

26 Rogers Sportsnet by Jeff MacKay

Rogers Sportsnet recently installed a pair of Sony DMXR-100 consoles to help mix their four regional channels.

30 Jann Arden On Tour by Jeff MacKay

Professional Sound caught up with Front of House Engineer Gord Reddy and Monitor Engineer Debbie Hutchins to profile the sound system used on Jann's cross-Canada tour.

34 Central City Brew Pub By Fred Michael

This brewery in Surrey, BC, features an audio installation conducted by Rocky Mountain Sound.

38 Recording Studio Construction by Dana Blacklock

Take a during-construction look at a Toronto-based recording studio as it starts to take shape.

Departments

9 Input

10 Signals

Cinequip White hosts its annual February Freeze, Wireworks celebrates 30 years, Furman appoints new president and celebrates 30 years, Sennheiser debuts products in Toronto and much more.

18 Profile

Brian Power, Marisa T. Déry and Harry Kloda.

22 Tests

Toft's ATC-2, Ashly's Protea System II and Waves' Restoration Bundle.

42 Audio Online

by Kelly Embleton

44 Products

Studer V3.3 Software, Sennheiser Evolution G2 Wireless Systems, Soundcraft GigRac and many more new products.

53 Free Product Information

56 Sound Advice

58 Itinerary

60 Classifieds

62 Project File

The audio crew for Jann Arden's *Love Is The Only Soldier* tour: Gord Reddy, Debbie Hutchins and Rob Dolinski.



Jann Arden ON TOUR

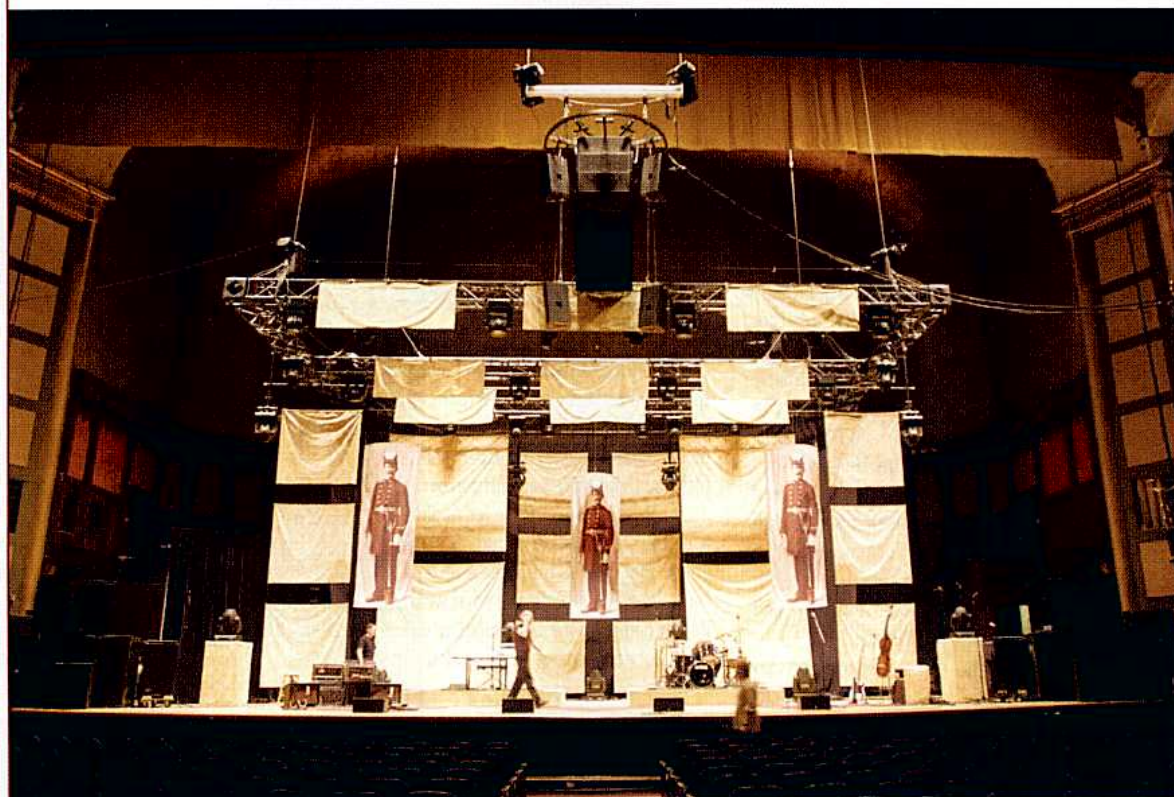
January and February aren't generally two months that most people would pick to tour across Canada. Driving conditions can be horrible and there's the simple fact that it's *cold*. On the other hand, Canadians need to be entertained, and who better to warm people's hearts with her unique brand of humour and stunning performances than Jann Arden? In support of her latest album, *Love Is The Only Soldier*, she set out across Canada for a 31-date tour in the dead of winter. *Professional Sound* was able to talk to two key members of Jann's audio team: Gord Reddy, Front of House Engineer; and Debbie Hutchins, Monitor Engineer.

After first getting involved in audio as a child, Gord Reddy would set up loudspeakers in boxes and test various amplifiers in his room. His fascination with audio has grown to playing with much larger boxes in some of Canada's most prestigious concert halls. "I'm pulled between two worlds: those who believe that science is art, and those who believe that art is science. I've learned to have a much higher regard for the science side of things over the years," explains Reddy. "My affiliation and friendship with Jeff Berryman has helped to teach me that. When you suddenly

realize that applying science is about not making things better by half a per cent, but by making things better by 50 per cent, you feel like you're born again."

Reddy has been mixing Jann for four years. He tries to make himself available because he enjoys touring with her, explaining, "It's distinguished being in nice theatres. I've mixed Front of House for Sum 41 and I could be deep-frying corn dogs or running the Super Loop and have the same amount of job satisfaction. If you're clowning around with sonic bombardment and kids are running around tearing their shirts off and slipping in each others' vomit, they're not really there to see how well you can mix a show. I prefer this kind of tour – working with Jann. People listen. There's some incentive to keep things controlled and present it nicely with a fine finish. I get to exhibit musicality rather than a sonic bulldozer."

Reddy is still firmly planted in the analog world, and this belief is cemented by his choice of equipment used on the tour. "There's a tonne of digital equipment in our system, but it's all analog I/O. I carried a digital console for a while, but I think they're not done yet. Put them back in the oven," muses Reddy. "It's a long ways off before these digital EQ



The stage setup for Jann Arden's *Love Is The Only Soldier* tour.

“We’re not as loud as your average rock band, so we’re filling the room nicely with this system. Canada’s lucky in that way ... we’ve got a lot of great performance houses.”

by Jeff MacKay

algorithms will sound like a Neve or even a Midas EQ channel. The settings just don’t translate – they don’t sound the same. The more you try to model a pop drum with EQ on a digital desk, the grainier it sounds. There is something to be said for the reset-ability when you’re in certain situations, but for the most part I find them not as sonically pleasing as the higher-end analog circuitry.”

A form of modern technology that Reddy is willing to tour with are self-powered speakers. “Everybody’s going crazy with line array systems right now,” begins Reddy. “If you pick up an AES journal and read about what a line array actually is, it’s a lot different from what these manufacturers are claiming. That said, they’re good. They’re just not very malleable. They have a specific horizontal pattern that has its limits. They can sound incredibly clean and coherent.” Reddy is using Meyer Sound Laboratories’ MSL4 loudspeakers for the two sides, and EV Xi 1152/64 speakers flown in the middle, with EV Xi-1082 front fill speakers. “Sometimes we have to ground-stack, so this system works well. I need a system that projects the sound energy forward so that there isn’t a deluge of low mid-range washing over the edge of the stage. It’s like walking on eggshells a lot of nights because it’s almost like mixing a rock band behind Jann, but add a PA that’s throwing power all over the stage and it would be really bad. The Meyer MSL4 ... it’s a divinely simple speaker box that sounds really good with a wonderful smooth finish through the top end. The EV boxes were chosen because they’re a little rock and roll for me up top. They’re a little zippy; a little zingy.”

This tour, which wound its way across Canada in its notorious winter, bad weather wasn’t the only challenge for Reddy. Some of the venues played weren’t his ideal choice for mixing. “Some of these theatres have balconies that wrap around the venue; it’s very difficult to get coverage. We’ve been ground-stacking the speakers, flying

them, etc. If you have curved surfaces in a room – sound likes to travel in a straight line – you’re facing a challenge right from the beginning. Canada’s lucky for the most part in that most of the theatres we have were built in the Centennial era. These performance houses are a little more dead sound-wise and lend themselves a little more to amplified performances than the old Vaudevillian plaster halls. They actually lend themselves to the sound system that I’m carrying. We’re not as loud as your average rock band, so we’re filling the room nicely with this system. Canada’s lucky in that way ... we’ve got a lot of great performance houses.”

Once the gear’s all set up and soundcheck’s been completed, Reddy is, uh, ready for the show. “When the show starts, I want to be mixing. I don’t want to be in the drive racks throwing EQ levels around while trying to smooth out the power. I miss the music if I have to do that. Those two things have to be completely separate – two separate agendas: tuning the sound system and mixing the show. If I’m in the drive racks come show time, I’m in trouble. I try to just stick to mixing. I find the Meyer speakers give me that freedom where I’m comfortable with the PA and I can concentrate on the musical agenda without being distracted by the technical elements of the show.” He’s also pleased with the performance of the Midas Heritage 3000 he mixes on night after night. “The Brits know how to make an EQ. They’ve proven it time and time again – for under \$100,000! It’s great. I know local crews hate it because of its size, but it still holds its own. I’m not responsible for holding up the show because I have to reboot a laptop at Front of House. That’s why I still prefer analog. I know it’s going to work and that it will sound really nice.”

Jann uses a handheld Neumann KMS105 microphone, which Reddy was adamant that she continue to use. “I told her I would quit if she started to use a wireless mic!” he exclaims. “I convinced her not to go that route. It’s all a matter of fidelity.

With her, it’s a struggle to keep her where I want her in the mix. I often find myself in a bit of a wrestling match with the tone and gain over feedback. It might be more psychological more than anything, but I want to know that there’s a wire there. I don’t want her using a handheld radio station – having that between her and the PA is frightening. It terrifies me. And she agreed.” All of the other on-stage musicians are wired as well, with the exception of the bass player who uses a wireless system.

Reddy is lucky to work with an experienced performer like Jann, who even assists in trying to keep her mic in check while performing. Arden sings holding her mic away from her face. “Jann sings Vegas-style – so the crowd can see her pretty face while she sings,” he explains. “She certainly doesn’t leave lipstick on the mic.” He goes on to explain

Continued on page 33



Jann Arden

Monitor World

Debbie Hutchins has done her fair share of touring Canada. She's spent several years on the road mixing monitors for some of Canada's top acts including Sloan, Chantal Kreviazuk, Melanie Doane, Susan Aglukark, and even been PA tech for Lilith Fair's 1999 tour and Barenaked Ladies 2002 summer tour. After graduating Fanshawe College, she simply "started gigging," as she puts it. "I did sound at small festivals and clubs. I've spent my fair share of time travelling across Canada eating sandwiches while riding in a van that's constantly breaking down. It just started growing from there."

Hutchins works in conjunction with Gord Reddy by making her suggestions for what equipment she prefers to use. "Gord picks the sound company we work with for the tour, Soundart Canada for this tour, who've given us great service. I knew I wanted a combination of Shure and Sennheiser in-ear monitoring equipment on this tour. Jann is thinking about purchasing a set of in-ear monitors for the band that we'll carry all the time. It's been an experiment for me, so my only criteria was that I have flexibility of frequency selection."

She goes with Reddy's preference of analog equipment when choosing her console. "I'm using a Midas XL250 – the console works great. The band really likes the tone, which is very important. The biggest challenge I face on this tour is finding clean frequencies. A lot of the normal frequencies are eaten up by television stations and cellular audio bands, so it doesn't leave me much to work with." Hutchins recalls the show in Windsor where none of her Shure 600 units were usable: "They were picking up frequencies coming over from Detroit, so I had to go with the Sennheiser units for that show. That's been the only issue, but every sound engineer faces that every day."

Touring with a band that's been together as long as Jann has – she and her guitar player have been touring and writing together for 10 years – shows in the band's performance. "This band's really tight! They're really excellent musicians and it helps that they're all like a family while on the road. It's a really good bunch of people to work with," explains Hutchins.

So what exactly does Jann like to hear in her in-ear monitors? "She likes a lot of her voice first of all, with a lot of the bottom end rolled off – anything from 200 or 300 Hz rolled off as she doesn't like a lot of top end. She uses her Neumann KMS105, which is a bright microphone, so we usually dial that out for her. She likes to hear the mid-range in her voice with an excess of



Monitor Engineer, Debbie Hutchins.

reverb using the SPX 990. We'll set that up on a breathy reverb anywhere between 2.5 and 3.2 seconds so it can be long and exaggerated."

Hutchins uses two audience mics that she fades in to the mix between songs so the band can hear laughter from Jann's jokes and people's comments. "We don't use those mics during performance because it'd be too much information for the band. I've actually had complaints that it sounds too good, like it's too clean in a studio environment. The musicians can lose their energy if it's like that, so it's important to give them that taste of the room and the audience."

As for the other musicians, the drummer prefers to hear a lot of kick and a lot of bass along with the rest of his kit with a mix of everything else happening. The guitar player hears a lot of guitar along with a general mix. And the keyboard player, he has what Hutchins describes as the "most developed mix – closer to the Front of House mix." The bass player doesn't have an amp on-stage and there doesn't seem to be a great concern for on-stage bleed, as the guitarist manages to keep his amp at relatively low levels. "The loudest thing on-stage is the drum kit," explains Hutchins. "We do get a fair amount of drum bleed from Jann's vocal mic, but she's quite good at muffling her mic from the drum kit. You'll see her put the mic behind her back, or tuck it to her side if she's facing the kit for whatever reason. That drum sound will take her head off if she doesn't cover it."

Jann Arden Love Is The Only Soldier Tour

Speakers and FOH Gear List

12 Meyer MSL4 speakers
8 EV X-Line X subwoofers
4 EV Xi 1152/64 speakers
4 EV Xi-1082 front fill speakers
QSC Powerlight 1.8 amps
EV DX38 digital sound system processor
XTA DP226 Speaker Management System
Midas Heritage 3000
2 DN300 Graphic EQs
2 Focusrite ISA 220
1 Eventide H3000
1 Lexicon PCM91
1 TC Electronic M-One
2 Yamaha SPX990
4 Drawmer DL251 Spectral compressors
1 Denon DN 2000F CD player
1 TC M3000

FOH Engineer: Gord Reddy
PA System Tech: Rob Dolinski

Monitor Gear List

Midas XL250 console
Shure PSM 600 in-ear monitor system
Sennheiser EW300 in-ear monitor system
Shure Antenna Combiner system
Sennheiser Antenna Combiner system
2 Shure hard-wired P6HW in-ear monitors
Yamaha SPX990
TC Electronics M-One

Monitor Engineer: Debbie Hutchins

Jann Arden Input List

1 Kick 1 Shure B52
2 Kick 2 Shure SM91
3 Snare 1 top Shure B57A
4 Snare 1 bottom Shure KSM137
5 Snare 2 Shure B57
6 Snare 3 Shure B56
7 Hi-hat Shure KSM137
8 Tom 1 Sennheiser 604
9 Tom 2 Sennheiser 604
10 OHSR Audio-Technica 4050
11 OHSL Audio-Technica 4050
12 Ride AKG C460
13 Bass DI JDI
14 Upright bass DI mic line
15 Keys 1 JDI
16 Keys 2 JDI
17 Elec Guit 1 Shure KSM32
18 Elec Guit 2 Shure KSM32
19 Russ Acoustic
20 Jann Acoustic mic line
21 Key Vocal Shure B58A
22 Drum Vocal Shure B58A
23 Bass Vocal Shure B58A
24 Jann Vocal Neumann KMS105
25 Jann Vocal SP Neumann KMS105

Opening Act: Emm Gryner

26 Keys L JDI
27 Keys R JDI
28 Vocal-Piano AKG C535
29 Guitar DI
30 Vocal-Guitar AKG C535
31 Aud SL Shure KSM137
32 Aud SR Shure KSM137

that her vocal mic can sometimes cause trouble some days. "A lot of sound engineers get stuck on the very subtle difference between the sound that's signature of one component or one microphone versus another. When in a live situation, I think there should be more emphasis on whether or not you can capture a good sound."



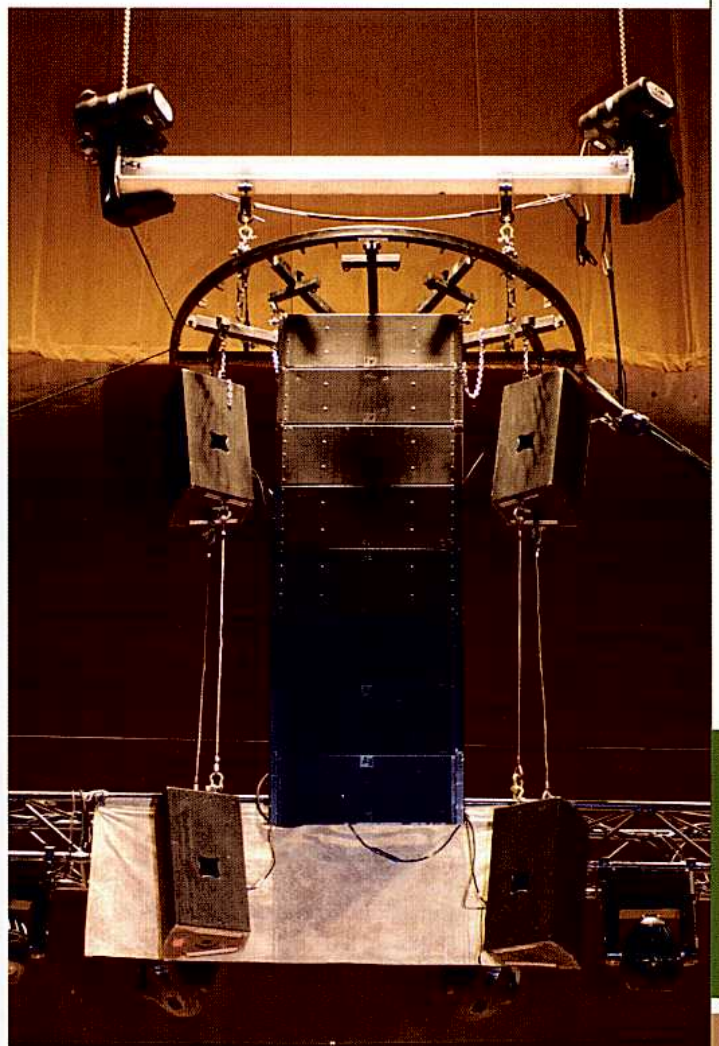
Front of House Engineer, Gord Reddy.



At stage left: Meyer's MSL4 cabinets stacked on the deck.



A close up look at the front-fill Electro-Voice Xi-1082 speakers.



Electro-Voice's flown centre cluster.

That's why I'm not a big fan of Neumann mics for that very reason. Using that mic can pick up things that other mics might not ... but Jann loves it, so she uses it. The challenge is that she likes to have her band sound like a rock band."

In mixing the band in a rock fashion, Reddy is presented with the challenge of achieving an even mix. He cites the snare drum and the hi-hat as being hot spots for his mix. "The drummer gives me a lot and I wanted to put the old salad bar sneeze guard in front of him, but the aesthetics department had some issues with that. It's been okay. Jann's been serving it up pretty good, giving me a good bit of her vocal and she stays away from Lyle, the drummer, at the right times. She even helps me out every now and again if she takes the mike away from her face, she'll try not to point the mic element at him. She even goes so far as to hide it behind her back. She sometimes does that when she takes a breath as well, so you can imagine the workout my index finger gets during a show. I ride her vocal track all night. I'm right there with her." ■

Jeff MacKay is Editor of Professional Sound.

National Tour Dates 2004

Jan. 8 Skyreach Place
Jan. 9/10 Royal Theatre
Jan. 12/13 Port Theatre
Jan. 14/15 Queen Elizabeth Theatre
Jan. 17 Eric Harvie Theatre – The Banff Centre
Jan. 19 Crystal Centre
Jan. 20/21 Francis Winspear Centre
Jan. 22 Southern Alberta Jubilee Auditorium
Jan. 24 Centennial Auditorium
Jan. 25 Saskatchewan Centre for the Arts
Jan. 26 Westman Centennial Auditorium

Kelowna, BC
Victoria, BC
Nanaimo, BC
Vancouver, BC
Banff, AB
Grande Prairie, AB
Edmonton, AB
Calgary, AB
Saskatoon, SK
Regina, SK
Brandon, MB

Jan. 28 Burton Cummings (Walker) Theatre
Jan. 29 Thunder Bay Community Auditorium
Jan. 31 RBC Theatre, John Labatt Centre
Feb. 1 Centre In The Square
Feb. 2 Chrysler Theatre
Feb. 4-7 Massey Hall
Feb. 8/9 National Arts Centre
Feb. 11 Le Spectacle de Montreal
Feb. 13 Harbour Station
Feb. 14 Halifax Metro Centre
Feb. 15 Savoy Theatre
Feb. 17 Mile One Stadium

Winnipeg, MB
Thunder Bay, ON
London, ON
Kitchener, ON
Windsor, ON
Toronto, ON
Ottawa, ON
Montreal, PQ
Saint John, NB
Halifax, NS
Glace Bay, NS
St. John's, NF