

pro audio group news



Pantages Theater Installs Compact Line Array

corporate	International Distributors' Meeting
international	EV and Barenaked Ladies in Vancouver!
installations	\$9.8 Million Pantages Theater Refurb Specs XLC
live sound	XLC and ZZ Top on the Road
products	Dual RE-1 Wireless Systems!
music	Touring Bands Choose EV Wireless



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Greetings and good audio!

Over the last year we have witnessed significant changes in the professional audio industry. Telex Communications, Inc. has not been exempt from the shifts in the economy and the industry's changing landscape. However, we've pulled through the hard times like no other and reemerged as a very strong, stable, and powerful company. Through this, we've learned that our company is one of the true giants of the industry. We are a key player. Our numbers are up. Call us tenacious. Unwilling to play second best.

You see, while the various product brands under the umbrella Telex Communications, Inc. have their individual cultures, we surpassed many of our differences in 2002 and did an excellent job of coming together as a team. A consistent offering of new products in the shape of EVID surface mount loudspeakers, SxA powered loudspeakers, the inimitable Midas Venice, XLC full-bandwidth compact-format line array loudspeakers, the RE-1 and FMR-1000 wireless systems, BTR-800 intercom, and the Klark Teknik Helix have taken their markets by storm.

We are a company that listens and reacts to what end users have to say. We offer valuable solutions for real world demands in the shape of our many diverse product offerings. And, unlike many of our competitors, we offer TOTAL SOLUTIONS. Take for instance the Pantages Theater installation feature on

page 18: EV XLC loudspeakers, Midas console, KT processing, EV power amplifiers, EV wireless microphones. This system exemplifies our TOTAL SOLUTION philosophy. Did I mention that the install sounds unparalleled? And this is but one of our success stories; there will be many more in the future. I've already caught wind of several great EV/Midas/KT/Telex installs across the country. You, our reps, dealers and customers, have done a great job over the last few months at keeping us abreast of what's happening in the field.

What you'll find in the next fifty pages is really a *celebration* of what we do, seen through the successes of the sound installers, designers, live sound engineers, artists and employees who interact with our products on a daily basis. Dive in, and take a read.

The Telex Pro Audio Group marketing communications department is pleased to present *PAG News*, a PDF-based periodical that is organized to provide you with quick and easy access to the most up-to-date information we have to offer.

We hope that you find this issue helpful and informative. Please let us know what you would like to see included in upcoming issues. As always, we thank the numerous sales reps, inside sales staff, product managers, and end users who brought these stories to our attention.

Thanks,

James Edlund, Editor
james.edlund@telex.com

Telex Plays Host to National Sales Meeting

Telex recently hosted more than 100 U.S. sales representatives for a total of four full days of discussion, learning, and yes, a little recreation.

"This meeting was a resounding success!" said Thomas Hansen, VP of sales for the Telex Pro Audio Group, "We brought in our entire U.S. rep force, introduced them to new products like the full-bandwidth compact line-array (XLC) which we demonstrated in an outdoor environment, and Klark Teknik's 4-in-1 EQ solution, the Helix. The reps' enthusiasm in the products and the quality of the presentations given by our product experts was truly awesome!"

The Klark Teknik Helix was officially introduced to the reps on the evening of Thursday, July 11 – not by way of typical product demonstration – but by a surprise visit from KT International Sales Director, David Wiggins, who arrived via helicopter during the social hour preceding a large catered outside BBQ. Dressed in black, Wiggins emerged from the helicopter only after U.S. Midas/Klark Teknik Sales Manager Matt Larson and David Wiggins introduced the mysterious products' unique features via the outside P.A., which was comprised of a Midas Venice, Electro-Voice loudspeakers, and Telex wireless two-way aviation intercom.

Such theatrics aside, Telex also took the time on Thursday evening to present its 2001 "Rep Firm of the Year" Award to R.P. Sales. Comprised of Brook Merchant, Frank Breen, Tom Gillespie, and Christine Braun, Michigan-based R.P. Sales services northeastern Wisconsin and all of Michigan. "Rep of the Year" was awarded to Christine Braun for outstanding individual sales. All will be honored with customized leather jackets and commemorative rings. R.P. Sales replaces C.L. Pugh, the 2000 Rep Firm of the Year.

The excitement continued as the throng of Telex/EV reps walked the area outside Telex headquarters to demo the full-bandwidth compact line-array system, XLC. Coincidentally, the very rig

the reps heard is currently on the road with the Rolling Stones 2002-2003 Licks World Tour as a sidefill complement to the Electro-Voice® X-Line™ full-concert rig on the main stage.



Klark Teknik "Launches" the Helix EQ via Chopper



Patriotic Sales Reps Sing "God Bless America"

International Distributors' Meeting a Success

"The meeting could not have been better," remarked Thomas Hansen, VP of sales for the Telex Pro Audio Group, "You're talking about a serious logistical feat. We brought in over 140 international distributors from over 80 countries worldwide and introduced them to new products like the full-bandwidth compact line-array (XLC), Klark Teknik's 3-in-1 EQ solution, the Helix, as well as EV's new condenser mics, the RE510 and Co11 wireless, among other product offerings. The distributors' enthusiasm was palpable. We were able to specifically address the problems and successes occurring throughout the world. It is our goal now to strengthen these

relationships and work even harder to make sure we continue in the direction of global business."

Day one commenced with new Telex Pro Audio Group President, Mathias von Heydekampf, presenting his "Plan to Win" meeting introduction. Later that day the distributor force attended classes on Dynacord's new line array, the Cobra, as well as EVID ceiling speakers, the new Sx600 PI, FRx+, EV's new condenser microphones (RE510 and Co11), as well as attending an outside demonstration of EV's full-bandwidth compact-format line array, the XLC. That evening the distributors held court at an exclusive country club on Lake Minnetonka where all took part in the "Presidential" dinner. Days two and three were spent in special "breakout sessions" in which participants had the chance to not only listen to product-expert

discourse but learn through "hands-on" training as well. All distributors were also given the chance to tour the various R&D labs throughout the premises and inspect one of the largest anechoic chambers in the professional audio industry.

As is the case with entertaining people from all around the world – many of whom had never visited Minnesota's Minneapolis and St. Paul, Telex also had a number of local activities planned for the disparate crew. More than just intense product training and breakout sessions, Telex took the time to introduce its international distributors to several local music venues, among them Bunkers in Minneapolis, which features Electro-Voice Xi loudspeakers. And of course no visit to Minnesota is complete without a visit to one of the largest malls in the world – the Mall of America.



Int'l Distributors Listen to the Electro-Voice XLC Compact-Format Line Array

Electro-Voice and Sam Ash Team Up with "It's an American Tradition" Promotion



Electro-Voice is extremely proud to have recently launched a co-promotional program with Sam Ash to celebrate the strength of American pro audio manufacturing and music equipment retail. The year 2002 marks Electro-Voice's 75th anniversary and commemorates Sam Ash's 78th year in business!

The "It's An American Tradition" promotion, which kicked off in September 11th at the Sam Ash Musical Instrument Megastore on 48th Street in New York City, features a huge window display of Electro-Voice Eliminator i loudspeaker products based around the theme of "Legendary American Sound". Among the products featured are the Eliminator i, Eliminator i subwoofer, and dual 18-inch subwoofer the Eliminator kW, which are all 100% manufactured in the United States.

In addition, all 31 Sam Ash Musical Equipment Megastores nationwide (located in New York, New Jersey, Pennsylvania, Connecticut, Florida, Ohio, Illinois, Tennessee and California) will be adorned with a new batch of POP displays consistent with the "It's an American Tradition" theme.

Throughout the promotion, Sam Ash employees demonstrated Eliminator i loudspeakers for their customers. The original Eliminator was first introduced in 1969 and quickly became popular for touring bands and club installations.



MIDAS™ VENICE CONSOLE SERIES BRINGS HOME TOP HONORS AT 2002 TEC AWARDS

Midas – one of the world's most recognizable names in the design and manufacturing of professional-tour quality mixing consoles – recently took home top honors in the Outstanding Technical Achievement category of "Sound Reinforcement Console Technology" at the 18th Annual TEC Awards held on Monday, October 7th at the Wilshire Grand Hotel in Los Angeles. Competing with other esteemed industry peers, Midas nonetheless won the award for its professional compact-format live mixing console series comprised of the Venice 160, Venice 240, and Venice 320.

Regarding this unique honor, sales manager of live sound products, Electro-Voice®/Midas/Klark Teknik, Mick Whelan remarked: "Venice is yet another example of Midas providing the tools our customers have requested of us. Our clients wanted simplicity in a very high quality format with quality inputs and a simple output structure, and this is precisely what they got. Venice has superb quality mic preamps based on the Midas XL3 preamp, and of course a top notch EQ section. And they're extremely compact so they're perfect for corporate work, smaller concerts and events or as a sub-mixer to one of our larger consoles. We are extremely honored that our peers and customers have esteemed us with the honor this TEC Award. We look forward to continuing with progressive solution-based design for the world of live sound reinforcement. "

Midas launched the head-turner earlier this year, creating in the diminutive shape of the Midas Venice a console on par with what Midas had become famous for with the XL3, XL4, and Heritage Series – preeminent professional tour

quality sound. Top names soon stood in line to order product. Since then the Midas Venice has been used on number of top world tours as either a side-car to larger Midas boards or as a smaller, "big Midas-sounding" alternative to its big brothers and sisters.

"Apart from the obvious quality of our products, I think the key to our success is the way we work with our customers," says Whelan. "We are always willing to listen to their requests, hence the enormous diversity of our range now. It doesn't matter if you have just one console or a whole warehouse-full, an XL4 or a Venice, any Midas customer can be assured the same standards of service throughout. That's very important, and I think it goes a long way towards explaining why we've remained the world's number one console manufacturer for all these years."



The Inimitable Midas Venice 320

This year's TEC Awards brought together giants from the manufacturing, live sound, and recording communities for an evening of recognizing the greatest achievements of 2002 in technical and creative endeavors. A total of 134 nominees in 24 categories competed for top praise from the nomination committee (100 prominent professionals in all areas of the audio industry) and 41,000 BPA-qualified Mix subscribers. The Mix Foundation also honored two special individuals at the event; this year's TEC Awards Hall of Fame inducted Geoff Emerick (Abbey Road Studios/Beatles engineer) and the Mix Foundation chose Robbie Robertson (The Band) as the recipient of the prestigious Les Paul Award.

EV Hosts Line Array Training



Participants at EV's Line Array Training Session

Electro-Voice® recently hosted more than 20 international audio professionals for several days of line array seminars, training, and demonstrations.

"The enthusiasm of these clients was outstanding," remarked Mick Whelan, general manager of concert sound for the Telex Pro Audio Group, "We brought in 22 international sound professionals from Singapore, Japan, England, Italy, Honduras, Venezuela, Canada, and New Zealand and gave them an intimate experience with the full-bandwidth compact line-array (XLC), the EV X-Line™, and Klark Teknik's 4-in-1 EQ solution, the Helix. We've learned through these demonstrations and learning sessions that the XLC is undeniably what audio professionals from around the world have been waiting for...and boy did they let us know that!"

Electro-Voice's demonstration of the full-bandwidth compact line-array (XLC) and the EV X-Line™ was conducted at the historic Northrop Auditorium on the campus of the University of Minnesota. There, participants were able to listen to the XLC and X-Line in a real-world performance space and critically assess its performance through the entire process of set-up, system optimization, and tear down. All were introduced to Electro-Voice's unique line array aiming and prediction software LAPS (available for download at www.electrovoice.com) as well as the XLC's one-man captive rigging.

corporate

Full Line of EV Products Now Featured in Stardraw Software

Sound Contractor/Systems Integrator Software Program Stardraw Database Updated with Electro-Voice® Product; Process Streamlined to Update Stardraw with New Product Files

Driven by customer and Electro-Voice user demand, Electro-Voice has converted all of their product CAD files to a format for audio/AV/radio/video software company Stardraw. As a result, Electro-Voice is proud to announce that Stardraw now features all product files necessary to complete the program's symbols archives.

From Vari-Intense and FRi+ loudspeakers to the X-Line and beyond, sound contractors can now find all of the files necessary to complete their designs.

With our customers and colleagues in mind, we look forward to a continued relationship with Stardraw. Electro-Voice engineering has now streamlined a process by which Stardraw is automatically sent Stardraw-format CAD files whenever a new Electro-Voice product is introduced. We hope that these improvements enable sound contractors, systems integrators, and audio professionals around the world to more frequently and efficiently include Electro-Voice products in their bids and designs.

CORPORATE

pag news

R.P. Sales Wins 2001 "Rep of the Year"

Representative Firm Excels in Contracting, Touring, MI and High-End Residential Installation for Telex Pro Audio Group

Telex Communications, Inc. is proud to announce the recent honor of bestowing R.P Sales with the prestigious "Rep of the Year" Award.

Comprised of Brook Merchant, Frank Breen, Tom Gillespie, and Christine Braun, Michigan-based R.P. Sales services northeastern Wisconsin and all of Michigan.

Within the group distinction, the individual "Rep of the Year" award was given to Christine Braun for outstanding individual sales. All will be honored with customized leather jackets and commemorative rings.

R.P. Sales replaces C.L. Pugh, the 2000 Rep Firm of the Year.

R.P. Sales can be reached at the address below.

Please help us in congratulating Brook, Frank, Tom, and Christine for their fantastic work!

R.P. Sales
23735 Research Drive
Farmington Hills, MI
48335
Tel: 248-473-0011

Employee Focus: Michael Sipe

Michael Sipe, southeast regional sales manager, is approaching his third year with Telex. In his current position, Sipe drives a team of reps, which he likens to being responsible for a \$21 million/year small business. Of his reps in the field, Sipe remarked, "I have a great team and many good support people who assist me the goals of the company every day, all day. They're unbeatable in their level of dedication to making things work."



**Southeast Regional Sales Manager,
Michael Sipe**

Q: What do you like best about your position?

Changing people's minds about what is possible for all of us connected with the company. We're well on our way – and we're beginning to see it translate out to the street.

Q: In what various capacities have you worked at Telex?

I've been with Telex for nearly 3 years and during that time have worked in four different positions. I'm always looking for the next challenge. I came on board working for Garry Templin in sales, moved to broadcast and then to MI product manager under Mike O'Neill. I learned a lot from all of them.

I guess one of the things that I'm most proud of is the QRx-153/75. Darin Stephenson and I believed it should be a bi-amp only product and we pushed hard to get it through this way. We knew it was exactly what we needed to finish out the line and it has been a performer for us.

Q: What has been your experience with Electro-Voice products?

I'm one of these guys who started buying raw EV frames when I was a kid. I had a friend who shared my interest and we built a lot of boxes. We experimented with design, drivers, etc. and we used a lot of math. Anyone working for this company should be proud – we make some of the best gear money can buy – you know, real value pieces, regardless of the price point.

Q: What is your history in pro audio or music industry?

Musically, I graduated Magna Cum Laude from Berklee School of Music in Boston in 1982. I did session work in New York and San Francisco with people like Narada Michael Walden who went on to produce Aretha Franklin and Whitney Houston. I also did a session with Kevin Eubanks of *Tonight Show* fame. And there was a period when I had the unique opportunity to work with the London Symphony Orchestra writing parts. The person who introduced me to all of this was Michael Gibbs, who most people know from his work with Gary Burton and John McLaughlin. I was also fortunate to hook up with Mike and Pat Metheny.

As far as my experience in professional audio, like others at Telex, I'm a home recordist. At home, I've got a 16 track with some higher-end gear. I also worked at Guitar Center many years ago as the Audio Department Manager at both the Roseville and Edina stores in Minnesota. I've sold and operated many regional sound systems.

Q: What do you think our products can offer the end user?

Often I get to stand at FOH when my favorite tours come through Minneapolis. Invariably there's a Midas XL4 or 3K console, our brands in the racks, and our amps and our speakers in plain view. We're cooler than we know. We really do offer total solutions. Our systems are clean. Our speakers don't have the break up mode common to our competitors. We had some folks in the academy the other day and their eyes lit up when they heard what we offer in terms of raw power and clarity. Said their decision maker: "We'll just have it ALL be EV." People are starting to get it.

Q: What do you see as upcoming trends in professional audio?

Trends? The future is hybrid, baby. These discussions about digital versus analog really bug me. Guess who will be there regardless –Telex/EV.

Q: Back to your position as RSM. Is there anything you'd like to address?

Yes, we need to rekindle our relationships with our dealers and reps. The past two years have been tough on everyone, but we're making the turn. The NSM was a blast, and I think everyone is poised to continue in the positive direction that we're on. Unfortunately, some are slow to see the progress we're making, and we've got some convincing to do yet. It was refreshing to have Mathias up there saying what needed to be said – admitting everything we've managed to screw-up. Of course, we are built to last and we will be #1, even if it takes some patience! I need to keep them aware of what our products can do for them, and I also need constant input from them as to what the consumer is asking for. That way I can help get the right gear in their hands when the customer needs it, and we all win!" ◀



**Inside Sales Manager,
Paul Claesgens**

As an inside sales manager, Paul Claesgens works directly with the outside rep firms, making sure that the line of communication between manufacturer and outside sales person is utilized to the fullest. Having worked not only as an outside sales manager for manufacturers, Claesgens has also worked first hand in the stages of product development. He also still bears the honor of the title “#1 Matchless Amplifier Salesman Worldwide”.

Q: What is your perception of EV products?

Simply, it's the best gear at the best price. From mics to speakers and power amplifiers, I have personally used them all – as a musician – and can say I've used nothing better. I've played through EV PAs for years! I've been using the EV N/DYM line since 1990!

Q: What do you like best about your position in the Telex Pro Audio Group?

I am a member of a very capable and strong team. The level of professionalism among those I work with is incredible. I'm proud to be a member of a team of this caliber. I also like being able to utilize the my many years of experience in sales.

Q: What is your history in the pro audio or music industry?

As mentioned, I've worked for various manufacturers, mainly in MI. I also worked for many years as a purveyor of new, used, and vintage guitars and amplifiers. I'm also a musician and I've performed both regionally and nationally in numerous bands including Propeller, Divorcee, and Vena Cava. Parallel to playing in a band, I've spent my time behind the mixing and recording console. Like many others in the Telex Pro Audio Group, I am still a performing musician.

Q: What do you see as upcoming challenges to the pro audio industry?

I think that recent events in the pro audio industry have proved that companies need to pay special attention to customer needs. From my experience as a consumer to my experience now working for EV and Telex Communications' other brands, I can say that EV has always done just that. Midas does it. KT has been doing it. We need to continue in the direction the customer points us – specifically in MI and DJ markets. I am a believer that you pay for what you get. That's really why the EV name has so

much bearing in the world of pro audio. You may end up paying more, but what you're getting is undeniably a superior product to much of what's available. It is not our business to make junk. We'll leave that to other companies. We take the term “pro audio” very seriously.

It's also important that we grow and cater towards the DJ market. DJs are buying more and more equipment everyday. This is not a market segment to be ignored. It's very much similar to the kind of rock 'n' roll explosion of the 60s, 70s, and 80s. The DJ now has very much the same kind of stature once reserved for rock 'n' roll musicians. Look at Moby, Fatboy Slim, etc. The typical DJ is no longer someone who jumps around at high school dances in a silly suit. The DJ has very much been elevated to the same place where “guitar gods” once held court. Does little Johnny want turntables/CD decks or a Les Paul? We need to think about both realities – that of the rock 'n' roller and the DJ.

Q: Continuing in your direction – with music – what five albums would pick if stranded on a desert island?

1. The Beatles – anything!
2. Oasis (1st album)
3. Verve – Urban Hymns
4. U2 – Boy
5. Complete Beethoven Symphonies and Sonatas

The Telex Pro Audio Group would like to thank Mike Sipe and Paul Claesgens for their hard work and commitment to the our sales effort. ◀

international

X-LINE™ & XLC™ LOUDSPEAKERS USED AT BC CANCER FOUNDATION BENEFIT SHOW IN VANCOUVER

Sound Art (www.soundart.com), one of Canada's premier providers of pro audio service, provided the audio for the recent BC Cancer Foundation Benefit Concert. The event was held at Vancouver's GM Place in front of 18,000 enthusiastic supporters who helped raise \$1.5 million for cancer research.

Jeff Berryman, Director of Touring for Sound Art, used Electro-Voice's X-Line and XLC (X-Line Compact) loudspeakers for the event that featured an all-Canadian list of performers including Bryan Adams, Sarah McLachlan, Barenaked Ladies, John Arden, and Chantel Kreviazuk.

Berryman explained: "This was one of the largest benefit concerts ever held in Canada. We used 12 X-Line loudspeakers on each side with 4 subwoofers under each hang in addition to the XLC, which gave us good coverage for 240 degrees. For the rear 120 degrees, we used a Nexo Geo system. The Electro-Voice system and the Nexo Geo worked well together. And in terms of handling and rigging, the XLC were great."

One of the features of Electro-Voice's XLC full-bandwidth compact-format line array is that they use the same Hydra™ high frequency summing device that is in their bigger X-Line model. Berryman considers the Hydra to be a key factor in its advantage over the competition. Berryman adds, "In my experience, EV's X-Line and XLC arrays deliver the high end coverage I need due to the Hydra."

"The thing that is attractive to me about the X-Line loudspeaker is that it does not attempt to be a

symmetrical box; there's no attempt to blend the midrange and the treble into the same horn throat. That is something that we believe in. We have looked at other line arrays that attempt to do that, and in our own evaluation have detected compromises that we wouldn't accept. As a result, the X-Line has a very

BC Cancer Foundation
presents
BRYAN ADAMS
JANN ARDEN
BARENAKED LADIES
CHANTAL KREVIAZUK
SARAH MCLACHLAN

OCTOBER 10 

Concert in memory of Michele Bourbonnais (1970 - 2001).
With all proceeds going to the construction of the new BC Cancer Research Centre.

Tickets on sale Saturday, August 17 at all  centres. Call (604) 280-4444 to charge by phone.

THE VANCOUVER SUN  Fairmont HOTEL VANCOUVER

large amount of clean midrange. We believe that the bulk of the music is in the middle of the range, and that determines a lot of people's appreciation. That's an important feature. Another thing we like is Electro-Voice's X-Sub, which is very powerful and quite clean. We don't like 'woofy' subwoofers; we like tight,

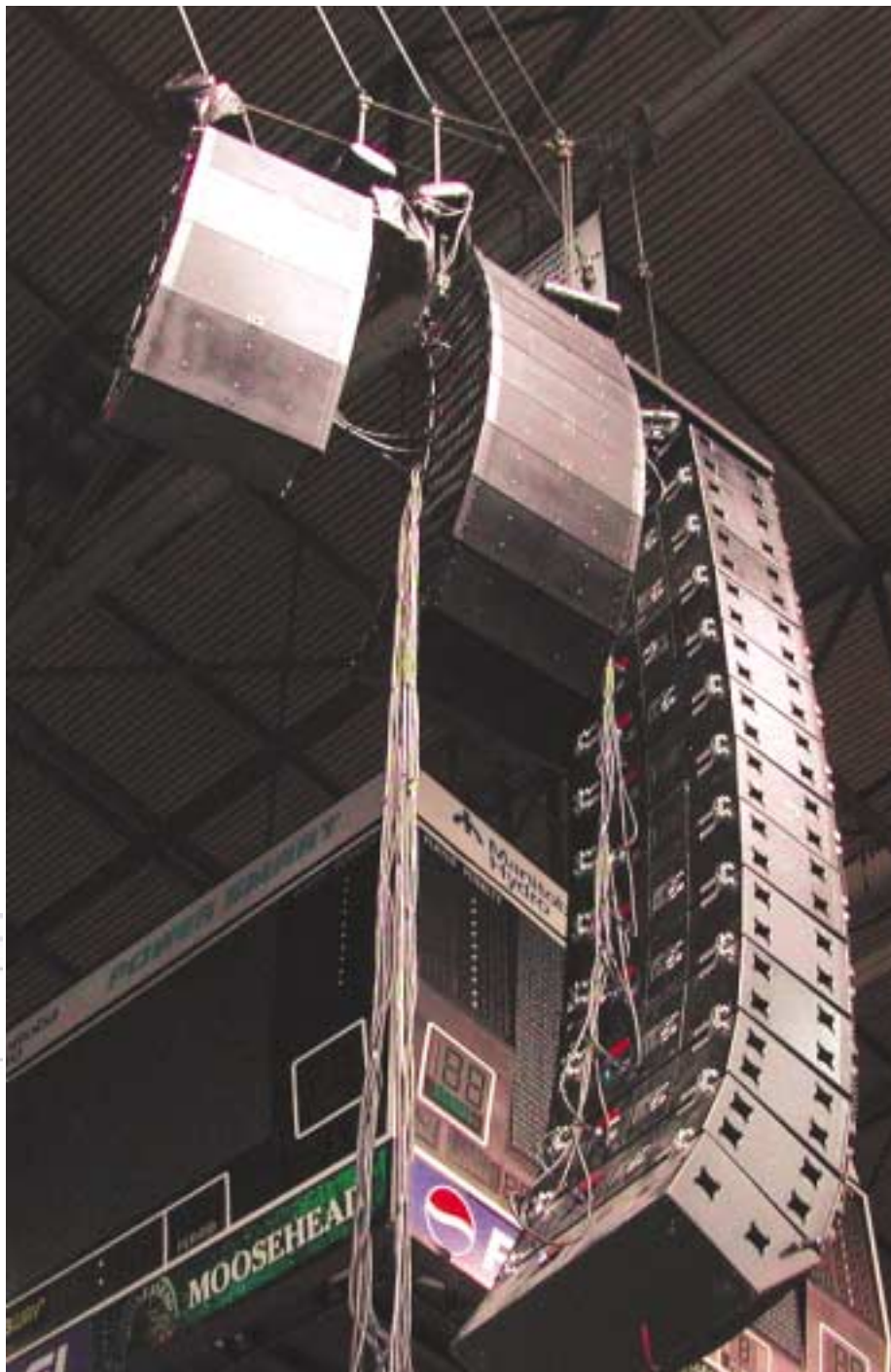
(Sound Art, cont.)

clear ones that don't create a lot of harmonics that obscure the rest of the operating range. It really seems to be one of the two or three best double 18 subwoofers that we know of. The other big feature of the X-Line is the fact that there is a 120-degree box available (the Xvlt), as well as a 90-degree box, the Xvls."

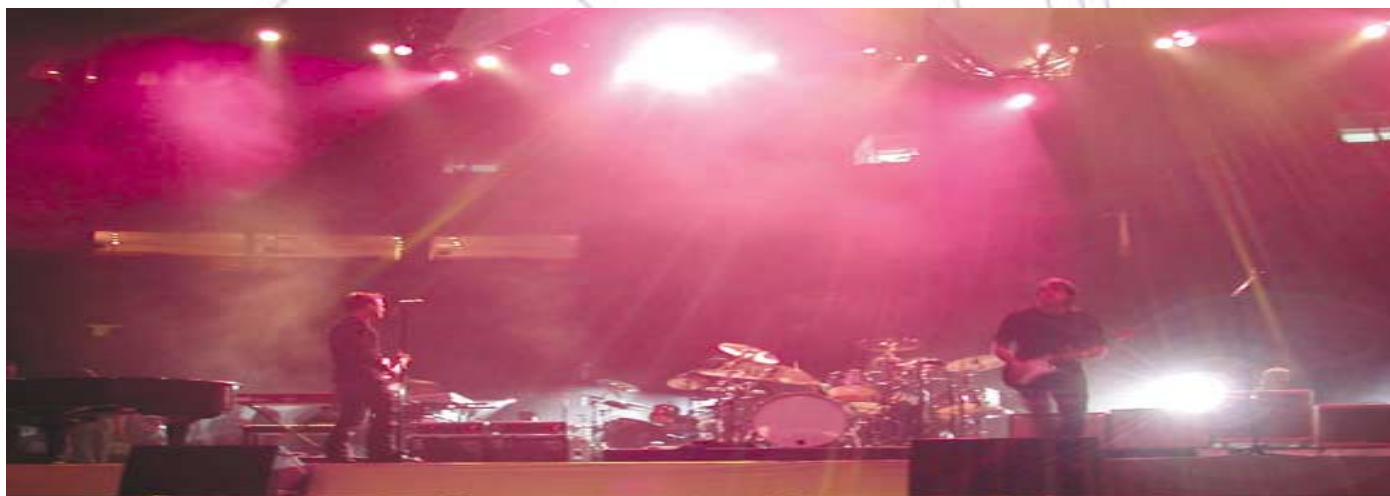
In addition to Electro-Voice brand loudspeakers, Sound Art also uses Midas mixing consoles. Berryman explained, "We use several different models of Midas consoles including the Heritage 3000, XL3, XL250 and even the new Venice compact console. Everybody seems to want a smaller console with the same credibility as the large Midas consoles. Venice is certainly our choice. Nobody ever questions it. Everybody loves it!"

The benefit concert needed plenty of power amplifiers and for Sound Art the P-3000 models from Electro-Voice do the job. "The P-3000 is a trouble-free, clean-sounding amplifier. We're looking forward to trying out their new digitally controlled version soon," added Berryman.

The professionals involved in pulling off this benefit concert worked together exceptionally well, both on



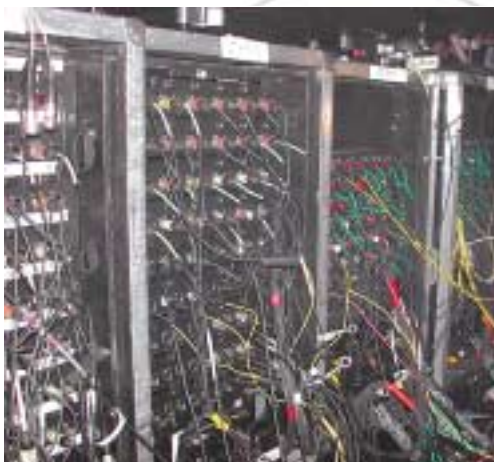
Sound Art's Impressive X-Line/XLC Hangs



(Sound Art, cont.)



and off the stage, Berryman recalls: "The unusual thing about the Vancouver show was that it covered a wide variety of acts. You have Bryan Adams, who's an arena rock type of act, and Sarah McLachlan, the soft-voiced, ethereal, hi-fi type of singer. We had to accommodate them all. We also had to accommodate a range of soundmen. There was a tremendous amount of professional collaboration and all were very pleased with the results we heard from the X-Line and XLC loudspeakers from Electro-Voice."



Le Groupe SPL Provides Sound for World Youth Day with EV X-Line

The evening of Friday, July 19th, saw the commencement of celebration and worship that surrounds World Youth Day. With attendance numbers exceeding 200,000 in Québec City, Montréal and Toronto, the event was a resounding success. Pope John Paul II appeared in Toronto for the event, but the Pope's frail condition and Parkinson's disease prevented his appearance in all three cities. Nonetheless, attendees were very enthusiastic – nowhere more evident than at the "Journée Mondiale de la Jeunesse" held at Abraham Plain in Québec City where Gregory Charles and his band, several different choirs, and dancers performed to a crowd of over 25,000 ecstatic youth.

Supplying the sound equipment and engineering expertise for the performance was Quebec's Le Group SPL, with a staff comprised of P.A. technician Benoit Cabot, FOH engineer Pierre Forgue, monitor engineer Patrice Gagnon, and monitor technician Frederic Cantin.

Le Groupe's system for Journée Mondiale de la Jeunesse comprised the following:

- (1) XL200 Midas Console
- (1) Midas Legend 3000 Console
- (2) Klark-Teknik DN9848 Loudspeaker Processors
- (1) Klark-Teknik DN3600 Programmable Graphic EQ
- (1) Klark-Teknik DN410 Dual Parametric Equalizer
- (1) Klark-Teknik DN360 Graphic Equalizer
- (8) Electro-Voice X-Line xvls High-output, Three-way Line-array System
- (4) Electro-Voice X-Line xvlt High-output, Three-way line-array system
- (8) Electro-Voice X-Line xsub High-output, Line-Array subwoofer system
- (12) Electro-Voice X-Array Xi-1152 Two-way, Full-Range Loudspeaker
- (9) Electro-Voice Dx38 Digital Loudspeaker Controllers
- (12) Electro-Voice Xw15 Monitors

Given the dimensions of outside venue – 400 feet long by 175 feet wide – Cabot and company chose the Electro-Voice X-Line line array to provide the best possible sound for such a high profile engagement. "With 400 feet to cover front-to-back and a relatively low height of 35 feet to suspend the arrays, we discovered that the X-Line can really throw to



(l-r) Benoit Cabot and Pierre Forgue

the back without killing the people in the front," remarked P.A. technician Benoit Cabot. "In fact," continued Cabot, "the producer of the entire event told everyone on our staff that the Electro-Voice X-Line system and our mixing job sounded 'just like a home system' – in other words, vocal intelligibility and music clarity was very, very good, truly unlike a lot of systems out there today."

Le Groupe also employed a delay tower 250 feet back from the stage comprised of six Electro-Voice Xi-1152 loudspeakers rigged on one line. As for side-fill and monitoring, Cabot again chose EV Xi-1152 boxes and EV Xw15s, respectively, of which he said the 10 singers in the main choir could not believe "how unbelievably good it sounded on stage." "As usual," Cabot remarked, "we had no problems with the EV P-Series amplifiers or Dx38 digital loudspeaker controllers. They all performed flawlessly."

(Le Groupe, cont.)



Gregory Charles and His Band



Racks of EV Precision Series Amplifiers

international

Mexican Band, La Changa, Purchases Impressive EV X-Array and EV Power Amplifier System

Legendary Mexican bandleader Ramon Rojo recently returned from 2 years of touring in the United States to commence a new tour in Mexico. The first band to bring such a high-powered system to a tour in Mexico, Rojo sought out the best system he could find. Ultimately, through much testing and demonstrations – and the help and consultation of sound distributor Audyson – La Changa purchased a large Electro-Voice® X-Array® system. Armando Navarrese served as the contact in the technical department and product manager/engineer Ramiro Colasurdo conceptualized the design of equipment necessary to handle crowds in excess of 15,000.

For sound equipment, Audyson and La Changa chose a number of Electro-Voice X-Array boxes: Xf

(two-way, dual-12-inch, horn-loaded MB/HF system), Xb (Manifold Technology®, dual-18-inch low-frequency system), and Xds (Manifold Technology, double-volume, dual-18-inch, true subwoofer). Given the challenges of the different venue sizes and types, Audyson created one large system comprised of (10) Xf, (10) Xb, and 10 (Xds) on each side with (40) Electro-Voice P3000 Precision Series amplifiers powering the rig for a total of 120,000 watts RMS. Completely assembled in Audyson's technical shop by Edgardo Maldonado, Alejandro Colasurdo, and manager of service/engineering Enrique De Obieta, the rig was designed with correct amplification and excellent sound via the Electro-Voice Dx38 sound system controller (24 bit, 48 kHz).



La Changa's Custom Racks: Loaded with EV P3000 Power Amps

international

Electro-Voice® Expomusic Music Trade Fair 2002- An Absolute Success in São Paulo, Brazil

Over 43,000 people – from musicians to dealers to music lovers – attended the 19th Expomusic – Feira Internacional da Música, International Music Fair, held at Expo Center Norte, a large convention center in the northern part of São Paulo, Brazil from September 25th through September 29th, 2002.

Confirming tradition and its leading position in the Brazilian market, Pride Music (exclusive Electro-Voice distributor for Brazil) took the opportunity to celebrate the company's 10th anniversary at Expomusic by exhibiting the brands it carries in an impressive 500 square meter booth, plus an adjoining, separate area with an office for private conversations with dealers, and a lounge to welcome artists and V.I.P.s with snacks, soft drinks and an eventual cold beer.

EV Sales Director for Latin America, Jose Antonio Rivas, enjoyed both the show and Pride's hospitality. "I am extremely impressed with Pride Music's ability to bring to fruition such an impressive show. However, it comes as no surprise knowing their work ethic and desire to succeed! We are more than proud of having Pride Music as our exclusive distributor for Brazil and wish them the best in their 10 year anniversary as a company!"

Considering often less than ideal economic conditions over the past decade, Pride's ten year anniversary is a feat indeed! Maintaining a viable and successful business, Pride Music has benefited from the savvy judgment of its directors and the undisputed commitment of its staff to overcome the currency crises faced by the country, becoming stronger year after year in spite of the economic climate. Now more than ever, Pride continues to focus on the strengthening and solidification of the brands currently carried.

After such feats and accomplishments, cake and champagne were mandatory, and were shared by

the board of directors, employees, dealers, foreign suppliers, and friends from the market.

The 14,000 square meter venue of Expomusic hosted 170 exhibitors, ranging from local manufacturers to importers and dealers, both Brazilian and international, from countries like the United States, Italy, Thailand, England and others.

Electro-Voice® is proud to work with the likes of Pride Music and would like to congratulate them on their anniversary and status as the premium pro distributor in the Brazilian music market.



(l-r) Lucio Grossman and Mauro Martins Celebrate Pride Music's 10th Anniversary

installations

Pantages Theater: Interview with Sound Designer and Operations Manager, Steve Olson



Q: Tell me about the history of the Pantages:

The Pantages originally opened in 1916. From 1916 to approximately 1930 there were live Vaudeville and comedy acts. Even a bear on roller-skates, believe it or not. In 1926 they enlarged the lobby and the exterior was modified. The theater then went dark in 1930. It reopened as a movie theater in 1930 and from '30 to '46 it ran movies. In 1946 the RKO Corporation opened it. They reconfigured the new lobby and put up a new



marquee. And then they opened with the film *Gilda* starring Rita Hayworth. We just put on the first LIVE performance since 1930 – which was November 7th – pianist Jim Brickman.

Q: How were you involved in the recent installation?

I used to be the head sound engineer at the State Theatre. The company I work for is the Historic Theater Group. The Historic Theater Group manages the Orpheum, the State Theater and now the new Pantages. All the theaters are owned by the City of Minneapolis – so they won the contractual bid to operate these theaters. I was at the State for six and a half years. During the

period while I was at the State the whole issue of sound came up at the Pantages. Myself and Orpheum sound engineer Skip Wasilowski were asked to give our input. We looked at a few different manufacturers but there were a lot of constraints on the project. As you can see, it's a very narrow house;

we don't have a lot of stage width or depth, so we couldn't impede any of those areas.

Because we didn't want to stack any speakers on the deck left or right, basically it came down to working with line arrays. They were the only kind of loudspeakers

that would fit in the kind of footprint we had and give us the coverage we needed. We looked at various manufacturers and the best product out there came down to the EV. We can rely on them as far as service and the opportunity to try and demo new products as they become available. With the help of EV we ended up with the great product that we're using now.

Q; As an engineer, will you have the chance to mix any FOH?

No, I was asked to help with the sound design but what kind of happened as things evolved is that the operations coordinator position became available. I ended up getting that position and ended up moving

installations

(Pantages, cont.)

over here from the State. We don't have an on staff FOH engineer. This is a union building and we hire off of the Union Extra Board. We're using various engineers all the time.

I won't be mixing as the operations manager. It really is unfortunate because I've put together what I consider to be THE system or a dream system and I'm not even going to use it that often. This is simply the greatest system that I could have ever hoped for. The system really sounds great. There's so much clarity.

Q: How large is the venue?

Just shy of 1000 seats.

Q: How long did it take the theater to get up-and-running?

The project actually started with demolition in December of 2001. After that ensued, we started with the refurbishing and redesign of the theatre. So, you're basically talking one year from demolition to the doors opening. We opened to the public on November 8th – national performer Jim Brickman played that Friday, Saturday, and Sunday to a pretty much sold out audience. The show received rave reviews...SheDaisy was the next performance,

November 14th. Jim on the 7th through the 10th. A corporate event on the 12th...On November 23rd we did the independent rock group Low...And Rueben Blades on Sunday, November 24th – a Cuban jazz ensemble. Black Nativity is now making a three-week run which takes us all the way through the holiday season.



Q: What's on the Pantages equipment list?

We have two hangs of 13 EV XLC full-bandwidth compact-format line array boxes. That's 13 per side in each hang. Plus 4 XLC subs per side and another 8 subs that I can bring out for doing a big heavy-duty metal band or something. If there's an act that needs more low-end, we do have the capability to do it, if we want to go with 8 of the XLC subs per side. Something like a Joe Satriani or Dream Theater would be perfect with the additional XLC subs.

As far as the design, a lot of this was done with not obstructing the gorgeous views – the giant columns on the right and left side, so the issue of not taking up too much space was a huge consideration – as well as the reader boards with the emblem "P" on each side of the stage. With the help of Monte Wise from EV we were able to adjust the height of the XLC arrays to go above the readers – which the management wanted to make sure was readable and

(Pantages, cont.)

not obstructed by loudspeakers. And then for corporate business and other lower-key shows, we'll keep the subs low but then we double-stack subs on top of them when we do larger, heavy-duty shows.

Q: So you demo'd a lot of equipment. What, ultimately, drew you to the EV line?

It ultimately came down to my choice. I've listened to the other boxes previously so I didn't necessarily have to do a lot of the one-on-one kind of shoot-out stuff. I knew what the other boxes were all about. I had really looked into the DV Dosc – the smaller version. I had looked at EAW. But the coverage with the XLC... the coverage is incredible right down to the first true row. The coverage is just excellent. We were surprised beyond what we expected with the XLC. Everything is just so even. It doesn't matter what seat of the house you're

in. The coverage is even everywhere and because of the narrow house you can really hear the imaging, even if you're farther left or right you can really hear the imaging...that's great.

Q: What did you think of the ease of set-up?

Once we decided to go with the XLC system I had Monte Wise (from Electro-Voice) model the system. And I really relied on his expertise. He worked within the specific guidelines we gave him as far as really getting what we were trying to achieve with the room – and to work within the space restraints, etc. Monte and I talked out a lot of the subsequent design. The second part of the design was really important – to make the system portable. The State Theatre has an installed system that stays on site about 95% of the time.

The Orpheum has a very small center cluster system only. And really, we wanted to – if we had to – to bring this system over to the Orpheum, which is just two blocks away and utilize it there as well. So, we designed this Pantages system to be completely 100% portable – right down to the amp racks and everything. Truly, this system can break down like any rock and roll style system does – go on a truck, travel next door, and get set-up. Thus, some of our

cabling designs and such are designed after the bigger room over at the Orpheum, which is roughly 2800 seats. The system will really work well in either space. How often we'll actually take it over there has yet to be seen. But that really was the goal – to have the system portable. When we looked at the boxes – EV's system became the only system that could give us



Midas Heritage 1000, 3 KT Helix Units, and Other KT

the amount of output we needed. The other boxes, although they fit within the space that we had, they couldn't give us the output and SPL that we wanted. I was worried that the other manufacturers' systems would start breaking up once we started really driving them. EV doesn't break up.

Q: Speaking of output and power, you also went with EV amps. What's your opinion of the Precision Series and the DSP Remote Controlled amps?

The Pantages design features all of EV's new DSP remote-controlled power amplifiers – the improved version of their long-standing Precision Series. We decided that the kind of flexibility that the EV DSP remote-controlled amps offer is something we HAD TO HAVE.

(Pantages, cont.)

Q: What's your opinion of remote-controlled amps? It seems that everyone has different opinions of the technology.

Number one, it offers us a great deal of flexibility. I like the option that we can take the laptop from the back of house and fire up all of the amps. We can also – because of the location of amplifiers being 14 feet above stage on the stage left side, in what we call the equipment gallery – access all the information for the power amplifiers without having to have someone crawl up there and check on what's going on. If we have a potential problem, we can look at it right at the front of house desk. For us to have to do that during a show is a big problem, what with all of the crawling up ladders and so on. I also really like the option of being able to put in all of the crossover points right in the amplifiers. Instead of having to run a large drive snake with all these outputs up there, we send a left and right up to amp rack area and we're done. There's no more sending high, mid, low, left...high, mid, low, right. All those issues you get into... I think it's nice for us as well from the point that we have so many engineers coming in and handling the system on a daily basis we can use the diagnostics within the amps to check our speaker systems. We know if we have any problems with cones or HF drivers. That, in and of itself, is great. With the software I can tell if we've had a hard night of running and if we've done any potential damage to cones, etc. For us, that a huge productivity thing – versus bringing the whole rig in, sitting down, setting up a test station, simply going through every component. I mean, with the DSP amps, this is a great, great thing. I think there are a number of great advantages – the monitoring alone is huge.

Q: As far as DSP is concerned, I know that you have several of the new KT Helix 4-in-1 EQs and numerous other KT processors. What drew you to KT?

We're actually using three of the main Helix units, although once we receive the slave units we'll swap out two of the mains and work with 2 slaves and one master. This saves a great deal of rack

space. One rack space we'll get 4-in and 4-out on each slave and 2 and 2 on the main. I've used KT stuff forever. It's a standard in every FOH rack I've ever seen or worked with. You don't really think of any other products. KT is it. The new product is terrific. Not only can you choose from KT's other products, you can use the DN27, the 360, those types of modeling, but you can also set up the 31-band modeling with any type of Q you want, and then going beyond that you have the parametric, the dynamic EQ'ing, and you're not limited to saying I can only use the parametric...you can stack all of those individual elements between them. I mean, at least to my knowledge, there's no other EQ out there that allows you to add all of those elements in.



KT Mic Splitters and EV RE-1 Wireless Units

Q: What about under balcony speakers, etc.?

We're using the EV Xi-1082s for under balcony speakers as well as front fill speakers. I think they're an excellent choice. Obviously, these come out of the X-Array family of speakers. We wanted a good, little box that would handle some high SPLs and I think it's doing a great job. We looked at a few others but these really worked. We had planned on using the Electro-Voice EVID line but given construction constraints we had to fill a greater distance with the under balcony speakers. So, we went to the Xi-1082s

(Pantages, cont.)

and they're performed great. These are so much better than what I was used to using at the State Theatre. The "oomph" and SPL is incredible. They work great.

Q: What are you using for stage monitors?

Currently, we're using four Xw15's. We have 2 mixes available on stage, basically just for fold back situations. We're looking at – in the near future as we get over this construction hump through the first phase – a complete monitor rig. We're looking at a MIDAS XL250 and going with another 8 XW15's and 8 XW12's and with some side-fills and additional EV remote-controlled amps as well. And again, this would be designed for portable use as well for concerts at the Orpheum and the State Theatre. Neither theater has its own monitor rig, so that would benefit our work at all three venues.

Q: What about the equipment at the FOH position?

We have a Midas Heritage 1000. We bought this board for two reasons: First, it seems like a logical choice to do theater. The upcoming show – the Penumbra's Theater's co-production with us, the *Black Nativity*, is going to go seamless with the Heritage 1000. Just the automation features of it, it's going to be great. Sitting in tech rehearsals for two weeks with the *Black Nativity* and then doing three weeks, it's going to be great. Very valuable having that kind of recall and all the scene changes within the console. And then money was obviously a consideration. I think it's the best board for the money with the most features. And we'll do the XL250 for monitors...The XL250 fits in our budget and gives the number of monitor mixes we need. And I think it's going to work well for in-ears.

Q: As far as microphones, what are you using?

We have Electro-Voice wireless RE1 units. 4 of the handheld, 4 beltpacks for lavaliers, and we're in the process of evaluating a few other EV mics. We've used the EV RE1 with 767a heads and they're simply amazing. We did a private corporate

event last week and it didn't matter if a corporate speaker was jamming the mic in his face or had it a foot off from his mouth, it all sounded good. It has a very nice vocal quality – no loss in the bass response. The thing I always find with wireless handhelds is that you get 6-8 inches off that mic and it's as thin as thin can get. Not the EV RE1. So we're utilizing those as far as wireless goes and I have some of the new EV N/D868 mics, which I've used not only on kick drum and bass but for upright acoustic bass and it sound excellent. We have some of the RE200 condensers – which have been working out nice – and we have some of the N/D468's as well. We've used these at the State Theater. We've got tons of the EV N/DYM Series across the three theaters. I just feel that the EV line is a great selection of mics for a lot of different purposes. You've got the broadcast standard, the RE20, which is never going away. And, in my opinion, the N/D868 is the ONLY bass drum mic out there. We've been happy with the entire EV line. Anything we want to do, there's an EV mic available for that application. As far as monitors, I think the 767a is just great. We get a lot of gain before feedback – as opposed to a lot of other competitors' mics. This makes the monitors sound a lot better.

Q: Anything unusual regarding the sound design of the Pantages?

The biggest one was space constraints. What could we do allowing the proscenium opening without taking up that opening and fitting within the columns and not creating a huge sight line issue? We addressed a lot of these things initially. Plaster-line center-stage to the mix position is 70 feet. The loudspeakers...in front, off the lip of the proscenium, you're really mixing at about 63 feet. The overall depth from the plaster-line to the rear wall of the balcony is 104 feet. Every seat is excellent. The back of house to the center-line is 79 feet. The proscenium opening is 33' 10" and the stage depth is 30 feet. And there's some additional wing space of just over 12 feet on either side. So it's not a giant venue but for the size of the house it's going to accommodate some really great shows. If you're looking for an intimate setting, this is going to be the place to go.

(Pantages, cont.)

As far as other issues with the design, there were some. As far as situating the line array hangs and putting in the motors up in the ceiling...we do have all of our motors inverted so the hooks are down for a much better visual look. Our structural engineers came up with some creative ways to get our weights where we needed them to be. And with the help of the construction and plaster people we were able to locate our points in such an area that it really doesn't upset the view. If you look where the holes are... if you went 3 or 4 inches either way, it would be in an area where it's very decorated and upset the look of the entire theater. We had asked for our points to be in very specific locations and with the adjustability of the fly frame we were able to work with the plaster people and the folks who did all of the paint and make these hit dead-on. Everybody won in that situation.

We ran into a few problems with underbalcony placements but given the options we had available through the EV line we were able to find exactly the right product – with high SPL – to suit the situation. The only other constraint was this very short timeline, but EDC and EV were able to deliver. Everyone at EV and Electronic Design Corporation was great. We had to work between the State, a chorus room at the Orpheum, and here at the Pantages to get everything built. That's where we built all the cabling, amp racks, etc. So, EDC and EV were really good about helping with the coordination of what was going where. And then we made a mad push during the last week of construction to get everything into the Pantages before the shows. Coming in at 6 p.m. and working until 2 or 3 in the morning. Building all of this stuff – completing the system. Lighting took up most of the schedule. We basically had a night and a half to get everything up and tune the system up – SMAART measurements, etc. and get the entire system running. It was just about like any other arena kind of show – we came in and within 5 hours everything was up and running, which you don't think of the set-up of a fixed installation that way. Everything happened just like a big concert show.

Q: What has been the overall response to the system performance and design?

So far, every guest engineer that's walked in here has said, "Oh my God, this is the greatest system I've seen in a theater yet." And then they walk out at the end of the night saying, "Man, I had a great night. The night was good."

I had approached other manufacturers and no one was able to step up to the plate and offer the kind of product and product support that EV offers. The vocal reproduction is unlike that of any system I've ever worked with. The XLC sounds truly remarkable. I am able to say that we made a very sound decision with our choice of EV's XLC compact-format line array. The line array works perfectly for our venue. I think all of the artists that visit this venue are going to be surprised by how great the venue is and how great it sounds. Reuben Blades and his Cuban ensemble was so impressed that they played for four hours and then the engineer, manager, and all the band members approached me personally to say how excellent the system sounded. Who could ask for anything more? I've worked with a lot of people in the past – mixing professionally for twenty some years. I worked with Prince as monitors engineer, did some work for the Neville Brothers – among others – and I've got to say that this is the best gig I've had yet. This is a beautiful and beautifully-sounding room.

Telex Communications, Inc. and its brands represented at the Pantages would like to extend thanks to Pantages designer and operations manager Steve Olson for his commitment to our products. We would also like to thank Steve for taking time out of his unbelievably hectic schedule to meet with our interviewer and photographers. Here's to a successful season at the Pantages for all of its operations and production staff, visiting engineers, and scheduled performers!

Marriott Center in Salt Lake City Installs X-Line System

What began as a modest sound system upgrade at Brigham Young University's Marriott Center arena turned into a complete system replacement once the arena staff heard a demonstration of Electro-Voice® X-Line™ linear array loudspeakers.

At our first meeting in the fall of 2001, they were only thinking about amplifier replacements," said Deward Timothy of Poll Sound in Salt Lake City, which designed and installed the new X-Line system. "I mentioned that line arrays were being

used a lot in concerts and fixed installs, and they wanted to hear a demo."

Timothy arranged for an X-Line demo during a live performance in the 22,700-seat arena. He said that X-Line wowed his Marriott Center clients. "Electro-Voice was not the only system they listened to, but it was the most pleasing. Great voicing, great intelligibility. Six weeks after the demo, BYU gave us a purchase order for a new X-Line system. Designing and installing the actual X-Line system proved a bit more challenging than running the one-event demo. "The demo system was aimed in one direction," Timothy explained. "But the installed X-Line system had to cover the entire 360-degree arena. I used EV® software to see the lobing of the arrays, and worked out the design from there. It's wasn't difficult at all."



EV X-Line Hangs in the Marriott Center

(Marriott, cont.)

Timothy's final design consisted of six X-Line arrays with seven cabinets each: a total of 4 Xvls long-throw cabinets; 1 Xvlt medium throw, wider coverage cabinets used in the lower part of the array; 1 Xfil for downfill under the array, and 1 Xsub subwoofer flown. In addition to the X-Line arrays, Poll Sound replaced the old speaker cluster under the scoreboard with Electro-Voice QRx-153 three-way speakers for fill-in on the arena floor. The Electro-Voice® QRx-153 loudspeaker was also nominated for the 2002 TEC Awards at the AES Show in October.



installations

Alobar's, Inc., Install Electro-Voice® QRx Loudspeakers - A Sound Solution

St. Louis' Alobar's, Inc. (www.alobars.com), have specialized in lighting, sound, video, sales, installation, service, rental and design for the past twelve years. They are the kind of full-service, multi-media specialists that can be trusted to install lighting and sound that will literally reinvent a venue according to the client's requirements. One such installation project occurred at the end of summer, 2002, at Dante's in St. Louis, an upscale nightclub that was looking for an upgrade in the sound and lighting department. Alobar's owner Jim Winn explains what was exciting about this project, which required all aspects of Alobar's expertise: "It was originally an old firehouse. It has been several venues since then. In its most recent incarnation it was called the Firehouse, and they did a lot of live alternative music. The structure was not changed per se, other than a DJ booth was installed, a second level/raised seating area was changed in size, and then the interior was changed. There weren't any major structural changes. We were pretty much given a free reign on the design for the sound and lighting." The owners therefore hired Alobar's to change the nature of the venue, rather than building contractors. The sound and the light would be responsible for the old Firehouse's new lease of life as Dante's.

Jim Winn and his colleague Mike Burley, who managed the install at Dante's, looked to EV when selecting loudspeakers for this project. The objective at the high-end club was to use loudspeakers with controllable power, sonic clarity, cohesion and class, rather than the straightforward sonic onslaught of an alternative rock club. This job required the understated potential power of a cruising V8 as opposed to the scream of an exhausted four-cylinder. EV's QRx line became the obvious choice: "On this particular project we used QRx 212/75's; four of those for the main dance floor; four of the QRx 218S dual 18" subs; four of the Sx100+ in the VIP area, and two EV Force for the DJ booth." The DJ booth also features EV

Co5 wired microphones. Winn also explained the challenges the room gave the Alobar's team, and why he went for the QRx series: "It's a high ceilinged room for one, and the biggest challenge I think every sound company runs into in any club scenario is when you fly the upper frequency speakers and the subs are on the floor. Those are the appropriate locations to get the sound and coverage that everybody wants. Subs flying typically don't have the results, so we lined all four double 18's in front of the DJ booth right on the dance floor. The objective that I'll say all sound companies run into is blending the bass from the subs with the flying speakers. With speakers flying you don't have any of the reinforcement of walls or ceilings or floors, and even though the 212 speakers are capable of going down to a respectable low frequency, when a speaker is free flying a couple of things happen. One, you don't get the reinforcement of the walls or the ceiling in order to be able to hear those frequencies, and two, depending upon your means of hanging them, when the speaker is pushing forward for a low note, you run into that theorem 'for every forward action there's a backward action.' The (single) speaker is capable of reproducing the lower frequencies, it is reproducing them, but you have to reproduce them at double to triple the volume to make them audible. If a speaker is hanging by aircraft cable or chain, when it's reproducing low notes a lot of that energy is used to move the speaker, whether it's an eighth of an inch, quarter of an inch, half an inch, whatever. So, by using the double 12's we felt we had a better capability to amplify the frequencies to make that blend between the subwoofers and flying cabinets a smoother transition, and to reinforce it as opposed to using a single 15 or a single 12." Also integral to this controlled and blended sound was the EV Sx100+, which Alobar's used in the VIP area: "The VIP area is a smaller area, they didn't want volume there, they wanted to supplement the noise coming off the main dance floor to keep the clarity. The Sx 100's were more than adequate, as were the EV Mb200 mounting brackets."

Alobar's decision to use the QRx 212/75 for the installation at Dante's was informed by hearing the QRx 115/75 perform in a very different kind of venue, a contrast that highlights the QRx line's versatility as a high-end modular loudspeaker system. Jim Winn

(Alobar's, cont.)

recalls: "Another reason for going in the QRx direction was that we installed them in a church. When we were setting the speakers up we played with them quite a lot when nobody else was around, and were very impressed by the fidelity and the efficiency, just the overall dispersion and design of the speaker. At the price point it's at, it's a tough speaker to beat. So we used the QRx 115/75 in the church; we did a cluster of three. We were just very impressed with the clarity of them. We'd also had a couple in our showroom that our rep brought by, and we gave those a good run through."

Dante's has been open for less than two months at the time of writing, and so far the client's response has been extremely positive. Jim Winn feels that he has equipped the club with a sound and light system that will give them the competitive edge in this economically adverse climate, which has greatly affected the leisure industry in his city, as in others. As the proud owner of a hands-on, attention-to-detail conscious "mom and pop" sized business in a market becoming choked by corporate monoliths, Winn remarks of his clients: "They're overwhelmed. This is a real tough time of year with the economy. Trying to get three or four nights of good business a week – it just doesn't happen. The club is very pleased with the way it looks and sounds. Business picks up weekly. It came out awesomely. It met everybody's expectations and we are very proud of it."

The Electro-Voice QRx 212/75 is a two-way, high-output, full-range loudspeaker. Features include; ultralinear frequency response; extended bass response to 50 Hz (-10 dB); vented LF enclosure; asymmetric CD horn aimed downward 10 degrees; 3" voice coil (titanium diaphragm; protection circuit for HF driver; easy external switch for biamp or passive

operation; trapezoidal cabinet (9 degrees per side). Comes equipped with L-track hardware and single-stud Ancra fittings. QRx speakers use top-of-the-line EV drivers such as EVX woofers and the new DH7 large-format compression driver. All full-range systems feature Ring-Mode Decoupling (RMD™) for superior sound quality.

installations

Magdon Music Brings National Acts to Voodoo Lounge Using Electro-Voice QRx

As anyone who keeps an eye on current rock tour itineraries will attest, national acts are often reluctant to venture off the beaten track as they weave their way along a map of established tour stop-offs. Although there are a number of obvious logistical reasons for this aversion to the provinces, it would seem that many smaller venues may be unable to furnish a band with the kind of high quality sound and lighting they require to do justice to their live show. Magdon Music (www.magdonmusic.com), established for fourteen years in Northeastern Pennsylvania, is a full-line, full-service music retailer that caters to the local clubs and musicians of that part of the state. One such venue was Luzerne, PA's, Voodoo Lounge (www.thevoodoolounge.net), a rock club that has recently been overhauled in order to bring in the both bigger name acts and the local alternative crowd, who now have the live venue they deserve on their doorstep.

Magdon's Chris Menichetti recalls preparing for the install at this stylish alternative / industrial / nu metal club, for which he drafted in the EV® QRx line: "The venue is pretty much a rectangular shaped building. It was a newspaper distribution center. Just in the last two years they developed it into a club. They didn't really do much to it besides the walls and the ceilings – it's a nice place. The Voodoo Lounge is a darker place; they've got Voodoo drawings on the walls and stuff like that. It's really neat. One of the problems we've had in



(l-r) Chris Menichetti, John Sanderson, and Jason Oakley

the past was the stage; it's a big stage, about 16 feet deep by about almost 30 wide, and it's about 3 1/2 feet off the floor. The problem that we had was that our stacks on stage left and stage right cut off a lot of the viewing. We've done a lot of nationals in there; we've done everybody from Sevendust to Staind, some really big acts. It's basically a rectangular room, probably about 130 feet long, capacity about 800. When we brought in more PA the sightlines were really bad, and finally the club decided that we'd have to do something about that. That's when we decided to do what we'd intended all along, to use the QRx boxes. They were always our first choice."

Magdon made the upgrade to the EV QRx because the big boxes come equipped with the power to easily fill a room of the Voodoo Lounge's size, yet are aesthetically discrete in proportion to their sonic

muscle. Chris Menichetti explained why the QRx is the ideal choice for upgrading this most typically sized of venues: "We had our other existing rig in there, which was 3 (EV) T53's per side. Basically what we wanted to do, being that we're having more nationals in there, we wanted to have a rig in there that we could keep in there all the time and not have to pull anything out of or add anything. That was our main goal. So myself and the main guys on this, John Sanderson and Jason Oakey, sat down with the club owner and decided that we wanted to fly the speakers, and determined the amount of boxes that we wanted to put in there and John came up with all the power requirements for the amplifiers. We put it in there on the weekend of July 4th, 2002. Basically the system is on lease; we operate it, and every weekend we send our guys down there and have our own engineers there all the time. It's run and maintained by us."

Magdon installed the QRx boxes to achieve maximum coverage and volume where it was needed and wanted. Because the QRx is easy to install, a modular sound system, and is equipped with details like rotatable horns, it can also be placed precisely to allow for accurate sound placement. People can go to the back of the room and hear themselves speak, or they can go up to the front where the QRx deals out some serious sonic punch. Chris Menichetti described the way Magdon installed the QRx boxes in this light: "We're using six QRx boxes in total. On stage right side there are two (QRx 212/75) flown horizontally in a cluster. On stage left side we have two more also flown horizontally in a cluster. In center stage we put two more QRx 212/75's flown horizontally, but next to each other, not in a cluster. They're actually flown more as a downfill at the center stage. So the stage left and the stage right are basically throwing back towards the middle and back of the room. The way we have them tilted is nice because, the way we have them flying, you're not getting a whole lot to the back of the room, which we found was nice. Before, if you wanted to go anywhere in that entire room to talk you couldn't. The way they're flying now we're not getting a whole lot of sound towards the back, so it's just a nicer environment towards the back of the club, with tables where you can sit down. If you want to be in the mix of things you walk up to the front of the room and get pummeled with it! It was always one of my problems with a lot of the clubs you go into: if you want to talk to somebody, you can't. There was no way out of it."

The low-end at the Voodoo Lounge is handled by the awesome QRx 218S subwoofers, which complement a custom-built stage. Menichetti described how the fixtures and fittings work in tandem

with the EV loudspeakers to create an ideal live music environment: "As far as subs go, we're using QRx 218S. We have two (Electro-Voice) MTL-1X laying on their sides that we built into cabinets. Basically it's an extension of the stage with these custom-built cabinets. The MTL-1's just slide right into those big cabinets. There are two per side. We have one QRx 218S per side, standing up next to those boxes. That fills in the center of the stage area, because we noticed that there was a pocket that was empty there, with the low end. We put in those QRx 218's and it just filled up immensely. We also have two T53's as the drum fills, and the stage monitors are the FM 1202-ER's, six of those still kicking. Everything looks fantastic. Very clean, very neat."



Magdon's installation at the Voodoo Lounge has helped put Luzerne on the rock n' roll roadmap. Chris Menichetti reports that Magdon's clients at the club have only good things to say about the sounds, the sightlines, and the lines at the door: "They're extremely happy with the system, just because the room never had so much power, and it suddenly came alive after we put everything in there. One of the biggest compliments they get is on

the sightlines. You can sit anywhere in that entire club now and not miss one person on stage. That was one of our biggest setbacks in the system that we had in there before, because it was just stacks and it was blocking the view. The major feedback that they get is that you can stand anywhere in the bar and see. It's just so clean now; you can see the entire stage without having to look around anything. We've done a couple of local and national acts in the last couple of weeks that have had just about 900 to 1000 people in there for both shows. The system was incredible. Every concert we've done in there so far, I've been there. We've done everything from Staind, Disturbed and Sevendust to Quiet Riot and Molly Hatchet."

When asked about Magdon's affinity for EV products, Menichetti echoes the responses of the world's largest pro sound companies: "I've been here working at Magdon for nine years now, and since I've been doing sound I've used Electro-Voice. I also do live sound reinforcement. All of our rigs contain Electro-Voice speakers and a lot of Electro-Voice mic's and EQ's. The reliability and the customer service and the product itself – I have never been happier with anything else. If we ever have a problem we always know that we can send it back and it's going to be taken care of. I'm hoping to get some QRx boxes in my rig. I'm definitely dying for the 12's, especially after hearing what they do in that club!" It seems like the Electro-Voice QRx loudspeaker system is bound to work its voodoo on all who come into contact with its power, versatility and reliability.

installations

Gary Municipal Baseball Stadium: The Sound of Civic Pride

The City of Gary, Indiana, is undertaking and completing civic projects for urban renewal at an astonishing pace. The latest, largest and most impressive of these is the 45 million dollar Gary Municipal Stadium, a 5800-seat, state-of-the-art epicenter for baseball and community activities which represents the dynamic, dedicated efforts of the city planners to fulfill mayor Scott L. King's pledge of "New Century, New City." Local sound installation experts Commercial Audio Systems, Inc. (Chesterton, IN), was contracted to equip the stadium with loudspeakers that were visually as well as sonically pleasing, to give the impression of "no expense spared" whilst staying within the parameters of a tight budget. Commercial Audio's President, Steve Gibson, and Sales Engineer Tom Hubbard, Sr., overlooked the whole Electro-Voice installation at Gary Stadium, in which 164 Electro-Voice EVID 6.2 loudspeakers are the star players. Hubbard is well aware of the importance of visually unobtrusive loudspeakers in maintaining the architectural integrity of this new civic hotspot, especially in such an extensive installation: "The first thing that hits you is the aesthetics of it. I mean it really fits well within the architecture of the stadium. Secondly, it's a pretty concealed distribution, and the coverage is

excellent. The clarity is good too." The City of Gary is taking appearances very seriously in this initiative to improve the quality of life in their town. Commercial Audio were tuned in to the importance of the whole project's visual appeal, and Electro-Voice EVID 6.2s became the obvious choice for the installation when the competitor's loudspeakers appeared too conspicuous within the stadium's architecture. Tom Hubbard noted that community feedback has been positive in this respect: "The whole community in Gary is really ecstatic about the appearance of the stadium," adding that EV's EVID aesthetic refinements beat out their main competitors product. "It's hands-down better on the aesthetic side" Hubbard said, representing a balance of styling and sonic performance that has pleased the general



public as much as pro-audio aficionados. Steve Gibson suggested that the EVID installation has been far more "visible" in the local newspapers than at the stadium itself, which was the goal: "It's made the front page of the local newspaper in this area several times because of the aesthetics of the

(Gary, cont.)

stadium. Unless you're looking for them you don't really notice them." Indeed, the EVID's clear, natural sound, coupled with its subtle, elliptical appearance, make this installation seem a world away from the typically heavy-handed "stadium sound" that has reverberated its way into the ears of past generations of baseball fans.

Through Commercial Audio's successful relationship with top area EV representatives, Starin Professional Audio and Visual Marketing, the "spec'ed-in" competitor's distributive speakers were replaced by 164 of the new high-output EVID 6.2s, along with over 20 Sx300PI/PIX systems.

The Electro-Voice EVID 6.2 is a high-output, full-range, two-way, high-sensitivity loudspeaker ideal

line's 3D elliptical design gives it a contemporary, compact appearance, and the unit is equipped with a Strong Arm Mount (SAM™) system for easy, secure installation. The Electro-Voice Sx300PI/PIX is a compact, two-way, medium-throw, 12-inch, full-range loudspeaker. Its black-powder coated stainless steel grille is backed with a foam water shield for a high level of weather resistance. Both lines include transformer options. Both lines represent the latest in loudspeaker innovation offering indoor-quality sound in an outside environment.

Steve Gibson emphasized that Commercial Audio and Starin Marketing's on-the-job attention to detail reflected local businesses working symbiotically to provide a cutting-edge product for a cutting-

distribution." This effective communication behind-the-scenes has resulted in continued the kind of positive feedback that improves the public face of the City of Gary.

City of Gary representative Rosalyn Mitchell, a member of the American Institute of Architects as well as an avid baseball and music fan, was at the heart of the Gary Stadium project, and worked closely with Commercial Audio through every step of their installation. Mitchell visited a number of minor-league stadiums in the Midwest, beginning her planning and design research in September of 2000, almost one year before the construction team broke ground in June of 2001. Mitchell recalls a foreshadowing of the Stadium's present success during its construction: "As a tribute to Commercial Audio Systems and the speakers they're using, as well as the design team (BAI), the sound system there is just unreal. The first time we turned the sound system on we were still under construction, about 75-80% coming up on complete. And they turned it on; they put the demo tape in. All the construction workers stopped. That was really something. It was really something."

The EVID 6.2s feature importantly in maximizing the community feel of the new stadium, lining the expansive, people-friendly concourse. Mitchell describes this essential part of the design process: "One of the features that we had incorporated into our stadium was a wider concourse. What that does is allow fans to go to concession stands without blocking the concourse for people that are trying to find their seat. It gives it a more open feel." Community is in the core design, and Commercial Audio were contracted to audibly communicate that fact on the strength of their extensive installation. Muffled, crackly announcements and information only add to the tension of a crowded public area. This



Rain or Shine, Sx300Pi/PIX Loudspeakers Perform in Gary Municipal Stadium

for outdoor applications like the Gary Stadium. The 6.2 features a 1" voice coil (titanium diaphragm) with neodymium magnetic structure. It also features full bandwidth overload protection for both high and low frequencies. The EVID

edge local civic project: "through our relationship with Starin Marketing they (the City of Gary) got EV involved, talked to Bonar (local engineering, planning and surveying experts) and got the EVID 6.2s approved for the

(Gary, cont.)

problem has been solved at Gary Stadium.

Mitchell continued to describe the importance of details like high-end loudspeakers as reflecting a dedication to improving the quality of life in her city: "Gary has given the city the very best it could afford. Gary is a very political town, a very vocal town. A lot of people came out to see where the 45 million dollars went. But you know what? the most staunch nay sayers for the project, from a capital improvement standpoint, have said 'well, it is beautiful,' and the catchphrase that everybody uses when they do the tours is 'wow!' No matter who we brought, that's what they'd say." The public response has thus been "very positive," which, Mitchell added, means the stadium is "doing what it was meant to do."

Though Commercial Audio's EV installation is primarily put to task at the Gary South Shore Rail Cat's home games, concerts and civic events, Rosalyn Mitchell described a recent local gathering at which the loudspeaker installation's integrity was tested on a more symbolic level, at the City of Gary's 9/11 memorial service, "Remembering the Attack": "We had a memorial service this morning, and one of the parts of the program was a police officer singing 'Amazing Grace' while accompanied on the piano. I took very acute note of the level of clarity in his voice and the piano being played. You had these two different sources of sound. There was not a hint of any type of static or reverb. Clear as a bell." This poignant civic event was imbued with a sense of community strength and dignity that Mitchell feels was built in to the design and construction of the Stadium from day one. It was and is very much a collective, local project, Mitchell says, "something that was larger than the individual." Indeed, during the construction the City maintained a remarkable local contractor

participation rate only marginally below their 67% goal. Commercial Audio's installation will no doubt communicate this community spirit loud and clear at the Stadium's open house on September 21st, and over the coming years as Gary goes from strength to strength in the shape of such urban renewal projects as the Municipal Stadium.



One of 164 EVIDs Installed Throughout the Stadium

installations

EV and AVI SYSTEMS, Inc., SOUND OUT A NEW LEASE OF LIFE FOR A NEBRASKA LANDMARK

The historic Stuart Theatre in downtown Lincoln, NE was built in 1929. The Rococo Theatre was born at the very same location in June 2001. This remarkable theatre saw some precarious periods in between these significant dates. In the early 1970s, entrepreneurs felt that the Stuart would be more profitable as a movie theatre than as an exquisite remnant of the Roaring Twenties. The dull drywall and gaudy carpeting of a cinema masked the intricate grandeur of its Italianate interior architecture for the next couple of decades. The ceilings were lowered and the stage was walled up. As the cinema gradually failed to capture the imagination of local residents, the building changed hands again, its upper floors being separated into apartments. For many years local authorities deemed the theatre too expensive a repair project to undertake. It seemed its marble floors, ornate balconies and terracotta walls wouldn't see the light of day again.

Then, in July 2000, one Doug Deeter purchased the theatre and began an uncompromising and intensive restoration program. The room now looks much like it did in its heyday, replete with lofty ceilings and eccentric cross-pollinations of Italian and Moorish design elements. In a stylish nod to another bygone era, the designers installed Las Vegas-style booths on the main floor. Food and beverages

are served to guests' tables as the entertainment takes place. The Rococo has brought new life to the cultural heart of Lincoln, whilst keeping the city's heritage intact. Electro-Voice® and AVI Systems, inc., played a significant part in completing this noble restoration program, and in bringing back the live entertainment enthusiasts absent from the theatre for so long.

The Omaha, NE, branch of national audiovisual installation experts AVI

Systems, Inc., was contracted to undertake the challenge of installing an AV system at the Rococo. AVI and Electro-Voice have been working together for many years now. Bill Hartness, AVI's Assistant Regional Manger, conveyed the mutual respect that would make this project another successful installation for AVI: "AVI Systems is a full service audio visual integration company. We service the entire nation. We've been in business for 27 years. We've represented and sold Electro-Voice products for years. Electro-Voice, of course, is one of our premier product lines, the one that we use whenever the job requires high quality audio."



EV SL12-2V Cinema Surrounds Provide Rich Sound for Film at the Rococo

(Lincoln, cont.)

Hartness recalled the project, in which the client's requirements were unusually diverse but particularly precise: "Installation started in August of 2001 and finished up in December of 2001. This facility is a refurbished old movie house. In doing so they had a multi-functional view of this facility, that on certain nights it would be a cinema café, very much like a Las Vegas showroom, with full food and beverage service. They seat up to around 1100 people. There are three levels: main floor, mezzanine and balcony. We installed a sound system and a video system that could do anything from sporting events such as satellite, baseball and football, to Friday nights where people could come in and watch movies. We basically had fifty speaker placements so that we could do live performance, front-of-house type playback, all the way to full surround cinema audio"

EV's SL12-2V surround loudspeakers, designed specifically for cinema applications, played an important part in the installation at the Rococo, as did the Xi fixed install and Xw high performance floor monitor lines. This specialized, versatile loudspeaker installation consists of six Xi-1183 long-throw cabinets, eight Xi-1191 subs, eight Xi-1152 side fills, six Xi-1082 under-balcony fills, four Xw12 high performance floor monitors, two Xw15 high performance floor monitors, and sixteen SL12-2V surrounds. The THX® compatible and Digital Dynamics Capable™ SL is an aesthetically discrete high-output, two-way surround loudspeaker. It features a 15 degree slanted cabinet and suspension and safety options. Hartness noted that the SL's smooth, wide frequency response provides a sonic middle ground in AVI's installation that can be finely

adjusted, according to the event, in conjunction with the more powerful Xi line. The SL12-2V has a frequency range of 70 Hz–20 kHz, the SL10-2V a range of 60 Hz–20 kHz.

Hartness uses Soundweb® units to coordinate the changing day-to-day loudspeaker requirements at the Rococo: two 9088i DSP units and one 9008i output expander. Hartness has had no complaints with the loudspeakers adaptability so far: "The response has been very good. We've had very, very few problems. I think we had one driver go out of the whole system within the first year. Basically, this system wasn't built to handle every live performance, but we had to stay within a certain budget and put in a generalized system that would handle everything from a corporate meeting to cinema surround sound, to sporting events, to a live performance venue. We had a very broad spectrum of specifications to meet." Though the style of entertainment changes the house sound requirements every night, the sound quality is always consistent and reliable.

The performance schedule at the Rococo reflects the sonic challenges AVI's EV installation must accommodate. A diverse array of contemporary entertainment styles and formats, along with the more traditional musical productions for which the old Stewart theatre was originally designed, are represented on their calendar. Since opening, the Rococo has hosted Blues Traveler, KC and the Sunshine Band, Ryan Adams, and many more national acts. Major Fall events include Robert Cray (9/13), and the Midwest premiere of Jekyll and Hyde, the Musical (10/27). The EV system will also project the sounds of a plethora of comedians, jazz ensembles, indie & cult movies and college football games.

The new Rococo (rococotheatre.com) has rejuvenated all of its ancestor's antique architectural magnificence, yet is outfitted with the state of the art technologies we expect in modern entertainment. Essential among the latter are the house's installed-to-measure EV loudspeakers. Bill Hartness feels that AVI and EV have delivered their end of a "best of both worlds" directive, where AVI employed state-of-the-art EV loudspeaker technology to great effect in this grand old theatre.

installations

Video Services, Inc. Installs EV Speakers at Minnesota College

Video Services, Inc. (www.videoser.com), based out of Mankato, MN, have been busy sending Electro-Voice loudspeakers to schools in their region. David Peterson, general manager of the commercial division at VSI, described his company: "VSI is a new player in the commercial market. We've been targeting it for the two years that I've been with the company. We have about ten full-time employees." A couple of VSI's recent and upcoming installations reflect the need for quality sound in schools, both in architectural additions to established campuses like Minnesota State University Mankato (MSUM), and in one of the many new high schools shooting up to accommodate the population increases in the state.

Peterson described the MSUM project, an install inside a large multi-purpose space: "We installed it in August of this year. The building is a 60,000 square foot field house for the University. It's built well for basketball. The facility management approached looking for a solution for their audio needs, and we gave them some basic guidelines to go by, working with Starin Marketing and Electro-Voice. The space is relatively reverberant, with masonry walls, an acoustical deck, and a rubber running floor. It was fairly challenging, especially as it's an incredibly large space. We worked closely with Electro-Voice and did an EASE (Electro-Acoustic Simulator for Engineers) model of the space. We decided that a center cluster would minimize phase cancellation and any interference between drivers. We used 8 FRX 940's and all of our processing is EV – we're using Dx38."

The EV loudspeakers have graduated with honors, as far as MSUM and VSI are concerned. That's no minor feat in such a cavernous space, where reverberation and crowd noise create an acoustical nightmare: "The owner immediately reacted to the clarity and loudness of the system. Zero feedback problems. The intelligibility is excellent." VSI have since been contracted to install EV loudspeakers

at another educational institution: "We're doing a large high school in Sauk Rapids, Minnesota, which is all EV products – large-format horns. Numerous clusters of the HP Series: 9040's, 6040's, and 4020's," said Peterson. Having done their homework, VSI have the confidence that there is an EV loudspeaker for any kind of commercial application.



MSUM's Center Cluster of FRX 940 Loudspeakers

installations

Midas Heritage and Venice Consoles Give Virtuoso Performances at Ordway

The Ordway Center for the Performing Arts in St. Paul, Minnesota presents hundreds of music, opera, dance, and musical theater productions a year, but no rock concerts. Yet at the heart of the Ordway Center's sound system is a mixing console typically found in front of the Rolling Stones than *South Pacific*: a 48-channel Midas Heritage 3000.

Paul Tilman, who heads the Ordway Center's sound department, says that the Heritage 3000 fills their needs for a versatile console primarily used for musical theater productions. "I looked into one console that seemed to be the choice of touring productions that came through here," Tilman says. "But the Midas gave us more features for its cost, and the ability to also use it as a monitor console outweighed the other console."

Tilman says that the Heritage 3000's automation features work well for the needs of musical theater. He says that the ability to re-route a production's 24 to 30 wireless microphones to specific VCAs for each scene makes learning the show a lot easier. Sound designers make extensive use of the console's virtual faders feature, and its ability to mute inputs and outputs by scene. A specific reverb send or sound effects speaker can be left muted until the one time it's used. All the operator has to do is due the next scene.

Some of the musicals presented by the Ordway center were previously sound-designed elsewhere on

console, a 24-channel Venice 240. Tillman says that the Venice has been used as an orchestra sidecar, with its four sub-group sends feeding the Heritage console. The Venice also pulls duty for St. Paul Chamber Orchestra concerts, reinforcement of acoustic instrument recitals, dance



Paul Tilman, Ordway Sound Guru, at the Elephantine Heritage 3000

Heritage consoles, which saves rehearsal time and console rental costs. "The Prince and the Pauper" was originally mounted at the Fifth Avenue Theater in Seattle, and was designed on their Heritage 3000," Tilman explains. "So when it came here, the show was already programmed and we had virtually no rehearsal time."

In addition to the Heritage 3000, the Ordway Center uses another Midas

performances, and even as an occasional sidecar for Minnesota Public Radio's broadcast console in the Ordway's main hall.

While Tillman says that he'd buy another Heritage 3000 "in a heartbeat" for use as a monitor console, his next Midas purchase is likely to be a 16-channel Venice 160 for use in a new sound system installed in the Ordway Center's spacious two-story lobby.

installations

NYC's Ultra Sound Rehearsal Studio Complex Installs 22 Venice 160 Consoles

Last February, the world's most lavishly equipped rehearsal studio complex, New York City's Ultra Sound

(ultramusic@nyc.rr.com), purchased 22 Midas Venice 160 consoles for five new studios and sixteen existing spaces. Ultra Sound's owner, Gene Sinigalliano, undertook an exhaustive process of elimination whilst shopping around to outfit his spaces, and only the best would do. Gene's idea was to create rooms that would feature the very best equipment working in harmony to allow the finest sound in any rehearsal complex anywhere in the world. Eight months later, Gene feels he has achieved this goal, and places his Midas Venice 160 consoles at the epicenter of this achievement.

Sinigalliano left no stone unturned during his hunt for the finest pro audio equipment, and worked with some of the industry's most experienced professionals in his selection process. Doug Jones and Jack Alexander, who write the "Viewpoint" section of *Live Sound*, carried out the install at Ultra Sound. Jack was an independent consultant, assisting in the equipment selection process. Doug was chosen as an acoustician, to help design the acoustic properties of the 21 rooms. Both flew to New York and tweaked out both the gear for the rooms and the dampening material. Gene briefed the experts with a core objective he describes here: "My thing wasn't really how much stuff cost, it was really based on designing the finest sound systems ever used in

rehearsal. I listened to everything. I listened to every kind of mixing board you can think of. Why the Midas? It's an easy answer. It sounds like a Midas. That's the answer. Here you've got a rack mount, and I needed a rack mount because I've got 21 rehearsal studios, and in each studio the PA system and components are in a locking rack that my techs can open and adjust. In a rehearsal setting a lot of bands don't have educated sound people – you really don't want people tweaking at stuff. My techs



A Typical Ultra Sound Rehearsal Room: Just the Guitars and Amps...

can go in, they set the stuff up the way the band wants it, and then they lock the rack. So it needed to be rack mountable. The Venice 160 is. It also needed to be at least 16 channels. Not that we put everything through the PA, we don't. It's basically really mostly a vocal PA system, because the rooms are not that big where they'd need everything mic'd. But we needed 16 channels because a lot of the new bands have DATs or they have drum machines and lots of other stuff they put through, so that was important to us. Did I need all the sub groups? No. Some people will, I didn't. Why then would I spend all this extra money and buy Midas? I can tell you right now. It sounds like a Midas."

It seems Midas has created a compact console that delivers the kind of warm, quality sound that make

(Ultra Sound, cont.)

the brand's high-end boards legendary. It is not simply a compact unit wearing the esteemed Midas name. Sinigalliano feels the Venice 160 is fully worthy of the badge: "Midas has done a good job of basically building the board to sound like a Midas, so that when you get on the EQs with the sweeps they really work, they sound like a big live mixing console. What we're doing is live sound here; we don't need some digital-sounding recording console. We want that nice fat Midas sound. We want a high and a low mid, and to have a sweep on there so that we can deal with individual mic's. Rather than compromising various mic positions, it's much better to go on the strips for each individual mic and tweak the stuff out. You can't do that with a lot of boards. With the Midas you can. With the nice sweeps on the upper and lower mid's you can set the sweep where you need to get rid of the stuff you don't want, and the EQ's work and they sound good. Also the mic pre's sound good. I know of a guy over here that has a jazz studio, and basically he has a cheaper brand



Each Room Features a Rack Mounted Venice 160, DSP, and Power Amps

of board. We all know what most of the studios use; they use what we were using before. The mic pre's don't sound as good, so he's got two mic pre's. He had to go out and buy two mic pre's that sound good. You don't have to do that with the Midas – the mic pre's sound good."

The Midas Venice 160 consoles were selected to work alongside some particularly classy company

at Ultra Sound. Sinigalliano explains why he couldn't cut corners when selecting a board: "One more reason 'why Midas?' Because everything I have is unforgiving. What do I mean by that? I've got Martin Audio WT-3's, which are probably one of the most gorgeous sounding speakers at close range. I had mine custom built. Because the rooms are small, you hear everything. And because the rooms are so well tuned with sound tuning devices – there's probably about five thousand dollars worth of acoustical tuning in each room - basically you hear everything, and nothing is hidden. If you have a board that sounds a little ratty, or if you've got mic pre's or EQ's that sound a little ratty, you're gonna hear it in two seconds." Along with picking a British mixing board and British speakers, Gene listened all the way across the Pond for his power amps: "I wasn't looking to save money here. We listened to every power amp that exists. The power amp I picked happened to be a power amp nobody in America even knows – yet – but they will. Lab Gruppen amps. They're just crazy good."

Along with the Chevin amps Gene also uses, the Midas Venice 160 contributes to an unsurpassable combination of equipment, unlike anything else found in anything called a rehearsal studio. Sinigalliano is understandably proud of his claim to run the world's finest rehearsal facility, and adds that he just didn't go shopping arbitrarily for the most expensive gear, simply the best for his requirements. The Midas was therefore drafted in to work symbiotically with a mixed bag of premium brands in a mixed bag of room sizes, each of which Gene feels has been made-to-measure like a fine suit. Eight months after the selection and purchasing process, Gene reports that things are working out splendidly at Ultra Sound: "That combination is an awesome combination. To put any board in there with that kind of stuff doesn't make sense. In a sense I'm amazed the Midas boards are as reasonably priced as they are, because one big Lab amp I think costs almost as much as a Midas board. It's really an incredible bargain if you think about it, for what it's giving you and the sound quality it's giving you. Maybe people won't believe it at first, but believe it – this thing sounds like a Midas. The EQ's sound like a Midas. Even Jack (Alexander), who's used a million Midas consoles, knew the board was great, he goes 'you know, I love this thing! You just turn the EQ, it's a Midas.' And this guy's got golden ears!"

The world of high-end mixing boards is especially competitive in this price bracket. Gene Sinigalliano feels the Venice 160 occupies a place on the price line that makes it proportionally exceptional value for just-a-little-more money. Gene and his associates are in agreement that there is no better value at this

(Ultra Sound, cont.)

point: "Basically in his (Jack Alexander's) opinion, and now of course that I've had them in all the studios for a number of months, there isn't. The truth of the matter is this console sounds way more expensive than it is. It's amazing how good it sounds for how reasonably priced it is. Yes 'is it more than some of the other stuff out there?' It is, but usually what you find is that you get that old adage, 'you get the most value and the most improvement to a point, and then there's that thing where you can spend a lot more and you only get a little better. That's how it is in the audio industry on most components, but that's not the way it is with this Midas console. With the Midas console can you spend twice as much as a (main competitor)? Yeah, but it's three or four times better, not ten or twenty or fifty per cent better. The Midas isn't a couple of percent; it's three hundred percent. It's an amazing difference."

That difference is most evident in the quality of the famous Midas EQ's and mic pre amps, which are as workable and worthy on the Venice 160 as on the mighty XL4, the Midas range's world-beating flagship. Sinigalliano wholeheartedly endorses that big board's rack mountable baby brother from this perspective: "As soon as you put the Midas in, not only do the mic pre's sound amazingly better, but as soon as you get a finger on the EQ, not only does the EQ work, but it works the way an EQ should, it's smooth. Once you add a little something, it's not like all of a sudden you hit that 'boom! It's way too bright,' where there's nothing in between. It's nice and linear in the way that it adds the dB's, and it's smooth as you add, even in the high frequencies it doesn't get harsh. You hear the extra brightness, but it's smooth brightness, it doesn't add that harsh edge to the brightness like a lot of other boards do."

Sinigalliano is also one of the nation's top dealers in vintage, boutique and rare guitar amplifiers, and is a self-proclaimed "tube freak." The Midas therefore had to accommodate certain aesthetic prerequisites that stem from Gene's tube-driven tastes: "The thing with the Midas is, I know it's not a tube board, but it behaves in many ways like a tube board, meaning that as you change the EQ and the treble, and as you change the EQ and the mid, it doesn't sound transitory, and most boards do. The Midas isn't like that. The Midas adds the EQ and still sounds warm and fat. That's the beauty of that board, and that's why people use it live. That's why it's probably the most high-end live board (of this size). I think it's for someone who's looking for a high-end board with gorgeous sound, with great mic pre's – they don't have to go out and spend another three grand on tube mic

pre's, and where the EQ is really functional and sounds good and gives you the sweeps that you need to deal with problems on individual mic's in a live setting... For a sixteen-channel board it's laid out very nicely – it's pretty simple and straightforward. I hate boards that have a million buttons that you've got to push to make anything work. The buttons on this board are ones that you really do need: EQ in and out, mute in and out. If they try to make one board everything for all people, that's a compromise that creates longer signal paths. That's part of the genius of this board... It gives you a million monitor and auxiliary sends, you basically got two sets of monitor sends, you've got two sets of things you can use for delays and reverbs, you've got two auxiliaries you can use. By choosing those you can have pre or post EQ, and you can have the reverb coming through or not, which is very cool for the monitors. It's a great board."

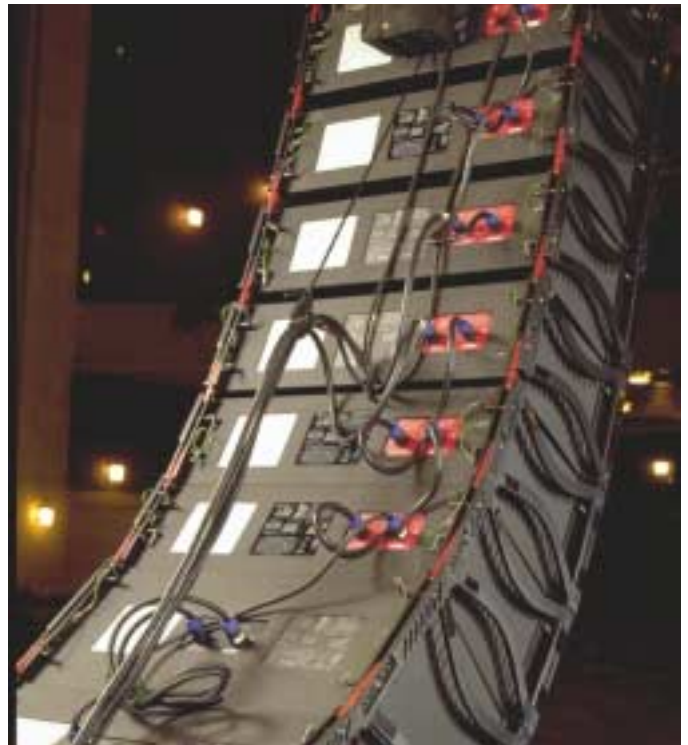
Eight months has passed since Gene purchased his Venice 160 consoles, plenty of time to accrue some serious client feedback: "Everybody loves it. I mean people can't believe how wonderfully warm yet articulate the system is, with great vocal intelligibility. That's the key. Any time you make something fatter and warmer, it's not easy to make it more articulate and intelligible, because those two things fight each other. The beauty of the Midas is that it's warm and fat, but it still has the speed and smoothness to provide that great articulation and intelligibility. That's the really gorgeous thing about it, with most things, even guitar amps, it's trade-off: you can either have very lean and articulate or very fat and warm but mushy. Those two things fight each other. The Midas does both well... There really isn't another board out there for live stuff that sounds anywhere near as good. Most boards are made to such a low common denominator. Speakers are the same way. For a little bit more, without having to spend a lot on extra pre's and stuff, you're getting an incredible sounding board." And as a sounding board to the performance of his stable of 22 Midas Venice 160's, Gene Sinigalliano of Ultra Sound is incredibly convincing. Find the world's finest and largest professional rehearsal facility just feet from Madison Square Garden, at 251 W. 30th Street, New York City.

A 'Spray-On PA' for the Sharp-Dressed Men: Brit Row, EV, and ZZ Top

Premier UK Sound Production Company Britannia Row (www.britanniarow.com), were recently hired by mythic Texan blues rockers ZZ Top for their European tour, which began in Helsinki, Finland, on October 1st, and drew to a close in London exactly one month later. The 22 date 'XXX' tour, which picked up where the bearded legends left off on their 2000 tour (when bassist Dusty Hill became ill on the road), and celebrated both their RCA release 'XXX', and their commitment to the fans who missed out on their last outing due to postponed shows. The tour covered Finland, Germany, Sweden, Denmark, France, Belgium, Austria, The Czech Republic, Switzerland, Croatia, Holland, Italy, and the UK. Brit Row's FOH engineer Jock Bain and system tech Simon Travis accompanied the bearded boogie merchants on their riff ride through Northern, Central and Eastern Europe, stopping at venues of all shapes and sizes before ending at London's famed Hammersmith Apollo. Brit Row took their Electro-Voice X-Line and compact, full-bandwidth, XLC line loudspeaker systems along for the journey, and Jock Bain was impressed enough with their performance to report back to EV with a tour diary that described the EV loudspeaker arrays' acoustical, mechanical, and electrical versatility, advantages that led Jock to call his system a veritable "Spray-On PA" that could be easily predicted and installed for each night's different venue.

Along with Jock, the sound quality certainly left its mark on the thousands of fans who attended the successful tour, which has received rave reviews (see www.zztop.com). Jock himself checked out the fan feedback on the official band website: "time after time you see 'fantastic sound,' 'stunning sound,' best sound I've ever heard,' etc, etc." Jock also added his own superlative endorsement of what the UK's Guardian newspaper called the awe-inspiring "sonic excess" of the final British shows: "They were the two smallest shows we did on the tour, the Manchester Apollo and the Hammersmith Odeon (now also called the Apollo). At both of them it was the best, seriously the best, sound I've ever had, and I've done that place since

dot. The Hammersmith Odeon I've done for fifteen years now; I've done Midnight Oil, Crowded House, and a ton of English bands. This was just brilliant.



The Electro-Voice XLC Full-Bandwidth Compact Format Line Array

The X-Line really cracked it. I'm really digging it as a PA. I love it. After years and years of using other brands it's just a revelation."

And in Jock Bain's own words here are a few reasons why that's the case, drawn from the ups and downs of the rock n' roll road:

So Finally a real day off! We've been out for 3 weeks now, and the ZZ Top machine has been hard at it: a mixture of Old School Rock, Texas stylin', and Nu metal technology. The System has changed with every show: we've done a variety of venue sizes, from enormodome German arenas, to a small theatre in Copenhagen. We've drawn our plan from a toolbox of 24 'S' boxes (X-Line Xvls), 20 Subs (X-Line Xsub/f), 6 'T' boxes (X-Line Xvlt), a half dozen Xi-1152's and 4 flying grids. Our secret weapon? 2

(Brit Row, cont.)

arrays of 8 XLC 127+ compacts – our side hang and small gig PA in a can!

After the first few arena gigs, ZZ Top's engineer, Toby Francis (Aerosmith, Kiss, Puddle of Mudd), decided to keep the subs on the floor and only use the flying subs in high-sided venues like Munich Olympia Halle, so our work load became much easier. Simon Travis, the system tech who takes measurements each morning with EV's line array prediction software (LAPS), would begin his voodoo while the lighting truck tipped, and after I'd consulted the local promoters about seat sales and venue restrictions. I'd get the sound truck tipped while the tour rigger, John Maxwell, the legendary Mad Max, would plot and start hanging the lighting points. He would turn his attention to us by 1000 hrs and we would then discuss the PA de jour!

The mixture of 'S' and 'T' boxes often balanced on the load weights in the roofs of the smaller European venues, and sometimes the rigging heights would be an issue, but the predictor software (and an old timers view of the gig) would always work out a way to array the system to the maximum available. We would swing from a 10 x 'S' and 3 x 'T' array in the Gigantium in Aalborg, Denmark, to a 6 x 'S' low hung array at the Grugahalle in Essen, Germany, which was so low you could touch the lowest cabinet with a raised fist full of beer!

And every day it would do the trick. High power, full frequency response and a shed load of output made the system very user-friendly, and especially engineer friendly. There is nothing as beloved by system techs as a PA that sounds good when you turn it on, before you start weaving the magic EQ, and the X-Line has provided that with a vengeance, program after program.

In combination with the 127+ compacts, we have had an almost spray-on PA, doing 270-degree seating with no add-on system, much to the delight of the European promoters!

The 4 high stacks of boxes, traveling on dollies, proved to be very versatile. The subs remained on the dollies underneath the main hang, allowing for floor clearance very soon after the show came down each night, and the 1152 in-fill boxes sat atop the 2 x 4 high sub dollies to provide cover for the very front rows, allowing the 'T' boxes to fill the main front floor.

What other gear did we bring out with us alongside the loudspeaker arrays? We had a Midas XL4 out front, talking directly to the soundweb program in stereo, and I sent the program to the 8 zones from the drive rack's computer. We ran 8 outs, a stereo main hang, a mono main sub, a stereo XLC 127+ sidehang with a reversed stereo image for the punters 'round the side, another mono sub send for when we split the subs up and down, a stereo Xi-1152 ground fill for the infill, a couple on their sides in the front center of the stage, and 2 a side standing up on the 4 stacks of subs filling the 3 or 4 meters before the 'T' box program kicked in. We ran a Cranesong compressor over the original stereo out of the XL4, and I personally think that is a BIG plus in the control of the X-Line in the big rock mode. It helps the overall dynamic weight of the system; the quiet songs recede from the coalface and give you a breather, if you get what I mean. LD systems from Houston, a company I believe has a history working of with ZZ Top, supplied the control and monitors for the tour.

In some venues the lack of a forklift would give us a brief headache, but a combination of a good local crew and a long ramp off the dance floor

of our PA truck driver John Long's truck, a typical Edwin Shirley Trucking 45' trailer, would allow us to move the dollies, even under the worst conditions, and believe me, Central and Eastern Europe provided every possible combination of those. Load-ins like a one car garage, concrete ramps at 40 degrees, rough ground, ice rink floors, undulating rubber matting like you were tripping tres badly? We've seen the lot. Simon and I would just have to start drinking earlier, but the system dealt with it. Or, more accurately, the stagehands dealt with it.

So, to finish the first ZZ Top European tour diary page, I have toured many systems, both with Britannia Row (Turbosound Flashlight systems, and MSI before them) and other UK and Australian companies, and the X-Line is as easy and as foolproof a system as you could wish for in the day to day touring world. It's easily the best line array available, with the weight and surplus of headroom that other line array manufacturers can only dream about (in their sleep, not in their gigs!). I am looking forward to tweaking the system, making it useable in any of our day-to-day operations, from theatres with the XLC127+ compacts, to enormodome main hangs with 12 'S' and 4 "T' arrays. I'll keep you posted, if you don't hear me coming!

Audio Solutions Uses Midas Venice Mixer for Nickel Creek and President Bush

The Midas Venice console continues to carve itself a niche in the pro audio marketplace, coupling compact size with legendary Midas power, preamps, and EQ's. Greenville, South Carolina's Audio Solutions has recently outfitted hot newgrass/ bluegrass up-and-comers Nickel Creek with the Venice sound.

Audio Solutions President Alan Simonton described his company and experience with Electro-Voice and Midas products: "We've been in business for 14 years - mainly sound contracting and production. We've had really good luck with EV. We've used a good amount of their product for installation, and use several EV products in our rental department as well. And we do own a Venice ourselves. I read the reviews, took a look at one and had to have it. We've got the 320 model with 32 channels. I've been extremely happy with it. The mic pre's and the EQ section make all the difference in the world, as does the headroom."

What sets the Venice apart from the competition is the proportionate difference in power and performance to the extra investment made at purchase. For a little more money you get a LOT more board, as Alan Simonton concurs: "The first time we used it at all, you touch the EQ and you hear it immediately, compared to other boards where you really have to twist the knob off to get what you need. The EQ's very responsive. We've got other small consoles in our rental department, and when we use them with our larger systems it seems like they don't really have what it takes to really drive the system to its max. But the Venice jumped right in where our larger format console was, and it has all the gain and headroom and the sound quality as the bigger board."

Having been convinced of the Venice's merits on his own terms, Alan Simonton was confident in

recommending the console to colleagues and customers. One such case was when he introduced Nickel Creek soundman Danny Poland to the board, believing it was just right for the band's style, setup and non-stop touring schedule. Simonton recalled the event at which the introduction took place last summer: "We



(l-r) Alan Simonton and John Radford

were doing production for Nickel Creek at Furman University (Greenville), just a small five song set, a PR thing, and so we advanced the job and told their sound guy (Danny Poland) what we had. He was great with it. I don't think he had used the Venice before, but he definitely wanted to give one a shot. He was impressed with it, and said that the next time out on their tour they would be traveling with their own equipment, so he would be giving me a call, which he did, giving me a list of things he wanted. The Venice was at the top of the list." The Venice was ideal for Nickel Creek

acoustic guitar, vocals, mandolin, fiddle, and bass lineup, meeting their needs with no excess baggage – aside from all the extra headroom the console carries – as Simonton recalls about another satisfied customer: “They’re only a 10 input band, so he’s using half the board for monitors, half for mains, and splitting all the inputs. He’s completely self-contained on this board – he loves it! In fact, we’re all happy with it. Actually, the show after the Nickel Creek show was President Bush, and we used it with him as well. We use it all the time, everything from a small local band, to backup on a larger event.”

Nickel Creek soundman Danny Poland now contributes to the Venice’s growing fan base: “The first thing I said to the tour manager was ‘that is exactly what we need for our tour.’ I wasn’t aware of the Venice console up until that point, and I couldn’t believe it was a Midas console – the size! And then I used it and just thought it was great. It didn’t take much more than that to convince me that it was the console I wanted to go with. And then, over the period of a couple of different shows, more in Europe than anywhere, I kept running across that console and getting the mix on it, and really thought it sounded good. Plus it’s just so compact. I do front of house and monitors with our 320 console. I have 10 inputs coming up from the stage, so once it gets out to the front of house I split it, and use channels 1 thru 10 for my front of house, and the last 8 channels for the monitors. Basically that gives me separate EQ control on each channel for the monitors, and then I go from that into some wireless mic packs that I basically send via antenna back to the stage: my monitor mixes go back through the air. I just patch everything into the Venice and it’s worked out great everywhere we’ve gone.”

Since discovering the Venice in Greenville, Nickel Creek started touring with it in August. “We’ve taken it all over the United States, every sized venue from a 500-seat club to a 10,000-seat arena. We’re also going to be doing some opening up for John Mayer. Even when the band gets to the point where we need more channels, I really don’t plan on going with a much bigger console. For size and ease of use, I’d rather think about getting another one of these and chaining them together!”

In closing, Danny Poland remarked: “If you’re talking about spending \$2500 dollars on a (competitor’s product) console, to spend twice that for this console is nothing for the quality you’re getting. British design, German made, I mean c’mon, you can’t get much better than that! It’s a great little package!”

Creative Audio and X-Line Loudspeakers Help Spread the Word at Major Gospel Events

Ann Arbor's Creative Audio have had a busy year with EV's X-Line line-array loudspeaker system, helping America's top gospel stars spread the Word clearly across the nation. Creative Audio's Greg Snyder described the largest events at which the X-Line was put to the task: "We just came in off the Commissioned reunion tour, which is a very large gospel act, and had great luck with that. We were doing 3000 up to 8000 seaters, places like the Dallas Convention Center. We've also been out all summer with Fred Hammond. The group's called Gred Hammond and Radical for Christ. He's right up there with Kirk Franklin and Donnie McClurkin. We've also done some stuff with Donnie McClurkin this year, and Kirk Franklin a number of times."

The X-Line has proven itself worthy of this higher calling, providing uniform sonic coverage at events that are literally religious experiences for the performers and their audience. The X-Line's design innovations allow it to transcend the limitations of lesser loudspeakers. This high-end touring system features the easy to install, uniform coverage of a line-array with state-of-the-art technology that sets it apart from the competition. The EV Hydra device allows planar wave alignment and time-coherent signal addition, providing full bandwidth coverage and sonic distribution in any space, once the array has been stacked and flown according to the line-array prediction software (LAPS). One-man rigging, along with the reduced amount of loudspeakers needed for full coverage, makes the X-Line the most user-friendly, maximum effect outfit on the market.

Creative Audio's clients were aware that any unwanted distortion, phasing or coloration would tarnish the sonic integrity of their gospel message. The X-Line's sonic transparency gives the aural impression of intimacy that one might find sitting in the front row of a neighborhood church, rather than a cavernous sports arena. Due to its LAPS

prediction software, the X-Line is visually as well as sonically unobtrusive, as the sound production team can use less loudspeakers for full coverage. Again, this minimizes the electronic hardware between the artist and the audience, maximizing the intimate quality of the whole event experience.

Creative Audio's recent success with EV's X-Line in the world of contemporary Gospel has a great deal to do with a less-is-more approach, as Greg Snyder explains: "We have great luck with the product. It's a very versatile product. We use less than most line arrays are required to create the array. It's been very successful: it packs easily, it loads in fast, sets up fast, comes down fast. Everybody that steps in front of the product loves the way it sounds. It has had a seamless coverage in every venue that we've used it in. The manufacturer has stood behind the product and been there when we needed them, We've been very lucky with the product. We're customer driven: I have a customer hat loves the products, he keeps me busy."

Snyder added that gospel star Fred Hammond's brother Ray had been strategic in keeping his rig busy in the gospel world. As well as working on the major Commissioned reunion tour, Ray Hammond has been the FOH engineer for Fred Hammond's tour with his Radical for Christ project. Ray Hammond has been using Creative's Midas Heritage 2000 console for FOH and Heritage 3000 for monitoring duties. Both have performed superlatively, be it with the complex harmonies of seven-piece Commissioned, or at the other major events like the Stellar Gospel awards. Creative's success with the X-Line and their Midas consoles recently led to them being hired for sound at the Black Entertainment Television Gospel Explosion event on September 28th at Ohio's King's Island (a Paramount Theme Park), hosted by BET celebrities Gerard Benry (*Lift Every Voice*) and Bobby Jones (*Bobby Jones' Gospel*).

X-Line and XLC Technology a Winning Combination for Brit Row at British Events

EV's X-Line line-array loudspeakers continue to prove themselves in front of vast crowds in the hands of premier British sound production company Britannia Row. Less than a month after their superb sound design at the Queen's Golden Jubilee concert series, Brit Row used the X-line for the enormous Safeway-sponsored "Picnic in the

Prince Charles Himself had commended Brit Row's sound production two months prior. Brit Row MD Bryan Grant recalled the X-Line's importance in keeping the sound where it was wanted for this event: "For the Picnic in the Park we used six delays as well as the main left and right...the prediction



Park" at London's Hyde Park. These events ran from June 27th thru July 1st and attracted crowds of 60,000 people to enjoy such acts as headliner Rod Stewart. It is worth bearing in mind the area of the park allocated for the shows was over 400 meters long and immediately adjacent to the prestigious Park Lane residential area – almost as push an address as Buckingham Palace, where

program can be relied upon with confidence – it contained the sound within a 400 meter long venue. We didn't have any complaints! Though the venues vary, the X-Line continues to perform well!"

Having used multiple configurations of the Xvls and Xvlt loudspeaker systems on recent projects, Grant

suggested that it is the X-Line's easy-to-install adaptability that ensures satisfaction – “a system that works” for the sound crew, rather than vice versa. “They are easy to put up, quick and predictable,” Grant added, with consistently “warm sound and depth.” The X-Line thus combines the combines the superlative sonic uniformity of broad bandwidth planar summing with the ease of one-person rigging, making it a uniquely versatile choice for the kind of high profile, high attendance events in which Britannia Row specializes.

Other recent/current projects have also provided proving ground for the X-Line, and have sparked Grant's interest in the new, compact XLC linem which is ideal for more intimate indoor applications: “the other (big project) is the final Radio One Big Sunday 2002 event in Leicester, England, which will be taking place on the 8th of September for an audience of around 90,000. Other smaller, but no less significant events were the Pet Shop Boys European tour in June and July.”

The XLC also features EV's vertical plane-wave response generator (Hydra) to adjust high frequency phase response, allowing supremely coherent wave-front summing. No corner of an indoor venue need go without uniform sonic coverage again. So no doubt the X-Line will deliver the goods as effectively indoors this fall and winter as the X-Line did outdoors this summer in Britannia Row's expert hands.



An X-Line Hang at the Queen's Jubilee

Midas Venice 240 Console and EV QRx Loudspeakers Provide Sound Solutions for 'Self-Contained Soundman' Mike Simon

Mike Simon is a busy man, working both as a live sound professional in his own business, and in-house at a local epicenter for all kinds of audio and musical needs, Norman Music, Norman, Oklahoma. Simon describes his home base: "We've been in business for 38 years. We're about 20 minutes south of Oklahoma City. We started out as a band and orchestra shop, and now we do a little bit of everything: PA install, sound rentals, and we still do the band and orchestra stuff as well." Outside of the store Simon is a self-contained soundman, able to handle any job that comes his way with his Midas Venice 240 and his coveted Electro-Voice QRx loudspeakers: "I've had the Venice for about a year now, and I've had the QRx boxes for about for or five months.... the thing that I use the Midas for is actually my own company (simonproaudio@aol.com). I do 500 to 1500 seat shows."

Mike Simon represents one of the most populated sectors of the pro audio marketplace, and his equipment choices echo those of many other sound professionals working in this arena. As Mike himself says: "We fill a big niche that the big guys don't want to deal with." For clubs and smaller auditoriums there is simply nothing more capable and effective as the QRx and Venice combo, which is fast becoming a double act of legendary proportions in the world of contemporary live sound. Simon was straightforward when describing his decision to go with the Midas: "I needed big console quality in a board that one person could move."

Mike Simon has worked with some big name artists with his Venice: "Right before he became a star I did two shows with John Mayer down here, believe it or not, for a fraternity party! A room that would fit about 500 kids had about 1500 kids in it! It was great, he was dynamite."

Mike Simon knows that small consoles often come with large stigmas attached, but the reaction he has received on his recent projects shows the strength of the Venice. "A lot of guys that will maybe balk at a small console don't with the Venice. As soon as they see the Midas name it's like a no-brainer, they're fine. All of a sudden they go from being uptight to being perfectly cool with it. Guest engineers who never know what they're going to get? As soon as they see that name on there it's over with; everything's fine for the rest of the night on."

The Midas Venice is making waves in the highly competitive small-console marketplace because it occupies its own rung on the price point ladder, a rung that lifts the customer way up above the competition with regard to the proportionate difference in cost against quality. "I was talking to Tim down at Sound Productions, and I asked him what the deal on the Venice was – it'd sparked my interest because the Midas name was on it. We talked about it, and I ended up selling two competitor's boards and buying just the Venice. It's funny, you go from a competitor to a competitor and the way your system sounds changes. And then you go from a competitor to the Midas and it changes again. You wouldn't think it would be that big of a difference, but it really is. The mic pre amps are dead quiet and nice sounding. The EQ I like because it doesn't take much to get it working, you can just barely turn a knob and achieve what you need to achieve. 'Powerful' would be a good description of the EQ. You just barely change something and it's perfect, exactly what you needed."

Mike's Venice and QRx setup is proving ideal at a venue he provides sound for frequently, the University of Oklahoma: "That's where most of my money comes from. All those fraternities aren't

(Mike Simon, cont.)

afraid to pay to have regional acts come through. In February I'll be doing the 1964 Beatles tribute band again. That usually draws around 2000 people. Also, Pat Green and Charlie Robison are two of those new 'Cosmic Country' guys that I've done sound for at the University."

The compact Midas Venice 240 is an 18 mono/4 stereo console weighing in at just 46.5 pounds. Its dimensions are 22" x 27". It features a 4 band sweepable EQ, 6 Mix Sends, Direct Output, 2 stereo masters, and 4 Audio Sub Groups. It features the same kind of quality mic preamps and EQ found on the larger Midas consoles.

Mike uses QRx 212/75 loudspeakers with the Venice, and is similarly impressed with their portability and high performance: "They're awesome. The cool thing about that box is, no matter what volume you have them at, they sound the same. When you go from a medium volume to a loud volume, you don't need to change your EQ." The advantages of the QRx, like the Midas, are in the balance of physical size to sonic output. For Mike Simon, one word captures this positive disproportion, rarely heard in the same breath as 'heavyweight performance': "Lightweight. One guy can move them. I think that's the really important thing with the Venice and the EV's. If you're hiring a bunch of guys to help you move the stuff, you can't make any money." Mike Simon thinks of his work as a soundman as the ideal proving ground for products that he can stand behind in retail at his home base, Norman Music: "I sure love EV stuff. I think we're definitely going to get it in here, because I like to sell what I believe in.... I could most definitely sell Electro-Voice stuff." Between the Midas Venice 240 and the EV QRx loudspeakers, the balance between power and portability has all bases covered.

2002 Summer at Northrop Concert Series Picks EV, Midas, and KT

Sponsored by Electro-Voice and Metro Sound and Lighting, the University of Minnesota recently ended a successful summer of free outdoors concerts on Northrop Plaza at the University of Minnesota Twin Cities campus. Featuring more than 30 different performing groups over the summer – from June 11 to August 7 – the 2002 Summer at Northrop Concert Series went off without a hitch.



Mains and Monitors: EV SxA250s

The University of Minnesota is known as one of the largest campuses in the United States and provides home to more than 80,000 staff, faculty, and students on the average day. The result, says Justin Burke, stage manager of the famed Northrop Auditorium “is a place that draws many different kinds of people and many different kinds of music.” No where was that more evident than in the booking for the summer concert series, which featured everything from the Orchestra Baobab, a Senegalese jazz group, to Urban Renewal Bluebrass, the 2001 Minnesota Music Award Winner in bluegrass.

As for equipment, the Northrop concert series featured (2) SxA-180 subwoofers, (4) SxA-250 full-range loudspeakers (two for mains, two for monitors), (3) Klark Teknik DN360 EQs, a MIDAS

Venice 240 mixing console, (2) Electro-Voice RE200 condenser microphones, (2) Electro-Voice RE20 condenser microphones, (2) Electro-Voice N/D468 dynamic microphones, (2) Electro-Voice N/D478 microphones, (1) Electro-Voice N/D868 dynamic microphone, and (3) Electro-Voice N/D767a microphones.

Stage managers Justin Burke and Michael Dammar, who have between them over 50 years of professional audio experience, both concurred that the Electro-Voice/Midas/Klark Teknik combination “really hits the mark” and “sounds truly incredible”. Burke went on to explain that “every single band had



A Trick Gleaned from *Austin City Limits*: RE20 on Banjo

something good to say about the total system” and that the “mics, especially, drew a lot of interest”.

As someone who has mixed on larger Midas consoles, Burke was a little skeptical that midas could put the same kind of quality in a compact-format model. However, like many others, Burke now praises the quality and functionality of its sound. “The Midas Venice 240 is a really great sounding board. The mic preamps are simply incredible. There is no comparison in accuracy with the other brands. It reall sounds like a miniature Midas – same EQ, excellent quality mic pre.”

products

EV Introduces Sx600 Loudspeaker to Fixed Installation Market

EV recently introduced the Sx600 loudspeaker to its line of Sx Series loudspeakers at the 2002 AES show. The Sx600 series is ideally suited for applications requiring high intelligibility sound at high SPLs in applications such as arenas, stadiums, and race tracks.

The Sx600PI and SxPIX are higher power extensions of the popular Sx Series of weather-resistant indoor/outdoor loudspeaker systems. The Sx600 series features a dual 12-inch two-element vertical array based on the powerful neodymium woofer developed for the professional concert system X-Array. Mid-bass and low-frequency energy is augmented by an overlapping DL Series woofer to produce vertical pattern control and intelligibility superior to conventional horn systems.

The HF section features the DH2t compression driver coupled to a molded-in 65-degree x 65-degree Constant Directivity horn using EV's unique Varipath throat geometry. An EV-exclusive "center point" SuperSAM mounting system allows 60-degrees of vertical adjustment and 180-degrees of horizontal pan with simple adjustment. The SuperSAM has been designed for a safety factor greater than 5:1. It is also engineered to withstand significant wind and ice loading. The Sx600PI's enclosure is made of a high-density polymer and features an all-weather powder-coated stainless steel grille that protects against rain, sprayed weather, and dust to IEC IP 54 specifications.

The Sx600PIX features a special internally mounted 600-watt line-transformer for operation on 70, 100, 140, and 200 volt distributed line systems. At under 80 lbs (36 kg) without the mounting bracket or 98 lbs (44 kg) with the bracket, the Sx600PI/Sx600PIX is truly a lightweight sound solution for indoor or outdoor open air applications.



Sx600: No, the Monoliths Haven't Returned. But EV Has. Arena and Stadium Sound Done Right!



EV Introduces New Full Rack Space Dual RE-1 Wireless

Designed for professional touring applications and other end users who demand dependable frequency agile wireless operation, the new CDR-1000, full rack width dual receiver with integrated power supply is the latest addition to the Electro-Voice RE-1 UHF wireless microphone system. The CDR-1000, which includes all the Electro-Voice RE-1 1/2-rack receiver innovations, such as Advanced ClearScan, Auto Channel Select, Sound Check Screen and 950-channel frequency agility, combined with features specially designed for the rigorous demands of the professional touring market and large theater productions, was recently launched at this year's AES convention.

The CDR-1000 includes real time PC monitoring and control through the USB port, a feature previously found only on the most expensive wireless receivers. Additional features include a headphone jack with volume control on the front panel.

The CDR-1000's antenna output jacks allow the use of 6 receivers on just two antennas without a separate splitter, and 24 receivers may be integrated to operate from just two antennas and one APD4 antenna distribution splitter. The CDR-1000 also features DC power on the antenna input jacks for operation of the new optional UAA-500 RF antenna amplifier. One other new feature is a switchable fixed microphone level or adjustable balanced line level XLR audio output.

The RE-1 sets a new standard in wireless technologies with Advanced ClearScan and programmability in 25 kHz steps across 24 MHz operating bandwidth for over 950 possible

channels. Channels are set-up in optimized compatible groups to allow the simultaneous operation of up to 16 systems within one band. At the simple push of two buttons, Advanced ClearScan finds the clearest group of channels, allowing the user to configure installations in minutes with the confidence that the clearest channels in the clearest group have been programmed. Power users can also program their own groups and channels for custom tours.

Operation in the UHF frequency band is further enhanced by the patented DSP Posi-Phase diversity system for clear and drop-out free audio. The receiver's backlit LCD Display shows the sound engineer the group/channel, transmitter battery status, diversity operation, RF and audio level meters and allows space for a custom label. There is also a unique sound check mode that allows one person to walk-test a microphone throughout the performance area with quantifiable results shown on the LCD display. And now with the new software,

all of these functions can be monitored and controlled from a personal computer.



Electro-Voice Dual RE-1 Wireless with Advanced ClearScan

"The CDR-1000 has features that systems priced two or three times more don't have; it takes all of the hassle out of setting up and running 20 or 30 wireless systems. Combined with the RE-1 transmitters, the CDR-1000 is the most advanced wireless system in the world," says Dave Egenberger, product manager, wireless microphones.

products

(Dual RE-1, cont.)

For clear vocals, the CSH-1000 wireless handheld transmitter offers a silent power on/off and LCD channel display, low-battery indicator LED, 5mW or 50mW transmit power, and the choice between the Electro-Voice N/DYM 767a dynamic mic element with VOB (Vocal-Optimized Bass) and the RE510 professional condenser element that promises all the features professional musicians and touring vocalists demand. The wireless guitar version of the RE-1 also brings durability in the

form of a cast magnesium bocypack and George L's cable. All of the transmitters also feature a unique "smart" battery circuit, which eliminates the possibility of incorrect battery orientation. Powered by a standard 9-volt battery, 8-10 hours of operation can be expected.

In addition to Advanced ClearScan and DSP Posi-Phase Diversity, the CDR-1000 UHF wireless dual receiver features RF and audio level indicators, tone code plus adjustable amplitude squelch, 950 seletcable channels, two 1/2-wave flexible ground independent antennas, rack-mount hardware, front-mount antenna cables, antenna pass through cables, an a universal power cord. The optional APD4 antenna distributor provides power and antenna connections for 4 CDR-1000 units – that's 8 receivers from just two antennas!

Touring Artists Choose EV RE-1 Wireless

Simple Minds have been together for over twenty years and know the road and its rigors well, Static-X has performed on the same stage with Incubus, System of a Down, Godsmack, and Slipknot, touring relentlessly since the release of their now-platinum seminal effort *Wisconsin Death Trip* in 1998. Neal McCoy plays 200 plus shows a year around the world and is a country music award winner. What do they all have in common? Besides the hard work, dedication, and talent, they all tour with the Electro-Voice RE-1 wireless microphone system.



According to Simple Minds' guitar tech, David Robertson, the RE-1 performs head and shoulders above the competition: "We used the new RE-1 wireless beltack on guitar and bass," he said. "In fact, I used two systems for Charlie [Burchill], one with an acoustic bridge pick-up and the other with an electric pick-up straight into a stereo jack on the guitar so that Charlie could simulate an acoustic sound without actually having to change instruments. It worked really well. We also had an RE-1 on bass guitar and a headset vocal mic for Mel [Gaynor] on drums. Apart from the fact that they sounded clean and were very simple to use, I was

products

(Touring Artists, cont.)

really impressed with the way they clipped onto the guitar strap and stayed there. With every every other belt-pack I've used, I've had to gaffa-tape them to the guitar strap to make sure they stay in place, which is not really an ideal solution from any point of view. The RE-1's, however, were as solid as a rock. I tell you, sometimes it's the smallest things that make all the difference!" To fully capture the frequency response of the altered drop tunings Static-X employs, the RE-1 was the natural choice, operating flawlessly to 30 Hz. Featuring

Advanced ClearScan, which makes frequency coordination a breeze with the press of one button, the RE-1 has been a diligent performer while the band has been touring relentlessly in support of their latest album Machine. Wayne Static, the band's frontman and rhythm guitarist remarked, "This is the best wireless I've ever used." With the typical concern guitarists have for going sans cable, Wayne said, "The EV wireless does not change my guitar tone in the fashion that other systems do. It provides crystal clear tone and my guitar tech agrees that

it's an outstanding performer." Ultimately, it is the guitar tech who decides what equipment to use and why. Erik Fincher, the band's guitar technician, likes the RE-1 because it's "very reliable and easy to use...with ClearScan RF problems are a thing of the past. ClearScan rocks!"

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