

# News Release

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## TELEX COMMUNICATIONS, INC. A SPONSOR AT 2004 HOT SUMMER JAZZ FESTIVAL IN DOWNTOWN MINNEAPOLIS



*The Mercedes-Benz Main Stage at the 2004 Hot Summer Jazz Festival*

**Minneapolis, MN (June 27<sup>th</sup>, 2004):** The 2004 Hot Summer Jazz Festival took place from Friday June 18<sup>th</sup> through Sunday June 27<sup>th</sup> centered around Peavey Plaza in downtown Minneapolis, Minnesota. This is the fifth and largest Jazz Festival, reflecting both the burgeoning jazz scene in the Twin Cities and the fantastic public response to the quality of prior years' performers. For the second year in a row, Telex Communications, Inc. has been a proud sponsor of the festival, supplying Dynacord®, Electro-Voice®, Klark Teknik® and Midas® sound reinforcement equipment for the various concert stages, clubs and live-broadcast facilities, in conjunction with a number of local sound production companies and professionals.

The ten-day festival featured over 90 acts, performing on both the main outdoor stages and at venues such as the Dakota Jazz club and the Millennium Hotel in Minneapolis, and Dixie's on Grand and the Black Dog Café in St. Paul. Legends Jimmy McGriff, Von Freeman, and the Duke Ellington Orchestra appeared alongside the next generation of jazz innovators, such as Hiromi, the Japanese avant-garde pianist who won the crowd over with her dynamic virtuosity, fusing elements of jazz, rock, funk, and punk into her performance.

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*Neal Wallace at the Midas Verona*

Manning FOH at the Mercedes-Benz Main Stage on Peavey Plaza for Hiromi's performance was Neal Wallace of Hastings, MN-based technical production services company Event Pro ([eventpro@pressenter.com](mailto:eventpro@pressenter.com)). Neal worked FOH using a 32-channel Midas Verona, various Klark Teknik processors and a plethora of EV microphones, all running through a 'plug in and play' Dynacord Cobra compact line array system, featuring a prewired and programmed amplifier rack. EV microphones used on the main stage included the N/D478 (multi-purpose), the RE510 (premium vocal condenser), the N/D468 (drum/instrument), the N/D868 (kickdrum), and the longtime saxophonist's favorite, the RE20 (broadcast/studio). The concert series was broadcast live on Twin Cities jazz station KBEM-FM.

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*Below, L-R: Dynacord M15 monitor, EV RE510 vocal condenser mic, EV SxA360 monitor, EV RE20 sax mic, Cobra stack*



Neil Wallace worked with two combined Cobra-2 systems at last year's festival, and was pleased to report on the performance of this year's rig: "This year we're using Cobra-4 PWH subs in the system, running just one sub at left and right below three Cobra-2 Top boxes. This setup stands out immediately for a couple of reasons. Firstly, the bass response is fantastic, and one-sub-a-side keeps the size down with no compromises in volume or sound quality. Secondly, the 120-degree horizontal dispersion is amazing. We're in an open-air setting, basically a shallow amphitheater surrounded by buildings, with the audience spread out all

over the place. This would initially seem to be a very tricky environment for sound production, but the Cobra's intelligibility and coverage was amazing right off the bat. Keeping the subs to a minimum lets them breathe into their surroundings – the lows carry on their own, leaving us more control with the way the mids and highs work in this space. As you can hear, they're clear as a bell, and every nuance – obviously important in jazz – is intact, across all the different styles we have here this year. For monitors we're using the new Dynacord M15s and EV SxA360 powered boxes, which help things sound just as good onstage."

Regarding the mixed bag of mixes required over the festival? On the closing Sunday Neal Wallace mixed Cookie Coleman, a jazz vocalist with whom he has worked for fifteen years. Neal commented: "I've been mixing Cookie's shows for a long time now, and this is the best she's ever sounded. From the (EV) RE510 mic through the Verona's EQ's and preamps to the Cobra system, we're fully equipped for a great performance. The clarity and control of the Cobra system is great, and it also has enough headroom to really

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open up. On Friday night I mixed Hiromi -- a completely different style of jazz to Cookie. It was then more appropriate for me to crank the system up so the audience could really get into it, which I was happy to do! It was great – the lid on Hiromi’s piano was wide open and so was the amount of headroom I had to play with. The rig sounded phenomenal for both performances.”



*Cookie Coleman and the compact-with- no-compromises Cobra System*

*(more)*

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