

## MILO Reveals All of Barenaked Ladies

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Developers in Las Vegas love replicating far away places and cultures, from Paris to New York to the Arthurian legend of Excalibur. The United States' neighbor to the north has been exempt from such cloning so far, but Canada showed some of its exotica when a wacky bit of Toronto arrived at the Mandalay Bay one night in March to rock the Events Center down: Barenaked Ladies had come to town.

Accompanying the intrepid boys of BNL on their 33-show arena tour was a system of 32 Meyer Sound MILO high-power curvilinear array loudspeakers. Long-time BNL FOH engineer Robin Billinton knew he had to feed the band's zealous fans' hunger to hear the five-part vocals and tight arrangements with clean, even coverage for each of the 12,000 seats in the 246- by 131-foot arena.

Having spent the night on the tour bus, Billinton also wanted a little time for a breather after flying his rig and sorting out any acoustical problems and before show time. Since MILO is self-powered, Billinton got his break. "The system is very easy to put up," says Billinton. "As well as being self-powered, there aren't any amp and power racks to find room for. In arenas, there's not a lot of space at the side of the stage because of monitor consoles, dimmers and back-line stations." MILO's light, compact design and patent-pending QuickFly rigging made short work of what used to be a tedious chore for the crew.

Jeff Berryman is director of Sound Art Touring, the Toronto-based sound provider for the BNL tour. Having a long relationship with both Barenaked Ladies and Meyer Sound, Berryman provided some perspective. "They (BNL) used an M3D kit quite happily for a while, so, when the MILO came out, they were attracted by the packaging concept and high frequency headroom. They've taken to the MILO and stayed with M3D-Subs (directional subwoofers), an even dozen, which they're also very fond of."

"The last few months have been their first full experience with the MILO and they're quite happy," continues Berryman. "They like that it's powered, which reduces the complexity of the setup, and that it's repeatable and easy to use. They can get a consistent result from night to night without going to extreme measures, and they like that Meyer has a premium image; they like the feeling that they're getting something a little bit special."

Considering that the integrated power amps, complex crossovers and amplitude/servo processors are finely tuned to drive the four-way design, it's no wonder that the band finds MILO's timbre and subjective sound quality exceptional, as Berryman relates: "The two things that (BNL) remark on the most are the lovely ultrahigh frequencies that come out of the MILO, above maybe 6000 Hz, and also the M3D-Sub subwoofers, which they love. In the middle, they find that it's a smooth, manageable sound. Their highest praise is reserved for the extremes of the frequency range, and their sense of the middle part of the frequency range is that it's easy to use."

Billinton feels the same, remarking that "MILO has the best, most transparent top end — I'm talking 8 kHz and up — I have ever used in a line array-style system. Cymbals have never sounded better. The rest of the box is excellent as well, but the top end really stands out." Meyer Sound manufactures all of their transducers in-house, including MILO's 12 inch low-frequency drivers, with a beefy four-inch voice coil, and their high-frequency drivers, interfaced to the patented REM ribbon emulation manifold, which precisely controls dispersion and maximizes coupling for extended high frequency projection.

When asked about the remainder of their equipment complement, Billinton mentioned that "...we are still using M3D-Subs. They are excellent and the cardioid pattern makes a big difference. The backline chaps and monitor engineer notice the difference when we have to use conventional double 18-inch subs. We also use 12 MSL-4s for the side hang. It's a very versatile, great sounding box, even though it's nine years old. I think that says something about Meyer."

In addition to the MILO arrays and the 12 M3D-Sub subwoofers, front fill was provided by UPA-1P compact wide coverage and UPA-2P compact narrow coverage loudspeakers. On each side, three UPA-1P cabinets were placed on top of the ground-stacked subwoofers, while two UPA-2Ps were used on each side for in-fill immediately in front of the stage. Although the band uses in-ear monitors, they also keep one UPA-2P on each

- Robin Billinton,  
FOH Engineer  
Barenaked Ladies

side of the stage for sidefill monitoring in the event of a problem with the in-ears.

Meyer Sound pioneered source independent measurement with their powerful and reliable SIM analyzers, which use real world signals testing and setup, rather than synthetic test tones, Billinton relies on a SIM audio analyzer to quickly identify and correct any acoustical problems in a new venue. "As far as I'm concerned, measurement and ears equal the best sound. Don't leave home without them!"

With any live sound engagement, at the end of the day, it's system reliability that is paramount, and the Barenaked Ladies don't want snags and delays to get in the way of having fun. Along with liking the performance and setup of the Meyer Sound system, Billinton feels well supported by the company. "There is always someone at Meyer to answer my questions," he says, "I've never been let down." From a veteran touring sound engineer, there's no higher praise.

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