-8, i-6 and i-2x4.5 surface mount systems, along with is-15a powered subwoofers.

Sennheiser Rolls with Jonas

FOUNTAIN TOWN, IN—Specialty audio and backline services company Jonas Productions, Inc. recently purchased a Sennheiser (Sennheiserusa.com) Digital 9000 wireless system, which it used at numerous major shows and music festivals this year, including a Harry Connick Jr. tour.

Adamson Rocks A Regatta

AUSTRIA—An Adamson (adamsonsystems.com) Metrix system provided the sound reinforcement at this year's World Rowing U23 Championship at the Reggattastrecke Ottensheim in Linz-Ottensheim, Austria. Six zones were each covered by a pole-mounted PA that consisted of a Metrix Sub-t along with a Metrix-t and Metrix W-t on top.

Sabbath Slams with sE

LOS ANGELES, CA—FOH engineer Greg Price is mixing the current Black Sabbath tour, and has been using an sE Electronics (seelectronics.com) T2 large diaphragm condenser to capture guitar legend Tony Iommi's crunch.

Living Colour Exalts X32s

NEW YORK, NY—A pair of Behringer (Behringer.com) X32 digital consoles are accompanying rock band Living Colour as it tours this year behind the 25th Anniversary of its debut album, *Vivid*. The desks are deployed at both the FOH and monitor positions.

STATE OF THE INDUSTRY: SOUND REINFORCEMENT

(continued from page 1)

now, but since the recession's official end in June 2009, it has only grown at an average rate of 2.1 percent, a full point below the 50-year average. Still, as the public has become more comfortable about the state of the economy, it has found itself increasingly ready to go have some fun—an

attitude that has proven a boon for audio vendors at all levels, from those supporting national tours down to regional and local providers.

As evidence of that trend, *Pollstar's* annual mid-year report found the Top 50 worldwide tours between January and June had sold nearly \$1.85 billion in tickets, which made for a spectacular 23 percent jump over the

same time period in 2012. Supporting that bounce was a 10.5 percent increase in ticket sales, hitting 21 million, and an 11.5 percent jump in the average ticket price, springing up \$9.09 to a total of \$88.03.

In the months since *Pollstar's* report, the summer season—the high-point of the touring year—was quite solid, with a healthy mix of perennial touring acts like The Dave Matthews Band and Rascal Flatts making the rounds, and more recent artists like Bruno Mars and Taylor Swift packing in the fans as well. While many summer seasons find one or two expensive, "must-see" productions—a U2 360 tour, for instance—taking most of consumers' available ticket money out of the marketplace, this season didn't have any single, ex-

(continued on page 54)

"Festivals give us access to developing bands. Headlining bands have established relationships elsewhere, but there's a whole generation of acts that are just hitting that level and they're playing these festivals."

Mike Pirich

The new... Rack-Pack

Now at
96 kHz*



The all inclusive 72 mic input system at a special introductory price.

DiGiCo has 'Supercharged' the award winning SD9 with a significant expansion in Channel count, Dynamic EQs, Multiband Compressors and Matrix, and the addition of DiGiTuBes, Reorder of Busses and Multichannel inputs (formerly only available on SD7).

Further new features include an expanded Aux Panel, increased Dynamic functions such as a Duck option and expander for the Gate, a De-esser and two types of Knee for the Compressor. There are also new FX types with multitap, ping pong and stereo delay, with different delay times for left and right. A warmth button is provided on each channel for analogue emulation and two types of EQ have been added (Classic and Precision).

Plus, the SD9 now features Sets (previously only available on SD7T), which has been enhanced to allow for 'Set Spill' allowing the creation of Sets with easy changing of the console layout to display members of that Set.

And if that wasn't enough, to coincide with the Supercharged launch, DiGiCo is offering the Rack-Pack, a 72 mic input system at an introductory total system price.

SD-9 Supercharged Rack Pack. Only \$28,450. Shipping Now.

SD9
SUPERCHARGED

SD9 Rack-Pack Features:

- ✓ 48 Flexi Channels
(Equivalent to 96 channels of DSP)
- ✓ 47 Busses made up of 16 Flexi Busses plus L/R, L/C/R Master, 2 Solo Busses, 12x8 Matrix
- ✓ 8 DiGiTuBes Available
- ✓ 8 Dynamic Equalizers
- ✓ 8 Multiband Compressors
- ✓ 8 Digital Effects
- ✓ 16 x 31 Band Graphic EQ
- ✓ Multi Channel Folding
- ✓ Reorder Busses
- ✓ Two D-Rack Stage Boxes
- ✓ Two Digital Snakes
- ✓ Flight Case

* When running at 96kHz sample rate -> CAT5E the D-Rack I/O is 28 Mic input and 16 output



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WRH

Party Crashers

BY STEVE VIOLA AND CLIVE YOUNG

Luke Bryan is a classic Country Music story—the hometown guy who played in local bands, whose own family had to twist his arm to get him to go to Nashville. After writing hits for Travis Tritt and Billy Currington, these days, he writes hits for himself, as evidenced by his scoring not one but two number one albums on the *Billboard* 200 this year—*Spring Break... Here to Party* in March, and *Crash My Party* in August, the latter of which immediately went Gold, selling 528,000 copies in its first week. If it doesn't stray far from his tried-and-true mix of songs about drinking and/or trucks, it's still a people pleaser, as evidenced by the sold-out crowds on his current *Dirt Road Diaries* tour, which has been on the road since mid-January and is set to call it a day at the end of October.

"Since we started the tour, we've added two songs from the new record and they're a huge part of the show now—as soon as he starts 'Crash My Party' early in the set, the crowd goes crazy," said production manager/FOH engineer Pete Healey, sitting backstage at the PNC Bank Arts Center in Holmdel, NJ.

OK—define Crazy: "Our audience is extremely loud," he said, matter-of-factly. "When we're indoors, from 140 feet back at FOH, we've metered the audience at 117 [dB SPL] A-weighted between songs. There's points in the show that I know it's coming and we all duck and cover! I'm never going to try to keep up with that with the PA—the system can do it, but I just think that's irresponsible."



Monitor engineer Ed Janiszewski mans a DiGiCo SD7 console every night on Luke Bryan's tour, sending mixes to the band via Shure PSM 1000 IEM systems.

That turbocharged PA in question is a rig provided by Clair; the artist has worked with the Lititz, PA-based audio vendor since 2006. "With this being his first big headlining tour, and given the temperature of our show, we needed to make sure we had enough horsepower," said Healey. "We hang anywhere from 12 to 18 deep on the Clair i-5 line array boxes with the i-5B extension box. Then we have nine of the BT-218 subs a side and that's all powered by the Clair StakRaks, which are loaded with Lab.gruppen PLMs. It's as much PA as any of the big rock tours out there, and during the show, we idle at about 104 A-weighted. They'll swing a little hotter sometimes; during some parts of the show, we drop into some hard rock, heavy metal songs and we give them the afterburner; the PA handles it not even breathing hard. That's one of the things with using Clair—it works everyday. These guys have been doing it so long that they helped invent how it's done, so they do a great job."

Sending sound to that PA is a mix created out of 90 inputs on an Avid Venue Profile with two engines. "I've had an assortment of consoles over the years," said Healey. "In '07, I was doing monitors for Kelly Clarkson, I started using the full-sized Avid D-Show and I just felt it was really intuitive and file management was really easy. I tried a couple other consoles over the last few years and they were great-sounding desks, but they didn't feel as intuitive, so

with that plus us doing opening acts sometimes on the consoles, I really trusted the file management system on the Profile. That's ultimately why I'm there now."

While many tours use the same consoles at both FOH and monitorworld, the stageside post manned by engineer Ed Janiszewski is centered around an DiGiCo SD7 desk. "For the most part, I use onboard effects," he said. "I've got the Waves [SoundGrid], but I'm not using any Waves effects. Outboard, I've got two Yamaha SPX 1000s for the

drum reverb—one is actually a backup—and then I've got an Eventide Eclipse and a TC Electronic M3000 for reverb and a vocal shift thing that I do on Luke's vocal to take it out of his head and put it into a space. Otherwise, it's a full mix—which is great because it's pleasant for me to listen to. I mean, there are some mixes that are so specific and so whacked out that I think listening to those over time it would change your perception of music, so I'm thankful that I'm able to do what it is that

(continued on page 50)

VITALstats

Luke Bryan

Clair (Lititz, PA)

FOH Engineer/Production

Manager:

Pete Healey

Monitor Engineer:

Ed Janiszewski

FOH Systems Engineer:

Kevin "Kap" Kapler

PA Tech:

Tyson Clark

Audio Engineers:

Gordon Droitcour, Rachel Aull

FOH Console:

Avid Venue Profile

Monitor Console:

DiGiCo SD7

House Speakers:

Clair i-5, i-5B, BT-218

Personal Monitors:

Shure PSM 1000 IEM; Sensaphonics, Westone, Ultimate Ears ear buds

House Amplifiers:

Clair StakRak; Lab.gruppen PLM

Monitor Equipment/Plug-Ins:

Yamaha SPX-1000; Eventide Eclipse; TC Electronic M3000

Microphones:

Shure

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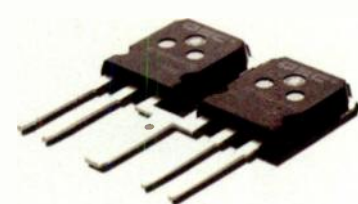
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Proprietary and revolutionary MOSFET output device delivers high voltage operation without needing a full bridge output.

QSC
qsc.com

Luke Bryan

(continued from page 48)

feels good and right to me.”

Most of the band, including Bryan, sports Sensaphonics ear buds, while the drummer prefers Westones and the steel and bass players wear Ultimate Ears, but all the musicians use Shure PSM 1000 IEM systems—part of a larger RF set-up that includes wireless mics and guitar packs, all of which is Shure-based, as Bryan is an endorser for the company. “Tuning-wise, I use a WinRadio and Wireless Workbench,” said Janiszewski, “and we’ve got a couple of helical antennas. Our wireless stuff is distributed—we have input racks at stage left and right, and everything’s networked to Wireless Workbench. Once I’m set up, I scan with different devices—the WinRadio, plus two PSM 1000 receivers—and then import all of that into Workbench and let it do its thing. For the most part, once I deploy frequencies, I’m good—it’s pretty robust.”

The stage’s miking reflects the endorsement, and that’s fine with the audio team. “For DIs, just about everything is a Radial,” said Healey, “but otherwise, it’s Shure. Drums are a combination of the new 91, Beta 52, the new 98 on the first tom and then the rest of the toms are all SM27s. There’s the standard, good old 57 on the snare, condenser on the bottom snare; guitars are 57s



Bringing some music to the party every night on Luke Bryan’s tour are (l-r): Tyson Clark, PA tech; Kevin “Kap” Kapler, FOH systems engineer; Ed Janiszewski, monitor engineer; Pete Healey, production manager/FOH engineer; Gordon Droitcour, audio engineer, Clair; Rachel Aull, audio engineer, Clair Audio.

and SM27s. We did use a Beta 98 on the bass cabinet—we felt ‘Why not?’ If you put it on the floor tom, it can handle the low end; it’s a small profile, you don’t have another mic stand to set up, it’s easily deployable on the cabinet and it sounds great.”

With all the horsepower on-hand, setting up takes about four hours, with load-out averaging two hours, with the tour’s record time a speedy 70 minutes. “That all comes down to packaging,” said Healey. “We approach the tour trying to be a little bit cost-conscious. We don’t want to have Luke be upside down just

because we wanted to have more stuff; we’re double-stacked on some trussing to keep the cost down. Fuel costs a lot of money these days.”

Citing another example, Healey put on his production manager hat for a moment to explain the tour is carrying custom-made PixelFlex LED curtains for its video wall—a 60’ x 40’ 100mm curtain and another 40’ x 30’ 18mm curtain: “The PixelFlex solution is a great product for a number of reasons. It’s durable, flexible and lightweight, which makes it easy to set up, tear down and pack on the truck. At the end

of the night, we bring the truss in and the Curtain folds right into a case, which then gets stacked three high in the truck.” The curtains are overseen by LED crew chief Nicholas Bush.

While the video and audio technologies on the tour are serious tools, they’re there for one, simple reason—to help Bryan and the crowd cut loose. Both of his number one albums this year feature the word “Party” in their titles, so that gives you an idea of what the vibe is like. “There’s times where we’ll come out of the chute pretty hot,” laughed Healey. “We roll songs before the show starts to get everyone going—and it looks like the show’s already started 15 minutes before it actually does start! Everyone’s on their feet, dancing and jumping up and down, then he comes out and all hell breaks loose.”

Sounds like a party you’d want to crash.

Clair
Clairglobal.com
Avid
Avid.com
PixelFlex
Ledcurtain.com



THERE’S MORE ▲ Catch fan-shot video of Luke Bryan belting “Crash My Party” on his current tour at prosoundnetwork.com/oct2013.



Go Wide.

You’re nearly ready to go. The club is designed to be one of your best. Great location, great staff, terrific aesthetic. Now, you need a serious sound system that will look right while delivering a hefty punch.

The new SL Series from KV2 Audio was specifically created for this environment. Its slim, stylish cabinets fit in or against a wall, can be supplied with custom colors, grills and club logos while using KV2’s SLA™ technology for high power, low distortion sound. The cabinet’s configuration keeps low-mid frequencies in a controlled pattern to kill problem room resonances. SL Series puts full and wide sound exactly where it’s required! *Contact us or visit kv2audio.com today!*



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Having a Ball at the Emmys



Holding down the sound at the Governors' Ball are (l-r): Christian Berry, Trace Goodman, Mark Montgomery, Chris Sorem, Randy Sinner, Paul Whittington.

BY STEVE HARVEY

LOS ANGELES, CA—For the sixth year running, Goodman Audio Services provided sound production for September's Primetime Emmys Governors Ball—and the Primetime Creative Arts Emmy Awards party one week prior—at the L.A. Convention Center. The ball, which hosts 3,800 guests, is marketed as “the largest formal dinner in America” by the Academy of Television Arts and Sciences, but it's the shape of the stage, not the size of the event, that posed the biggest challenge to Goodman Audio.

“It's a rotating stage; they like to make it as difficult as possible!” laughs Trace Goodman, president, Goodman Audio Services, which specializes in high-profile entertainment and corporate events. “And it has a dance floor immediately around the stage.”

Full-service event planning, design and production company Sequoia Productions once again engaged Goodman's services for the ball.

In order to cover the donut-shaped dance floor, constructed in the center of the convention center's 80,000-sq.-ft. West Hall, Goodman flew 18 EAW NTL720 active compact line array boxes in a ring directly above. EAW JF60 two-way boxes were positioned every four feet behind the material covering the front wall of the circular bandstand in the center, “just to bring imaging down to the stage,” he says. “And we have

subs built into the side; we don't have any subs for the [dining and seating] area, because we want the thump here [on the dance floor], not out there.”

Six hangs of QSC Audio WideLine-10 line arrays—four arrays of eight plus two of six; 44 in total—were positioned above the outer perimeter of the stage to cover the rest of the hall. “People are mingling and talking about their trophies, so it's really important that they can hear, but still have a party atmosphere at the same time,” he says. A few delay speakers provided coverage in the shadows behind the vast “Enchanted Forest”-themed structures, with one also positioned above the entrance: “So they get hit with the party sound right off the bat.”

Four amp racks in the catwalks powered the WideLine boxes. “Everything runs through the EAW Unet system, and all of the audio is on Cat 5. We're Cat 5 to the stage, and we're Cat 5 to all the speaker systems.”

Onstage monitoring for the Red Hot Band, featuring *Australian Idol* finalist Jessica Mauboy, comprised an Aviom system for the players with wireless in-ears for the vocalists. “We have a Yamaha PM5D that we park by the stage for the soundcheck. Once soundcheck is over, it moves back and sits next to front of house.”

Riedel's RockNet handled signal distribution between the stage and FOH, also over Cat 5. “Even the Aviom is all Cat 5. Our biggest mult is an eight-pair on this show.”

Having custom-mounted RockNet 100 series 16x8 I/O panels into a collection of portable racks, “we can set them as a stage box or stack them on their sides like a regular splitter system,” says Goodman. “We also use the Riedel Performer comms system, their P/L.”

An assortment of RF equipment located inside the central hub of the revolving stage handled the wireless mics and in-ears. “We've got something like 52 frequencies for

the show: mics, comm and in-ears,” says Goodman, including a Shure Axium wireless microphone management system plus multiple channels of Sennheiser ew300 IEM.

“One of the vocalists for the band likes to have talkback,” he also reports. Although the additional Axient Talk Switch—which allows the singer to communicate privately with an engineer—adds a little physical length to the mic transmitter, he says, “She loves it.”

In previous years, a Goodman Audio monitor engineer would walk the dance floor and interact with the musicians, controlling the Yamaha M7CL console with an iPad. This year, with the change to Aviom monitor mixing, the M7CL was moved to front of house, having run out of card slots to interface with the system. “And I can't really hook the iPad up to a 5D,” he observes.

Although the rotating stage, which turned through 360 degrees before reversing direction, was a challenge, the duration of the load-in and set-up was perhaps more of a test. “It's probably the longest load-in that I have had for any show; we started on the 6th, and we load out on the 23rd,” he says.

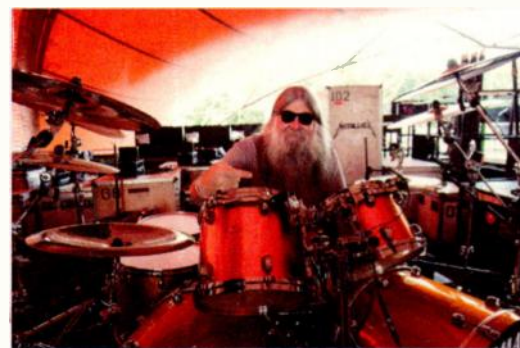
“The ring has to get up out of the way, be cabled and tied off, so they can build the stage. Amp racks and power distros have to come in early. The main PA I can put up much later, and front of house and all the stuff on the ground comes in later. You've got to wait for all of these things to get done before you get to the next step. This all should only take a day!”

Goodman Audio Services
goodmanaudio.com

Miking Metallica

NEW YORK, NY—Metallica's longtime FOH engineer, Big Mick Hughes, has moved to using a DPA d:vote 4099 instrument microphone to capture the cymbals and toms for drummer Lars Ulrich.

“After 30 years with Metallica—and 15 years miking Lars' drums with another brand of microphone—I was finally persuaded to test DPA microphones by Morten Uldbæk, who is the Danish distributor for Midas consoles,” Big Mick says. “I have to admit I had never considered DPA as the right kind of microphone for live rock music, but after giving them a try, I was really impressed with their



Big Mick Hughes literally points out the DPA d:vote 4099 mic.

brightness and crispness.”

He adds that the DPA d:vote 4099 mics were clearer in the higher frequency ranges to the extent that he no longer uses an exciter across the cymbal and toms sub group on his Midas live sound console.

DPA Microphones
dpamicrophones.com

Global Citizen

(continued from page 46)

band uses a variety of Beta 98s, Beta 91s, 57s and Neumann KM 84s.

"We've gone through a lot of vocal mics, and the Shure KSM9 was the one we sort of fell into over the last two or three years," said Leake. "For Stevie, it cuts through all the extra junk on stage, and it's also good for the background vocals."

Wonder has two engineers handling monitors for his shows, with Dwayne Jones manning the band's monitor system on a DiGiCo SD7, and Bill



Firehouse Productions vice president of Design and Engineering Mark Dittmar gave PSN a tour of the stage before the show.

Barnett mixing the in-ear monitors for Wonder himself, also on an SD7.

Leake and his crew conducted soundcheck for Wonder the day before the concert, as large-scale performances at Central Park are placed under strict regulations as to when they can play music through loudspeakers. He explained that no one could play music before 10 a.m., and there was a hard curfew of 9:30 p.m.

"At 9:30, if you're not finished playing, they're going to pull the plug on you," Leake said. Dittmar added that during soundchecks, they couldn't send audio through the delay systems.

The Global Citizen show took place on the Great Lawn in Central Park, which is an open field that spans between 81st and 86th Street in the center of the park. The openness of the field was an added benefit for Firehouse Productions, as it had few sound reflections, Dittmar said.

However, one of the challenges Dittmar faced was that the park only allowed delays and FOH to be set up on the dirt baseball fields scattered along the Great Lawn in an asymmetrical formation. The park also restricts access for larger trucks in the area, so the crew had to manually push the equipment from the trucks at Central Park West into the site.

"The logistics of the show are harder than the actual sound system," Dittmar laughed.

RF coordination was also a challenge, as the wireless devices had

to share frequencies with New York City's vast number of broadcast studios. Firehouse Productions brought its own RF coordinators to the show, and Dittmar estimated they used about 125 frequencies during the event. This number, he said, was more manageable than the estimated 380 frequencies they used during the VMAs earlier that month.

The day of the show, it was difficult to wander through Central Park without catching a glimpse of the

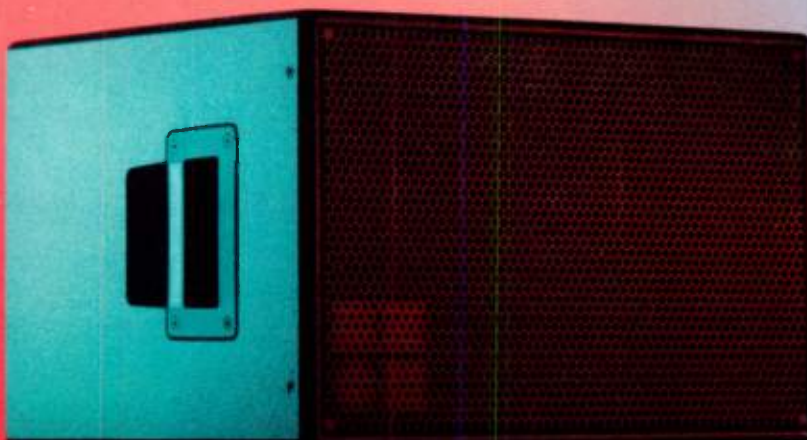


Danny Leake (center), FOH Engineer for Stevie Wonder, stands with monitor engineers Dwayne Jones (left) and Bill Barnett (right) before soundcheck.

nearly 60,000 attendees waiting to see the performances. Between acts, world leaders, celebrities and staff members of the Global Citizen organization spoke to the crowd about the importance of working to end extreme poverty throughout the world, and told them what they can do to help. For more information on Global Citizen and its mission, visit globalcitizen.org.

Firehouse Productions
firehouseproductions.com

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State of the Industry: Sound Reinforcement

(continued from page 46)

pensive smash creating a vacuum, so tours generally sold more consistently, keeping tour sound providers on the national and regional levels busy.

Artists' growing emphasis on touring isn't too surprising. As the recording industry continues its slide, many music releases are now viewed as calling cards rather than money-making products themselves, released or given away with the expectation that they will fuel listeners' interest in seeing an act live, spending money on tickets, merchandise and so forth.

The catch with this emerging music business model is that, as one national sound company executive put it, speaking on condition of anonymity, "they aren't minting new superstars anymore. There will always be pop acts that can play arenas and bring in lots of money in the short term, but the support isn't there to create major career artists that can play those places, too. It's very short-sighted."

More than that, it's worrisome for the larger national audio companies that have spent years building their businesses on long-term relationships with artists and their teams, having

also invested in the extensive gear to support those acts' tours. As has been the case for decades, most of the top-grossing tours are still Baby Boomer favorites, and as they eventually leave life on the road in the next 10 years, it's questionable if there will be many younger artists to fill their shoes—or in this case, arenas. So while the ro-

cal stacks and racks, has only grown since the height of the recession, when artists and their managements learned to travel light. Similarly, the endless bumper crop of festivals has provided additional opportunities for the regional companies, tackling supplementary stages at the major events or the whole enchilada at smaller

"Some events we used to do, they're too little for us to take on now—we can't afford to do them, because we have good equipment and good guys, and they cost good money."

Manny Martinez

bust 2013 summer tour season has been good to the national audio providers, many of them see clouds on the horizon.

All of the things that have national-level sound providers concerned, however, have a far rosier glow for regional audio companies. The number of theater-level tours that are only carrying control gear from national providers, opting to pick up lo-

casts. All of this has kept regional providers busier, but the flipside is that they've needed to invest in increasingly up-to-date inventories to remain competitive.

If it all sounds increasingly positive, there's statistics to back it up. InfoComm's Economic Snapshot Survey, a bi-annual report that the organization kicked off in 2008 when the economy plummeted, regularly

takes the temperature of the AV industry, including rental and staging companies, measuring not only their levels of recent performance but also gauging how they expect to do in the near future as well.

The latest edition, which came out in June, found the rental and staging market feeling pretty good about the state of things and certainly optimistic about the future. Gauging their previous six months' business performance on a 100-point scale with endpoints of "bankruptcy" and "record growth and profits," rental and staging companies gave themselves an average of 70.3, but placed the second half of 2013 as 74.3. Similarly, 66.5 percent of the rental and staging companies that were queried rated their previous six months overall as "strong" or "good," while 72.9 percent expected the next six months to fit into those categories.

Perhaps the only drawback to the prevailing upbeat mood and the work that's fueling it, is that newly bolstered regional providers may have to figure out where to go from here. Manny Martinez, general manager at AVS Production Group (Bronx, NY), noted that after investing in new equipment in recent years and taking on national tours with the likes

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of Marc Anthony, the company's client base is changing: "Some events we used to do, they're too little for us to take on now—we can't afford to do them, because we have good equipment and good guys, and they cost good money." The next step for AVS then, isn't road-related. Having poured profits into taking over the entire building the company is based in, effectively doubling its size and adding a loading dock, AVS is now opening a soundstage large enough for a 36x24-foot stage and extensive trusses, taking its newfound space as an opportunity to diversify.

One aspect of the live sound landscape that's benefitted audio providers large and small has been the rapid ascent of the music festival in North America. While the major U.S. festivals were few and far between just 10 years ago, today there's upwards of 270 festivals in the United States, according to the Associated Press, with more popping up every month. They've proven an economic win-win for all involved, too—audiences get more bang (or bands) for their buck; production vendors get more work; and communities willing to host the events see a serious return on investment. Case in point: A 2011 report studying the economic impact of San Francisco's Outside Lands festival found the event contributed more than \$60 million annually to the local economy, while also creating the equivalent of 683 full-time positions in the area.

While few festivals have the profile of Outside Lands, the results are still indicative of the format's success, and why, with the number of touring arena and stadium acts slowly dwindling, national audio providers are increasing the number of festivals they handle. Rat Sound (Camarillo, CA) has been the longtime touring audio provider for acts like Red Hot Chili Peppers and Blink-182, but it also tackles the Coachella and Stagecoach festivals in Indio, CA every year. Thunder Audio (Livonia, MI) may tour with Metallica and Steely Dan, but it also provided sound for different stages at seven different fests this year, including Bonnaroo, Electric Forest Rothbury, Lollapalooza and others. Eighth Day Sound (Highland Heights, OH) is on road with Taylor Swift, Jay-Z and others, but it also handles a substantial portion of Bonnaroo, as well as upstart festivals like Hangout Fest (Gulf Shore, AL) and Lock'n Fest in Arrington, VA. The list goes on.

Festivals have also created a foothold for a new national touring sound provider: VER Tour Sound. Its parent company—Video Equipment Rentals—is well established in the touring world, having made its name renting video walls, but the turn of the year saw it create the new touring sound

company from the ground up—a sign of a recovering economy if there ever was one. Soon after, the parent company also purchased the inventory and some accounts of a bankrupt lighting provider, thus between sound, video and lights, expanding itself into a one-stop shop for productions.

Since getting its first tour out the door in January, VER Tour Sound has hit the road with the likes of Josh Groban, Brian Wilson/Jeff Beck, and OneRepublic, but along the way, fes-

tivals have become a key part of the audio vendor's game plan.

"We're mostly a touring company," said project manager Mike Pirich, "but the festivals give us access to developing bands. Headlining bands have established relationships elsewhere, but there's a whole generation of acts that are just hitting that level, and they're playing these festivals." So far, VER Tour Sound has worked on Essence Fest (New Orleans), Music Midtown (Atlanta,

GA) and three stages at the EDM-focused Tomorrowworld (Chattahoochee Hills, GA). "Next, we have the Life is Beautiful Festival in Las Vegas at the end of October," said Pirich, "with a lot of interesting bands that are just skyrocketing. It's a great thing when acts are suddenly taking off as they have this year—to me, it shows the music industry is getting healthy when it allows room for that. It's an exciting time to be in music!"

And the live sound business.

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ACT / STATISTICS	CREW	EQUIPMENT
1 BRUNO MARS CLAIR	Derek Brener (be); James Berry (bme); Erik Rodstol (me/mtech); Jeff Hargrove (cc/se); Mike Gamble, Austin Dudley (techs)	HC: DiGiCo SD7 with SD Racks; MC: DiGiCo SD7 with SD and Mini Racks; HS: Clair i-5, BT 218, i-micro; MS: Clair BT 218, CM-22, BT 118; IEM: Sennheiser SK 2000, AC 3200 combiner; Clair antenna combiner, Helicals; HA: Lab.gruppen PLM 20000Q; MA: Lab.gruppen PLM 20000Q; HARDWIRED MICS: Earthworks KP1, SR30, SR 40, DP30/C; Beyer M88, Opus 88; Shure SM 57, Beta 57a, Beta 91; Sennheiser e 945, e 602, MKH 416; Heil PR 30; Radial JDI; Audio-Technica ATM25; WIRELESS MICS: Sennheiser SK 2000; FOH EQUIPMENT: Waves Mercury; MONITOR EQUIPMENT: Waves Mercury
2 PHISH CLAIR	Garry Brown (he); Mark "Bruno" Bradley (me); Rich Schoenadel (cc/se); Tim Shaner (mse), Kevin Leas, Matt Patterson (tech)	HC: Midas XL4, Pro9; MC: Yamaha PM5D; HS: Clair i-5D, Clair i-5, Clair BT-218, Clair i-3; MS: Clair MD-18, 12AM; HA: Clair StakRak with Lab.gruppen PLM; MA: Clair StakRak with Lab.gruppen PLM; MICS: Royer SF-24, R-121; Telefunken M80; Earthworks DP30/C; Neumann KM 184; Radial J48 DI; Shure; Sennheiser; FOH EQUIPMENT: SPL Transient Designer 4; Crane Song HEDD 192; GML 8200, dbx 160 dual, 162; TubeTech SMC-2B; Bricasti M7; Lexicon PCM 91, 90; Drawmer DS-201, DS-404
3 THE DAVE MATTHEWS BAND PROMEDIA/ULTRASOUND	Jeff Thomas (be); Ian Kuhn (me); Lonnie Quinn (ame); Joe Lawlor (re); Tom Lyon (s tech), Greg Botimer (m tech), Ryan Cornelius (tech)	HC: Avid Venue Profile; MC: Avid Venue Profile, SC-48; HS: Meyer Sound Leo, Milo, Mica, LFC-1100, HP-700, MSL-4, CQ-2, UPJ-1P; MS: Meyer Sound MJF-212A, Fonzy Foot Wedge, Clark Synthesis TST; IEM: Sensaphonics 3D, 2XS; Shure PSM 1000; MA: Crest 7001; Lab.gruppen fP2400; MICS: Neumann; Sennheiser; AKG; Shure; B&K; DPA; Crown; Electro-Voice; Audio-Technica; Earthworks; FOH EQUIPMENT: Meyer Sound Galileo; Metric Halo Mobile i/o 2882; Avid Pro Tools 10 HD; Tascam CD Player; Apple Mac Pro; Rational Acoustics Smaart 7.3 MONITOR EQUIPMENT: Apple Mac Pro; Avid Pro Tools 10 HD; PWS GX-8, Helical RHCP; X-keys XK-16; WinRadio WR-G30Se
4 TAYLOR SWIFT EIGHTH DAY SOUND	Edgardo Vertanessian (he); David Payne (be); Jordan Kolenc, Scott Wasilk (me); Bill Flugan (cc); Chris Bellamy, Casey Stewart, Nathan Fenchak, Dan Bluhm (tech)	HC: DiGiCo SD7; MC: (2) DiGiCo SD7; HS: c&b Audiotechnik J8, J12, V8, J Infra, J Sub; Q1; IEM: Shure; HA: d&b Audiotechnik; HARDWIRED MICS: Shure, Beyer; WIRELESS MICS: Sennheiser; FOH EQUIPMENT: Neve Portico II; Waves: SPL Transient Designer; MONITOR EQUIPMENT: Waves: SPL Transient Designer; Empirical Labs; Summit Audio
5 KENNY CHESNEY MORRIS LIGHT AND SOUND INC.	John Mills (cc/se); Chris Rabold (be); Bryan Baxley (bme); Phill Robinson (me-Chesney); Justin Meeks, Phil Spina, Kyle Fletcher, Tanner Freese, Preston Grey (techs); Jamison Beck (patch)	HC: Midas Pro9; MC: (2) Midas Pro9; HS: 100+ Nexo STM; IEM: Shure PSM 1000 (Chesney), Sennheiser (band); HA: Nexo NUAR Universal Amp Racks; HARDWIRED MICS: Heil; Shure SM57, Beta52, SM58; Sennheiser; Audio-Technica; Radial JD6, JDI, Bassbone; WIRELESS MICS: Shure Axiom with KSM9HS capsule
6 MARC ANTHONY AVS PRODUCTION GROUP	Jose Rivera (be); Eric Ramey, Mikey Jimenez (me); Jimmy Ibanez, John Kendrick (se); Michael Kacunel (m tech); Michael Bollella (patch tech)	HC: Avid Venue Profile (96-ch.); MC: Yamaha PM1D (96-ch.); HS: (56) JBL VerTec 4889, (24) VerTec 4880, (10) VerTec 4887A; MS: (8) Clair 12AM; (10) JBL VerTec 4888, (4) VerTec 4881ADP; IEM: Shure P6HW; Sennheiser EW300 IEM G2; HA: Crown Audio I-Tech 12000 HD; MA: Crown Audio; HARDWIRED MICS: Shure; Sennheiser; Audix; WIRELESS MICS: Sennheiser; FOH EQUIPMENT: Waves Live Bundle V8; SSL; CLA; MONITOR EQUIPMENT: Klark-Teknik DN360; TC Electronic M5000, M2000
7 BRAD PAISLEY SOUND IMAGE	Kevin Freeman (be); Mark Gould (me); Greg Hancock (cc); Brendan Hines (se); Scott Ferguson (tech)	HC: Midas Heritage 2000; MC: Avid Venue D-Show; HS: (44) JBL VTX-V25, (16) VTX-S28, Sound Image Powerline underhangs/frontfill; MS: Sound Image PD 15, JBL VerTec VT4880; IEM: Shure PSM 900; Sennheiser G2 IEM; Westone ear pieces; HA: Crown Audio I-Tech 12000 HD; MA: Crown Audio I-Tech 12000 HD; HARDWIRED MICS: Shure Beta 58A, SM57, SM91, KSM313/NE; Sennheiser e604; WIRELESS MICS: Shure UHF-R Beta58A; FOH EQUIPMENT: Bricasti M7; Yamaha SPX2000, SPX990; Eventide Eclipse; ADL Tube Compressor; dbx 160SL; MONITOR EQUIPMENT: Waves V8; SSL Channel; McDSP Channel G
8 RASCAL FLATTS SOUND IMAGE	Jon Loeser (he); Stuart Delk (me); Jeremy Overall (cc/se); Steve Berry, Ashley Corr, Alex Moore (techs)	HC: Studer Vista 5; MC: Studer Vista 5; HS: JBL (60) VTX-V25 (32) VTX-S28; Sound Image (6) Wideline; MS: JBL VerTec (6) VT4889, (2) 4880; IEM: Sennheiser G2; Shure PSM 1000; HA: Crown I-Tech 12000HD; MA: Crown I-Tech 12000HD; HARDWIRED MICS: Shure; WIRELESS MICS: Shure UR4D with 58 caps; AKG 520 headset mics; FOH EQUIPMENT: TC Electronic 6000; Yamaha SPX2000; Waves Multitrack; Manley ELOP; Dolby Lake Processor; Samplitude Multitrack; Metric Halo LIO-8, Spectrafoo; JBL Performance Manager; MONITOR EQUIPMENT: TC Electronic 4000; Yamaha SPX2000, (2) Pro Wireless Combiner.
9 BLAKE SHELTON CLAIR	Jeff "Pig" Parsons (he); Brad Baisley (me); Tim Holder (cc/se); Jared Lawrie (mse), James Higgins (tech), Art Rich (pm)	HC: Avid Venue Profile (96 Ch.); MC: Avid Venue Profile (96 Ch.); HS: Clair i-5, i-5b, BT-218, i-dl, i-micro; MS: Clair SRM; IEM: Sennheiser G3; JH Audio JH-13, JH-16; Aurisonics; HA: Lab.gruppen PLM 20000Q; MA: Crown; HARDWIRED MICS: Sennheiser e-901, e-902, e904, e905, e906, e614, e602, e914, e935, 421; WIRELESS MICS: Sennheiser em2050 receivers with SKM2000XT, e535 capsule; FOH EQUIPMENT: Avid VenuePack 3; Rane Serrato; MONITOR EQUIPMENT: Avid VenuePack 3; Crane Song Phoenix; McDSP MC2000; Flux EQ; Radial 500 Series PowerStrip, PowerPre, Q4
10 MICHAEL BUBLE SOLOTECH	Craig Doubet (he); Matt Napier (me); Louis-Philippe Maziade (cc/se); Chuck Deziel, Philippe Pigeon (ae), Marc-Olivier Magnan (tech)	HC: Avid Venue Profile; MC: DiGiCo SD7; HS: Meyer Sound (32) Leo, (24) Mica, (16) LFC1000, (6) 700-HP, (12) M'elodie, (6) JM-1P, Galileo 616, Calisto; MS: Meyer Sound (10) MJF 212; IEM: Sennheiser 2000 series, G2, P6HW; HARDWIRED MICS: Neumann KMS104m KM 184; Shure KSM32, Beta 52, Beta 58; Sennheiser e 901; Audix i-5; DPA 4021, 4099; Schertler; WIRELESS MICS: Sennheiser SKM 5200, SKM 2000, SK 5212 with DPA 4099; FOH EQUIPMENT: BSS DPR-901 II; Lexicon 480L; Lexicon PCM92; Meyer Sound SIM-3; MONITOR EQUIPMENT: Aviom A-16R, A-16D PRO, AN-16, A-16II; WinRadio scanner

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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~ **Jon Garber** - FOH
Rascal Flatts, Brad Paisley.

"The JDX captures my sound with previously unobtainable control and clarity, offering our soundman a direct injection of sonic rage!"

~ **Kerry King**
Guitarist - Slayer.

"The JDX is nothing short of revolutionary! I can't believe the clarity and dynamics, yet it still retains the grind of my bass amp. It breathes!"

~ **Danny Miranda**
Bassist - Queen, Blue
Oyster Cult, Meat Loaf.

"The Radial JDX captures the distortion from the bass amp without any loss of low end. And with such a loud band, it also helps eliminate spill."

~ **Jon Burton** - FOH
The Prodigy, Gomez,
Bjork, Sheryl Crow.

"Folks don't realize how hard it is to make multiple guitar channels live happily together. With a JDX, mic placement is no longer an issue."

~ **Bradley Johnson** - FOH
Aerosmith, Whitesnake.

"The JDX gives character without the worries of bleed and feedback. I was so surprised how close it sounded to a SM57, I had to double-check."

~ **Jim Warren** - FOH
Radiohead, Arcade Fire,
Nine Inch Nails.

"I was looking to make the bass 'poke' through in my mix so I tried the JDX. It's a great alternative to mic'ing a dirty cab. I've been using it ever since."

~ **Russ Giroux** - FOH
Chickenfoot.

"The Radial JDX eliminates bleed and potential feedback while producing a familiar sound. The day to day consistency lets me bring the faders up with confidence."

~ **Kenneth H. Williams**
FOH - Erykah Badu.

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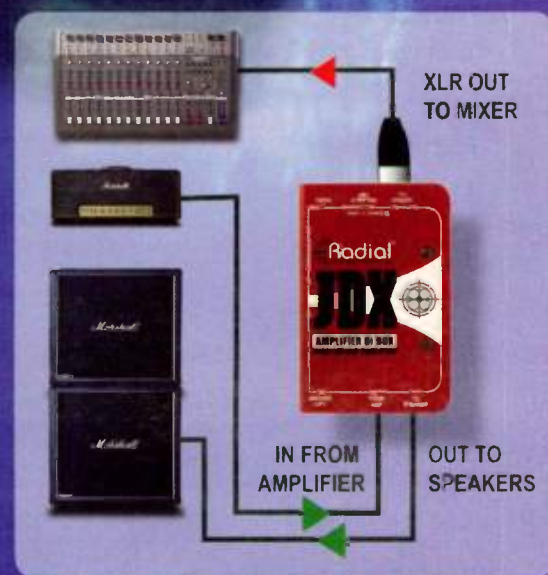
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~ Eddie Mapp

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ACT	SOUND CO	VENUE	CREW	EQUIPMENT
2013 Hangout Music Festival	CROSSROADS AUDIO Dallas, TX	CHEVROLET STAGE AND LETTING GO STAGE Gulf Shores, AL	Chris Williams (he), Dave Bell (he), "Moose" Vanlerberghe (me), Billie Larmour (me), Ed Spoto (se), Philip "Opie" Odum (ae), James Magruder (tech)	HC: Avid Venue Profile, Mix Rack; MC: Avid Venue Profile, Mix Rack; HS: Meyer Milo, Mica, Mina, UPQ-1P, UPJ- 1P, 700-HP, 600-HP; MS: JBL VP7212MDP, VRX915M, Sennheiser G3 IEM; MA: Meyer; MA: dbx, QSC, Crown
Clear Mountain View Music Festival	DB SOUND OF CHARLOTTE Charlotte, NC	ELLIOT FAMILY FARMS Polkville, NC	Matt Barker (he), Craig Bess (me), Dave Barker (se), Wes Russell (tech), Matt Yardley (tech)	HC: Yamaha M7CL; MC: Yamaha M7CL; HS: VTC EL210, Danley TH115; MS: JBL SRX712M; HA: QSC; MA: QSC
Dan Stevens, Easy Baby, Joe Bluzz Review, Tom Sanders	IMIJ PRODUCTIONS Berlin, CT	BERLIN FAIR BLUES PAVILION Berlin, CT	Jimi Marturano (he), Tim "Mr. Big" Marturano	HC: Soundcraft GB4; MC: Allen & Heath Mix Wizard; HS: FBT Maxx 6A, Verve; MS: FBT Maxx 4A
El Monstro—A Tribute to Pink Floyd	IRONMAN SOUND St. Louis, MO	VERIZON AMPHITHEATER St. Louis, MO	John Nolan (he), Rusty Shaw (be), Tim Kresco (be), Ian Goodman (me), Josh Limpert (bme), Eric Holhouser (bme), Bob Horner (se), Nate Golomski (tech), Kevin Hayden (tech)	HC: Midas Heritage 3000; MC: Avid Venue SC48; HS: Martin Audio W8LC, W8LM, WSX; MS: Martin Audio WS218X, WS18X; HA: Lab.gruppen PLM; MA: Crown MA
Highlands Festival at Waterloo Village	SKYLANDS PROFESSIONAL AUDIO LLC Blairtown, NJ	WATERLOO VILLAGE Stanhope, NJ	Mark Clifford (he), Alison Goessling (me), Marc McCarthy (se), Ian McCarthy (ae), James Bellando (tech)	HC: Allen & Heath iLive-T112, iDR-48; MC: Allen & Heath GLD-80; HS: EAW KF730, SB730; MS: EAW LA212; HA: QSC PL380; MA: QSC PLX3602
Hopscotch IV Festival	RMB AUDIO Raleigh, NC	VARIOUS VENUES Raleigh, NC	Cooper Cannady (he), Wayne Sowder (he), Matt Johnson (he), Rick Null (he), Robert Weddings (me), Thomas Dameron (me), Roger Dennis (se), Gaither Hawkins (tech), David Hahn (tech), Dave Glekas (tech), Dion McCreary (tech)	HC: Avid Venue Profile, Yamaha M7CL 48, Soundcraft Vienna, Behringer X32; MC: Avid Venue Profile, Soundcraft SM20; HS: Martin Audio W8LM, WS218X, W8LMD, W8T, W8S; MS: Martin Audio LEI 200, LE700, WS218X, WT3, WS18X; HA: Lab.gruppen, Chevin Research; MA: Lab.gruppen, Chevin Research
Hot Tuna	BOULEVARD PRO Ridgefield Park, NJ	PRIVATE HOME Croton on Hudson, NY	Anthony Cioffi (he), Larry Sharkey (me), Vernon Perrone (se), Daryl Moore (se)	HC: Yamaha CL5; MC: Yamaha CL5; HS: L-Acoustics Arcs, SB18, 108P; MS: L-Acoustics 112P, SB15P; HA: L-Acoustics LA8; MA: L-Acoustics self-powered
Kenny James Miller, Jacob Jones, Mac Arnold, others	SEMIPRO AUDIO Bozeman, MT	MAGIC CITY BLUES FESTIVAL Billings, MT	Rich Robiscoe (he)	HC: Yamaha LS9-32; MC: Yamaha LS9-32; HS: Meyer CQ-2, UPA-1P, 650-P, Galileo 616; MS: Meyer UM-1P, MJF- 212, UM-100P
Mann Music Center Summer Concert Series	DBS AUDIO SYSTEMS, INC. Coatesville, PA	MANN MUSIC CENTER Philadelphia, PA	Bob McDemara (he), Michael Shoulson (me), David Brotman (se), Barbara Adams (ae)	HC: Midas Pro6, Avid Venue Profile; MC: Midas Pro6, Avid Venue Profile; HS: Meyer Milo, 700-HP, UPQ-1P, UPJ- 1P; MS: Meyer MJF-212, USM-100P, UM-1P, MSL-4, 650-P, 600-HP, 500-HP, UPA-1P, CQ-2; HA: Meyer; MA: Meyer
RedBull Sound Select Stage with Electric Guest, Hands and Strange Names	PAT HOFFMAN AV/LATEST CRAZE PRODUCTIONS Phoenix, AZ	O'MALLEY'S Flagstaff, AZ	Pat Hoffman (he, se), Rob Peterson (be), Jason Charles (tech), Akoni (tech)	HC: PreSonus Studio Live; HS: JBL VerTec VT4886, VT4880; MS: JBL VP7212; HA: Crown VRack
REO Speedwagon	LOGIC SYSTEMS St. Louis, MO	ST. LOUIS CONVENTION CENTER St. Louis, MO	Ziggy Stull (he), Neil Schaefer (be), Michael McCuddy (se)	HC: Avid Venue Profile; MC: Yamaha PM5D; HS: Nexo Geo T; HA: Camco Vortex 6
Rusty Rierson and Forever Young, Bucky Fowler Band, Cherokee Maidens, Wildwood Band	ULTRA SOUND Winfield, KS	149TH OLD SETTLERS CITY PARK Mulvane, KS	Harry Derr (he, se), Shirley Allison (tech, me)	HC: Allen & Heath Zed-436; HS: Peavey QW2, SP1G, PV 118 sub; MS: Peavey SP 15M; HA: Behringer EP1500, EP2500; MA: Behringer, Samson
Southern Culture on the Skids	SOUNDWIZARD PRODUCTIONS Hayward, CA	CROWNE PLAZA San Diego, CA	Bob Urtz (he), Travis Munn (me), Nick Proctor (tech)	HC: Yamaha M7CL; MC: Yamaha LS9-32; HS: Electro-Voice QRX212, 218S; MS: JBL SRX712; HA: QSC PL380, PLX 3602; MA: QSC PLX 3402
Survivor, Happy Together Tour, Thompson Square, Red Hot Chili Peppers	CONCERT SOUND & LIGHTING Acton, MA	WOODSTOCK FAIR Woodstock, CT	Dave James (he), Kevin Pacheco (me), Eric McElaney (se), Ron Hausfield (be), Damon Dougherty (be), Christian Eastery (be), Derek Vogt (tech)	HC: Yamaha PM5D-RH; MC: Yamaha PM5D-RH; HS: Electro-Voice XLC DVX, Turbosound TSW-218; MS: CS&L 2122; HA: Electro-Voice P3000; MA: QSC 1802
Taste of Madison (Three Stages)	INTELLASOUND PRODUCTIONS Verona, WI	DOWNTOWN MADISON Madison, WI	Tim Woodworth (he, se), Bryan Schalburg (he), Aaron Kippley (he)	HC: Midas PRO2, Avid Venue Profile, Yamaha M7CL; MC: Avid Venue SC48, Yamaha PM5D-RH, Midas XL 250; HS: Electro-Voice X-Line, XLC, Xsub; MS: Electro-Voice Xw15, Turbosound TFM-300; HA: Electro-Voice TG-7

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

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

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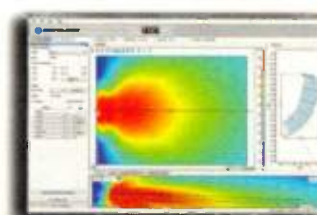
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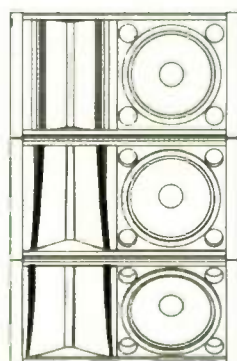
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Steve Johnson

Community Professional Loudspeakers has named **Steve Johnson** as its CEO. In his new role, Johnson is tasked with overseeing the company's overall business and sales strategies. Johnson joins Community from Bosch where he held the position of Global Brand Manager and was responsible for brand management of Electro-Voice, RTS, Telex and Dynacord audio products worldwide. Johnson's previous roles have also included VP and brand management positions with Harman Music Group and Shure. "I am delighted to join Community at this important time in its history," said Johnson. "The company is well-respected worldwide and has an impressive line-up of new products. Community is poised for strong growth and I look forward to leading the company into the future."



Amanda Divine

Harman Professional has appointed **Amanda Divine** to the position of associate director, Sales Information/ Systems. In her new role, Divine will be responsible for the development, implementation and retention of sales information and the systems used to operate the business, overseeing the sales organization's quality and business improvement efforts. She will report to Jaime Albors, senior director, Global Sales Operations, Harman Professional. Divine began her career in January 1999, when she joined Crown Audio as a Sales Agent. Since then, Divine has held numerous positions with Crown, including team leader of Sales Administration and Manager of Sales Support Administration. For the past three years, Divine has served as manager of Sales Operations for Harman Professional.

Core Brands, a subsidiary of Nortek, Inc., has appointed **Joe Roberts** to the position of VP of Products and Marketing. He brings nearly 20 years

of experience in building consumer technology products, marketing across global channels and managing a range of business disciplines. Prior to his position at Core Brands, Mr. Roberts held executive level, general management and senior marketing positions at companies including The Learning Company, Broderbund, Corel, eLanguage, and others.



Rusty Waite

Loudspeaker manufacturer Eastern Acoustic Works (EAW) has appointed 20-year audio industry veteran **Rusty Waite** to vice president of Sales, leading the EAW sales network from the company's design center in Whitinsville, MA. "Throughout my 25 years in the industry, I've looked up to the EAW brand for its phenomenal sound and reliability," commented Waite. "But as I got closer, I was flat-out blown away by the newer lines such as Anya and the QX series. And coupled with the fact that the majority of EAW speakers are once again manufactured in the US, our momentum is catching on both domestically and internationally, and I cannot wait to see what we as a team do next."



Carlos Vargas

Loud Technologies Inc. recently announced that **Carlos Vargas** has joined the company as its new director of Latin American Sales for the Ampex, EAW and Mackie brands. In his role, Vargas will help provide distributors with region-wide support through brand support teams to help build their markets and market share. "Carlos will work with our distributors to create and implement plans to bring EAW's full product line and factory support to customers throughout Latin America," added Rusty Waite, EAW VP of Sales. "With the full support of the entire EAW team, our partners will be perfectly positioned to further both their technical and market leadership positions."

soundREPS

■ QSC Audio Products, LLC, has appointed Meyer Marketing as its representative firm in Florida. "Meyer Marketing's outstanding technical knowledge, vertical market experience, as well as a reputation for integrity, professionalism and outstanding customer service will be a great factor in contributing to the growth and success of our global brand," commented Perry Celia, QSC Director of North American Sales.

60SECONDS



T.J. SMITH

*Harman Professional
Signal Processing
Business Unit*

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

A: My new position is General Manager of Harman Professional's Signal Processing Business Unit. This essentially means that I oversee day-to-day business as well as strategic direction pertaining to the BSS, dbx, Lexicon, and DigiTech brands. In addition, I continue to oversee our China and India engineering operations at a strategic level.

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

A: I've had the privilege of serving in many different roles at Harman. I started out with Harman as an amplifier engineer at Crown over 13 years ago. From there, I took an assignment in China to setup the Shenzhen Design Center. These experiences taught me how to deploy a diverse and geographically disperse engineering team to execute on new product developments, as well as how to successfully work with a Contract Manufacturing base. With the success of the Shenzhen Design Center and the emergence of China as a key market for Harman, my assignment grew over four years into managing all of Harman Professional's business activities in China. I was quickly thrust into a marketing and sales management role. Fortunately, our distribution structure in China with ACE is top notch and I was able to focus on fine-tuning and learning how to manage sales. These experiences have put me in a unique place to support the growth of our Signal Processing brands (BSS, dbx, Lexicon and DigiTech) through new product development throughout the world. My international experience has given me a unique view of our sales channels and how we can better serve our customers.

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

A: You are going to see these four brands (BSS, dbx, Lexicon and DigiTech) pivot hard toward our customers. We are going to dig in and understand how we can help our customers grow their business as individual brands and as a component of Harman's portfolio. This is especially important in the installation market, where our customers have made significant infrastructure and training investments in Harman. We'll be providing new tools, new products and higher levels of support going forward.

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

A: Short term, we are all about new products. Many of our brands have not seen a new product in far too long. That is about to change in a big way. Longer-term, I would like to see this business unit strengthen its installation vertical market focus and support of all Harman brands in this area. Signal Processing serves many vertical markets, but we need to improve our organizational discipline and execution in installation.

Q: What is the greatest challenge that you face?

A: The Professional Audio Signal Processing market is crowded and seems to see new entrants every day. Many of these competitors are formidable. I think our biggest challenge is keeping our eyes on the customer and off the rearview mirror.



Tim Troast

Middle Atlantic has named **Tim Troast** as director of Physical Infrastructure Products, where he will oversee the development of Middle Atlantic rack and enclosure products and related options, while working closely with product managers for power and thermal products.

Troast brings experience in product marketing and development to Middle Atlantic. For 13 years, he worked at Pitney Bowes, most recently as director, Core Product Marketing.

D&M Pro has appointed **Mark Perrins** to the role of president, and **David**



David Morbey

David Morbey to global product marketing manager. Perrins has served as general manager of D&M Pro since 2005, and his promotion is a result of his leadership. In his new position, he will continue to expand the company's role in the global installation market.

Morbey previously worked as the European product marketing manager, then global product marketing manager for D&M. He joined Denon UK Limited in 1997 before moving to D&M Pro in 2005, and brings with him extensive knowledge of D&M Pro's business.

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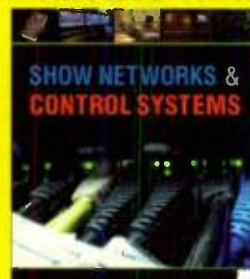
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Back To the Future

JOSH THOMAS, GENERAL
MANAGER, RUPERT NEVE DESIGNS

BY KELLEIGH WELCH

When relating how he got into the audio business, Josh Thomas said he's always been interested in recording. That stems back to his time as a musician, playing in a few bands and working at an independent record store, but he pinpoints his first job in the pro audio industry as being at AV installer ICB Audio in Cincinnati. In 1995, he joined Rupert Neve's AMEK family, serving as NA Sales Manager, Studio Products until Neve decided to start Rupert Neve Designs, Inc. in 2005.

Neve himself has been designing professional recording equipment for nearly 60 years, first founding the high-end recording console company, Neve, in the 1960s, before later selling it. Moving forward, Neve designed equipment for many other companies, including AMEK, Taylor Guitars and Legendary Audio, before starting Rupert Neve Designs, where he hired Thomas as Director of Sales and Strategic Alliances in 2005.

"When an 82-years young Rupert Neve calls and asks if you want to join up with him to start a new company to make great audio gear, it becomes pretty attractive pretty quickly," Thomas said. "I had known Rupert for over 20 years through AMEK, and we felt that there was still relevant design work to be done and offered to the recording community."

for the majority of sales of the 5088 console, one of the company's signature products.

"The 5088 Mixing Console, in my mind, is one of the single most important products in the pantheon of Rupert's designs, and its high voltage technology has formed the basis for many of the products in the range," Thomas said.

The main office of Rupert Neve Designs, Inc. is based in Wimberly, TX, and consists of only a dozen employees. "We are a design-based company, with Rupert Neve heading up that department, with a team of four others that work under him. We also do all of the 5088 manufacturing and module testing on site. There is also a small team that looks after order administration," Thomas explained. Two remote employees also handle

"We hope that folks will still be cherishing our gear decades from now. Making the absolute best products that we can and staying true to our roots is our only path forward."

Josh Thomas

By 2011, Thomas had been appointed to his current position as General Manager, working with a small team of designers to bring new and innovative recording gear to the industry.

"Like most small companies, I handle everything from managerial to janitorial work," Thomas explained. "I manage 35 international distributors, and about the same number of domestic dealers here in the United States. This keeps me on the road about a quarter of the year at trade shows, events, studio visits and product training."

Thomas also works closely with Neve and the Research and Development department, and is responsible

marketing and sales for the company, and another employee offers on-site training for retailers and end users.

As General Manager, Thomas said he does face some challenges, especially in recent years with the state of the economy. "With any new, privately held, somewhat boot-strapped business, the most challenging aspects involve managing the growth of the company and the product line through some fairly tough economic times," he said. "Balancing a design team's overactive imagination—at any given time, there are about a dozen new products in development—with the logistics of launching products in an ever-changing industry is always a chal-



Josh Thomas, General Manager, Rupert Neve Designs

lenge. We're really pleased with how the company has matured, though."

Even with those challenges, Thomas emphasized that it's the original designs that Neve produces for the pro audio industry that makes Rupert Neve Designs, Inc. stand out.

"Every one of our products includes custom transformers designed by Rupert and made exclusively for our products; this is at the heart of our designs," he said. "We have an amazing team of engineers here, and we have set up a series of talks and lectures that Rupert holds on a regular basis to make sure that his design philosophy and standards are used and implemented in everything that we make now and into the future. This is critical to everything that we do."

Ironically, Thomas said the company's main source of competition comes from the products that Neve designed and manufactured four decades ago. "This is a fairly unique challenge in the industry," Thomas explained. "We believe that we have answered this challenge well; we're very proud of the product that we're turning out from the little village of Wimberly, and we hope that folks will still be cherishing our gear decades from now. Making the absolute best products that we can and staying true to our roots is our only path forward."

Since its creation, Rupert Neve Designs has held a steady place in the U.S. and European markets, and in recent years, has worked on expanding its position in the South American and Asian markets. Looking to the future of the company, Thomas said it is looking to develop products that can benefit the live sound

market. "We have found that many are adopting our products in critical live arenas, and we have a number of product ideas that take this a step further. Additionally, there have been some great advances in digital converter technology over the last three to five years, and we are investigating the best ways that we can implement some of those advances into forthcoming products," Thomas said.

He also noted that the company will continue to develop strategic alliances with companies to create designs offered outside the scope of the Rupert Neve Designs product line. "Yamaha was the first company with whom we partnered, and they've included emulations of our EQ and Dynamics designs in their CL Series consoles," Thomas said. "There is another company that we've been working with for the last year in another area entirely, and they are very close to launching a product line featuring transformers of our design. Mum's the word on that for a little while longer though."

Rupert Neve Designs
www.rupertneve.com



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Webinar

(continued from page 12)

can work with the ESA to create safer live events.”

“The time for discussion is over and the time to take action is at hand,” said Scott Carroll, Executive Vice President & Program Director of Take1 Insurance. “For years, we have emphasized the need for live event producers to take the time to prepare for the unimaginable, and now, thanks to the leadership position taken by Jim Digby and the Event Safety Alliance, the industry can utilize the ESA’s “Event Safety Guide” to prepare complete emergency action plans that include having the right insurance coverage in place.”

A week after the Event Safety webinar, the Event Safety Alliance will take its message of “be prepared” to LDI 2013 (November 22–24, 2013 in Las Vegas, Nevada) where it will host a presentation entitled “The Event Safety Guide: The Future of Safe, Responsible Show Production” on November 23, 2013 from 11 a.m. to 12:30 p.m. at the Las Vegas Convention Center. At 3:30 p.m. the same day, the ESA will host a 90-minute roundtable discussion entitled “You Are The ESA” at the Las Vegas Convention Center.

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www.take1insurance.com

Event Safety Alliance

www.eventsafetyalliance.org

Airshow

(continued from page 5)

Dominick Maita, who joined the Boulder team after a stint at Sterling Sound, and Randy LeRoy in Takoma Park, who moved from Final Stage Mastering in Nashville. Mixers Jon Gold and James Tuttle in Boulder are fixtures on the mountain west music scene.

Co-founder Ann Blonston commented on a change that worked in Airshow’s favor: “Decentralization of the music industry means great work is being done everywhere. Being outside the music centers of New York, L.A. and Nashville was considered a disadvantage when we opened in Boulder 16 years ago. Now, we’re all

as close as a high-speed connection.” As an example, Dominick Maita in Boulder masters all music releases for the hit TV show Glee, which are recorded in L.A., mixed in Sweden and released from New York.

Reflecting on Airshow’s longevity, Glasser says, “Over the years, we’ve embraced new technologies that interested us. We were an early user of Sonic Solutions’ NoNoise; we embraced HDCD converters, still among the best available; Airshow was on the forefront of SACD and DSD, which led us into surround mastering; and recently, we’ve installed Plangent Processes analog transfer technology.”

Airshow

airshowmastering.com

AES President

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choose a site for more than one convention at a time,” Wells said. “This year in Rome, we decided to change that by getting the Convention Policy Committee and European regional vice presidents more involved in the process of selecting a locale. Berlin has recently been announced as the destination for 2014—announced later than we’d like and roughly in keeping with past models. But work on the 2015 and 2016 convention locations is underway, and we expect that we’ll announce the 2015 locale well over a year in advance, and with the 2016 site selection, reach a goal of an announcement around two years in advance.”

With lingering troubles in the international economy and changes within pro audio, the AES is not without challenges to address: “Significant may be too soft an adjective to use for the challenges that professional membership organizations, conventions and technology exhibitions face. The professional audio industry as a whole has undergone two decades of technological and business revolution, and we are all trying to keep up and adapt.”

That said, Wells exits his presidency bullish on the Society’s future. “We entered 2013, the 65th year of AES’ history, with a sense of optimism and hope,” he said, “and AES continues to adapt to a changing world with that enthusiasm intact. I look forward to the leadership of Sean Olive as he takes charge for the coming year. Challenges remain, but progress is being made and the Society is moving forward.”

Audio Engineering Society
aes.org

Sanz

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eight Aero 40As per side for out-fills, Convert 15As as front-fills, Aero 12As as center-fills, one Convert 15A on a LX218CA powered subwoofer on each side of the stage for side-fill and Road stage monitors.

At the console was sound engineer Fernando Diaz, who has been with Alejandro Sanz since the 2001 “El alma al aire” world tour. Diaz, who started his career in 1975, has worked with almost all of Spain’s top artists as well as international artists such as Chuck Berry, B.B. King, George Michael, Duran Duran and Sting, to name a few.

Diaz noted, “We had been thinking about trying out the new D.A.S. systems for a while, particularly the

Aero 40As and Aero 50s. We came across D.A.S. equipment in a lot of Latin American countries on the last few international tours, especially with Miguel Bosé and Alejandro Sanz, units that were deployed to handle reinforcement duties (delays, side fill, front fill), but we still needed to work with a top-to-bottom complete system from the brand. What was really important, though, was seeing that this Spanish company had made a name for itself in a tough and competitive market like this in a striking way, which is something that fills me with pride as a Spaniard after over 30 years of experience on the road with “foreign” systems that seemed to be the only ones of quality available.”

For Sanz’ recent La Musica No Se Toca tour, Fluge put a complete D.A.S. system on the last leg of the Spanish tour, and Diaz was happy

with the results: “The Aero 50s remind me of those much-missed compact systems where the punch, warmth and color of certain percussion instruments were rich, with a deep bass, robust and powerfully felt, but at the same time, the relationship between the coherence and flow of the mid and high frequencies are one-of-a-kind: We haven’t come across many systems that require so few significant changes in equalization. Expectations were high for the Aero 40As, deployed as out fill. This is a compact, comfortable, lightweight, powered system with extraordinary sound. Given their role, we weren’t really able to push them to their full potential, but I can assure you that the systems’ efficiency and quality were another pleasant surprise.”

D.A.S.

dasaudio.com

Vintage King

(continued from page 14)

Having been burned by unscrupulous brokers selling them used gear in disrepair, the brothers vowed never to treat their customers that way. “We said, ‘let’s do it differently.’ We would pack the gear, make sure it worked, and if anybody had a problem, they could just return it,” says Andrew Nehra.

“We backed up the gear and warranted it, and gave really good service before it became a buzzword. We just did the right thing. I think people respected us because they knew we weren’t just doing it to make money; we were in the craft of making music.

That’s how we built Vintage King.”

Vintage King now employs about 70 people, including a team of two dozen refurbishing and repairing vintage gear at its Detroit headquarters. Used and vintage sales make up 20 percent of total sales. International sales account for another 20 percent.

The company opened facilities in Los Angeles in mid-2011 and in Nashville in early 2013. There are also sales reps in New York and Chicago, and a Japanese-speaking rep in Detroit.

“Brick-and-mortar is not the essence of our being; it makes sense in the major markets where it supplements the core of what we do—and the core of what we do is located in Detroit,” says Andrew Nehra. “It’s

just that we sell so much gear into those markets, you need those locations to expand the Vintage King experience, really bringing people into the community.”

“As well as treating people as we’d like to be treated, we’ve spent a lot of time educating ourselves and our sales team so that when someone calls, we can be friendly and not be intimidating. Because it was kind of intimidating initially when I used to call some places; they made you feel like you didn’t really know anything,” says Mike Nehra.

“That’s a real big thing to us: Be friendly and let people know that no question is stupid. Ask away, and we’ll do the best to help you out.”

Vintage King Audio
vintageking.com

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Filmic and Riveting

BY JAKUES SONYIEUX

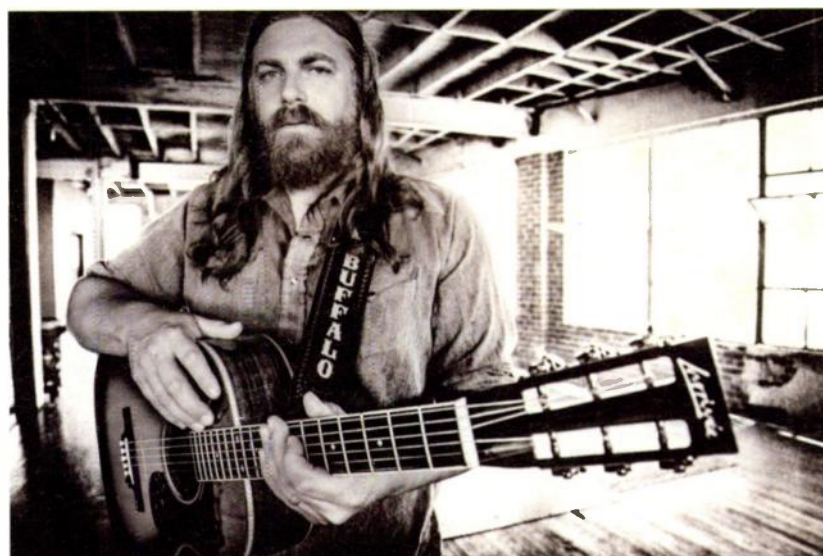
Jake Smith, who records and performs under the moniker The White Buffalo, just released his new album, *Shadows, Greys and Evil Ways*—which immediately debuted at Number One on the iTunes Singer/Songwriter chart. What separates Mr. Smith from his contemporaries is his ability to put engaging songs—which he looks at more as ‘short films’—into a thematic, contextual context. His new album, delivered in his gravelly voice that harkens to other great storytellers like Kris Kristofferson, focuses on a fictitious character, Joey White—a young man who goes to war and returns only to find more violence and struggles in his hometown. The album, recorded at his label’s [Unison Music Group] own studios near Los Angeles, features wide-open space and plenty of dynamics for Mr. Smith to tell his story. *Pro Sound News* spent time with The White Buffalo to take a closer look.

ON WRITING A CONCEPT ALBUM:

I had a bunch of these songs in the well, we went into pre-production and I laid them all down. It didn’t even occur to me that this was going to be a concept album, and I didn’t tell the producers or engineers that this was my goal. I’d always wanted to do one, though—and I took a look at these songs and said to myself, ‘I could arrange these to make a narrative, to make a longer story.’ Essentially I’ve always written songs as stories, so this was just making a lon-

ger story. So I took the compositions that I had—which were just the bones of things—and spent more time arranging them. I filled in the gaps and changed a bunch of the lyrics to make them as seamless as possible.

Other than the guys in the band, I don’t think other people involved in the process were really aware that I was making a narrative. It was definitely different from writing a regular album, and some of it was quite calculated—it had to be. The beginnings of songs were almost always stream-



Jake Smith records and performs as The White Buffalo and just released his new album, *Shadows, Greys and Evil Ways*.

of consciousness, but after that, everything else really needed to fall into place. The story is very focused and there’s not a whole lot of confusion.

ON DYNAMICS AND EMOTION::

In the studio, it is always harder for me to capture dynamics like I can during a live show. It seems like when I am playing live, it is so easy to get really huge, and then just suck it up into zero. On the album, though, it was kind of cool how I was able to change my vocal stylings for the main character. At the beginning, the vocal sounds very tender, then there’s more bravado later, and then he becomes aggressive and disturbed during the darker parts of the album. At the end, his voice almost takes on this crooning quality where he is a little wiser yet still unsure of where his place is in the world or the afterlife.

ON KEEPING IT ALIVE:

This is my second album with the same engineers and producers—we all seem to get each other. We tried to make the record sound as live as possible. It is me, Tommy Andrews on bass guitar and Matt Lynott on drums. For that first four or five days in the studio, we were busy getting drum tones and the drum tracks down. Then we pieced the rest together—I came in and overdubbed the guitars and the bass. Once all these elements were in place, then we start getting other musicians in. Bruce [Witkin], one of the co-producers, plays a lot of stuff; he did a lot of the baritone guitar work and a little bit of keys and bass. He’s a super-talented musician.

ON GUITARS AND STRINGBREAKIN’:

On this album, I used a dreadnought Taylor that is owned by the studio. Some guitars lean towards a low-end or high-end sound, but this one just records very crisp and clean, and covers the whole spectrum. I am a real stringbreaker and I probably

break strings more than anybody. I’ve been recording and performing with the biggest strings you can get and I still break them. To record the guitar, we had a DI and two mics—one of them was a Neumann small condenser just off the neck and the other was a large diaphragm placed in front of the guitar.

ON INSTRUMENT OVERDUBS:

All the strings and piano work happened later in the process. The musicians come in, and we’ll trust them and produce them as they are going along. Other times, these overdubs might be melody lines that Bruce, Ryan [Dorn, engineer] or myself will come up with. As we record and the skeleton starts to take shape, it’s a process of whether something sticks or if it’s too much. We did a lot of violin and baritone guitar, and that worked well. The baritone guitar is almost like a lead instrument, and represented some of the masculine parts of the narrative. The female part [Jolene character] is more or less represented by the tender violin parts. We didn’t really make these conceptual associations until a little bit later, when Bruce and I were going over the parts.

ON REFLECTION:

I don’t think anyone has tackled a narrative like the one I’ve done in quite a while. It’s very real, very honest and a very human story. It’s not this ethereal concept album.



THERE’S MORE ▶ See The White Buffalo’s latest video, “Don’t You Want It,” at prosoundnetwork.com/oct2013.

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