

## NASHVILLE'S PRODUCTION SERVICES USES ELECTRO-VOICE® X-LINE™ ON DOLLY PARTON'S SOLD-OUT TOUR

**Nashville, TN (January 8th, 2003):** Country superstar Dolly Parton is as popular as ever in the United States, as the success of her latest release *Halos and Horns* (Sugar Hill) shows. What may be surprising to American fans, however, is the extent of Dolly's popularity in the UK. The rare chance of hearing Dolly's dulcet tones in a live setting caused her seven-date tour of the UK to sell out with astounding rapidity, showing that Dolly's sunny charisma has kept her firmly placed at the top of the ever-changing Country music market the world over. Production Services sound engineer Jim Wakefield is obviously no stranger to the world of Country music, being based out of Nashville, but even he was impressed by the British public's voracious appetite for tickets on the tour. Jim discussed his company, his confidence in the EV X-Line on the tour, and how it delivered quality sound that matched the fans' amazing response to the shows: "We've been in business since 1985. Locally and around Nashville we're known as Vacation Productions. We specialize in a variety of events: Country tours, installations, and a multitude of fairs and festivals. In a year we do about 500 shows. We've worked with just about every major Country artist on these tours including the Backstreet Boys, NSYNC, and O-Town, on the pop side of things."



Country credentials intact, PSI are currently turning their attention to the line-array marketplace in order to expand their inventory. Due to the sonic success of the Dolly Parton tour, Jim is looking towards Electro-Voice for future live sound solutions: "From the beginning we've built our own proprietary boxes, and did not own speakers made by other manufacturers. We are at the point now where we're going to buy a line array system, almost certainly the full-size X-Lines. We've also expanded into the console line as a Midas dealer. The X-Line boxes

and Midas consoles have proven their quality on the Dolly Parton tour. I requested the X-Line rig based on what I'd heard on a couple of demos and talking to other engineers. The Midas consoles have always been my favorites, so they were ordered for my FOH, as well as for our monitor engineer Sam Mitchell. We used the Heritage 3000's for both duties. The other boxes we looked at either didn't have the low/mid warmth of the X-Line or tended to break up when pushed due to the way the mid-range speakers were mounted in the horn flare. Neither of these problems were an issue with the X-Line. The EV array closer adhered to what we've been doing with our own boxes, rather than presenting something totally foreign to us. It's not really a horn-loaded box, but the 15's are mounted in such a way as to provide a flare for the upper midrange speakers. In this sense, there's less weirdness going on in terms of phasing issues. I felt that having the 15's on one side of the box, instead of split, was a much better way to design a speaker."



The X-Line features an Axis Asymmetrical design that doesn't mix mid-range and treble in the same horn throat, as with other array loudspeakers. High frequencies are handled by a separate horn throat, leaving the majority of the music, found in the midrange, some serious headroom. The powerhouse X-Subs speak for themselves, asking "How low can you go?" A cutting-edge combination of design elements gives the sound engineer serious power and serious control over every frequency range and every musical nuance. 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 LPS prediction program. One-man rigging, along with the reduced amount of loudspeakers needed for full coverage, makes the X-Line the most user-friendly, maximum-effect loudspeaker array on the market. For detailed specifications on the X-Line visit [www.electrovoice.com](http://www.electrovoice.com)

The sound equipment Jim used was outfitted by some old friends of the X-Line, Brit Row, already a familiar name at the theatres Jim was working for the first time: "The gear was supplied for us by Britannia Row. My system's tech was Sam Kruger, and he did a great job. The venues that we played were for the most part between 3500 to 4500 seats, with the last one, The Point in Dublin, being 6500 capacity. That's an interesting room, with the main PA hang 38 feet in front of the stage. We used the Electro-Voice Line Array Prediction Software (LAPS) for the hang every day, and things went up really well every time. The only room that was a real challenge was Waterfront Hall in Belfast, that's because there was a D&B rig that was already dead-hung in the room. We had to work around it, putting the boxes on the floor and raking them back in order to get the desired coverage. Aside from that it was a very easy rigging situation every day. We'd come in, sight the distances in the room, figure the number of boxes we could use with the weight restrictions, and go to work. The largest hang we used was 9 per side: 6 of the 90's (Xvls) and 3 of the 120's (Xvlt). We brought 8 X-Subs with us, which were driven on an aux from the console. The new neodymium drivers in the X-Line are a great improvement, especially around 3 or 4KHz. They are a lot smoother in that area. We also used the Xi 1152's, which are like a big brother to a Delta Max, for filling any incidentals. At The Point we put them in the corners on the top balcony at the sides to compensate for the fact the main array was hung so far forward of the stage."



Jim used Klark Teknik DN9848 loudspeaker management systems and EV-P3000 amplifiers on the tour, and was impressed by both: "I love the KT stuff. The DN9848 is a very personal processor; it's very easy to get around. We're using DBX stuff over here now (Nashville), but we're looking at going KT as part of a package with the X-Line purchase. There's a lot of processing power in that

one unit – it's really, really good. The Klark stuff has always sounded great, and so does this. It's very clean, easy to get around in, and very versatile. It's just a great processor. The P3000 is a nice sounding amp. I had a bunch of 3000's out driving low-mids and lows for a week run with the Backstreet Boys in 1998. From a really low-end perspective, the P3000 is probably one of the best, punchy, super-low amplifiers I know of."

The Klark Teknik DN 9848 loudspeaker processor offers complete system control in a single rackspace unit. It features four inputs and eight outputs, all on XLR connectors, and is configurable to any application due to its flexible routing. The DN9848 offers 96 parametric EQ filters, 16 all-pass filters, 12 delay lines, 8 look-ahead limiters, 12 full-function compressors, plus all standard crossover filters in up to 48dB /octave slopes. Full PC control and programming access is available via free proprietary software. For full details on the DN9848, visit [www.klarktechnik.com](http://www.klarktechnik.com).

The EV, Klark, and Midas gear lived up to Jim's expectations. However, it was the sheer enthusiasm shown by the UK's patient Parton fans that surpassed the expectations of everybody involved with the tour in general: "All the shows were sold out. In London we played the Hammersmith Apollo, which holds 4500. They sold 5300 seats for each of the two shows due to overwhelming demand. We had people lining the wall. The shows were very well received. I was actually surprised with how well, not having been to the UK before, but hearing about English audiences being a bit stuffy. I didn't know what to expect. We actually had some girls rush the stage the second night at the Hammersmith. Security was completely surprised by that - you simply don't expect that to happen at a Dolly Parton show. We were told that, due to ticket requests, they could have sold seven day's worth of shows there. I believe they sold out the 10,600 tickets for the two shows in something like 9 minutes. We all got little gold ticket mementos from the promoters, like gold records, to commemorate the fact that the shows all sold out. It was that way across the board for all the concerts. Dolly hasn't toured for a long time. We did a bunch of theatres and a bunch of House of Blues shows here in the US during the summer, and those were all the same way. The shows were all sold out way in advance, just like in the UK, so the November shows were just a continuation of that same public demand over here."

The X-Line was invited to demonstrate its versatility in Dolly's diverse set list. It blended pure Bluegrass with popular ballads and her up tempo classics: "Initially when the tour was presented to us, it was supposed to be more of just a Bluegrass show, but they ended up playing a little more of the up-tempo material and the ballads, because Dolly's done so many of those. So those numbers were played with bluegrass instrumentation, and we needed to maintain up-tempo articulacy and folk ballad intimacy while using a lot of Bluegrass instruments – banjo, dobro, mandolin, upright bass, fiddle – with a lot of open mic's for all the acoustic instruments and a really high stage volume. The show was a pretty serious challenge to mix, and I had a lot of fun doing it. I actually got really attached to the show pretty early on." The X-Line really carried across the punchiness of the hot-mic'd stage setup, and accommodated the variety of styles

# News Release

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and sounds throughout the set with ease. As Jim said, the legendary Dolly Parton doesn't venture across the pond that often. However, one thing's for sure, her fans will be there when she does tour in Europe, and they will expect her inimitable voice to sound as good live as on her classic recordings – a task for which EV, Klark, and Midas have already made the grade.

For more information, call 1-800-667-3968, or visit [www.electrovoice.com](http://www.electrovoice.com)

**James Edlund**  
**Public Relations Manager**  
**Telex Communications, Inc.**  
**12000 Portland Ave. South**  
**Burnsville, MN 55337**  
**Phone: 952-736-3901**  
**Fax: 952-736-4582**  
**E-mail: [James.Edlund@telex.com](mailto:James.Edlund@telex.com)**