# F○H
Vol. 17.03

**38**
## ROAD TEST
Yamaha DZR10-D
& DXS15 XLF

**30** PRODUCTION PROFILE
# DRAKE
Eighth Day Sound Supports "Aubrey & the Three Migos" Tour

COVER PHOTO BY THEO SKUDRA

## inside this month

## Stelios Kyrillidis Provides New System for Bryan Ferry Shows in Greece

**GN THESSALONIKI, Greece** — Stelios Kyrillidis, a Greece-based audo rental provider, recently took delivery of Greece's first Outline GTO C-12 system and deployed it for Bryan Ferry's world tour at the Dassous (Forest) Theatre in northern Greece.
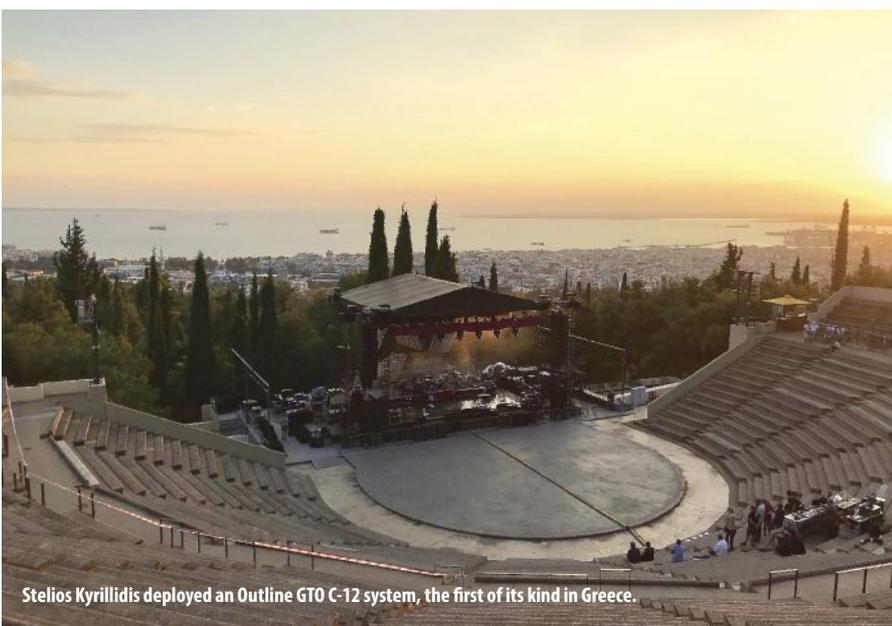
"The system was a personal choice of Bryan Ferry's sound engineer, Davide Lombardi," said Bill Michailidis of Mega Event, Outline's distributor in Greece. "For this first setup, Outline's


Bryan Ferry's music filled the Dassous (Forest) Theatre.

Giulio Gandini came to Greece and we designed the system for this specific show together. Davide preferred to use the full-range preset (with the high-pass filter at 40 Hz) to give more emphasis to the low frequencies for the upper seats at the Forest Theatre."

According to Lombardi, the "midrange quality was outstanding — it sounded clear and well defined, but at the same time rich and warm. It was a real pleasure to mix on the GTO C-12s."

After Thessaloniki and Bryan Ferry, the system was installed at the Vrahon Theater for four important concerts by the top Greek names, including Pix Lax, the influential Greek rock band celebrating its 30th anniversary. Pyx Lax FOH engineer Nikos Pappas commented, "It's a balanced fast system that easily ensures a sensational 'big' sound without any interference. My overall impression with this first contact with the GTO C-12 system was extremely positive."


Stelios Kyrillidis deployed an Outline GTO C-12 system, the first of its kind in Greece.

## Hozier Tours Europe with Adlib-Supplied Digital Mixing Solution

**GN HAMBURG, Germany** — Having recently completed a major tour of the U.S., Hozier recently headed to Europe to continue his run of sold-out shows in support of his *Nina Cried Power* EP, with FOH engineer Steve Pattison behind an Allen & Heath dLive mixing system.

Supplied by Adlib, the set-up includes a dLive S7000 surface fitted with both Waves and Dante cards for virtual soundcheck and live multitrack recording. Additionally, a dLive DM64 MixRack fitted with a superMADI card is placed at FOH, which is used to feed broadcast multitrack during festival shows.


Adlib provided a dLive S7000 for FOH engineer Steve Pattison.

"dLive was chosen primarily for its sound quality but also for its reliability and flexibility," said Pattison. "Pretty much anything you'll ever need is on there, and the FX and processing are ever-expanding with each firmware release.

"FX and reverb feature heavily on Hozier's recordings, and there are so many great sounding reverb pre-sets with dLive that get you right where you need to be instantly," Pattison continued. "I'll simply ask Andrew (Hozier) what compressors and reverbs were used in the studio, and I can always dial them all in for each song, quickly and easily."

This month, the tour will head to the U.K. and Ireland for another sold-out run before heading to Australia in early 2019.

"I get a lot of engineers come up to me after the shows to ask what outboard gear and plug-ins I'm using," Pattison added. "They're always stunned when I tell them it's all onboard, and there are no external effects, outboard or plug-ins at all."

## Amptec Provides Major Upgrade for Ivo Maupertuis Theatre in Belgium


The new d&b audiotechnik Y-Series system at Belgium's De Factorij is fine-tuned for the venue's steep seating sections.

**GN ZAVENTEM, Belgium** — Named to celebrate the region's rich industrial heritage, De Factorij is a bustling new cultural center and performing arts facility in the historic district of Zaventem, near Brussels.

The center, which opened in 2017, hosts a diverse program of performances, exhibitions and events. Its main performance space is the 680-seat Ivo Maupertuis Theatre, a shell-shaped auditorium designed as an acoustically isolated box-in-box construction.

With quality, diversity and inclusivity at the heart of the venue's vision for the local community, the management required "fast and efficient" control of its state-of-the-art technical systems — including audio. Belgian systems integrator and audio specialist Amptec, already installing the cabling infrastructure for the new venue, was also asked to design and implement the sound reinforcement system for the main theater.

Despite the excellent natural acoustics of the main auditorium, the room's design presented some challenges when it came to sound reinforcement. "As a venue, it's quite unusual: the auditorium is not very deep, but large and high, with very steep audience seating," said Frank Geerts of Amptec. "And in the middle of that audience plane is the big window of the projector booth."

Faced with these challenges, Amptec's engineers chose a d&b audiotechnik Y-Series system, designing the initial configurations using the d&b ArrayProcessing software. "Before ArrayProcessing was available," said Geerts, "our experience with line arrays was that you can't get an even frequency distribution in that kind of space; a point source system may have been the best solution. But with ArrayProcessing, you have the guarantee that you will have the control needed to work around these issues with the space."

De Factorij's live sound engineer, Dries D'Hondt, noted, "There are some difficulties in the venue, because you have a projection space with a vertical wall, so we used the ArrayProcessing to get rid of the reflections there — and it really works."

With the design work still off-plan, ArrayProcessing was to prove invaluable. "The side balconies were another issue," Geerts added. "These only seat eight each side, but they would be too close to the line array. We discovered that, with the right height of the line array, and with ArrayProcessing working to eliminate the glass window, we also reduced the level at those side-balcony positions. So we get a lower level at the balcony, we have

control of the reflections at the window, and control of frequency distribution across the audience plane. All the pieces of the puzzle fell into place."

In finalizing the design and the final installation, the team at Amptec were supported by d&b at every stage. "On the design phase, we coordinated with d&b, to get a second opinion," said Geerts. "The guys from d&b Education & Application Support are really great with that."

The main theater system includes eight d&b Yi8, two Yi12 and three YiSUBs in each main left and right hang, with additional low frequency support from a pair of VG-SUBs each side. Yi10P and Yi7P cabinets provide downfill and outfill, with E5 cabinets delivering frontfill from the stage lip. The main system is powered by nine d&b 30D amplifiers. Also provided are 12 d&b M4 stage monitors.

While the d&b R1 remote interface is the primary control over the P.A. system, the venue's "fast and efficient" requirement meant an additional interface would be necessary. Amptec's solution involved a custom-designed touch screen offering a selection of simple presets drawn from an industrial PLC [Programmable Logic Controller] from automation specialist Beckhoff. This allows easy recall of audio setups for speech or cinema projection, for example, including amplifier settings and Dante patch presets.

Programmed in HTML5 by Amptec's live sound installation team, the interface can even be accessed from a web browser on a mobile device. Dante patch presets are prepared in Dante Controller software and can be exported to the PLC using a USB stick. d&b amplifier presets are stored in the amplifier and recalled by the PLC through OCA (AES70) protocol or GPIO.

"If you are a sound pro, you should work with the R1 remote control system; the rest of the world can just press the preset button when they want sound," said Geerts. For the cinema system, Amptec installed an additional surround system of 10 d&b 8S loudspeakers powered by two d&b 10D amplifiers. Consoles and amplifiers are connected to redundant Cisco switches and four d&b DS10 audio network bridges.

Dries D'Hondt was impressed with the new system. "It doesn't often happen that people come up to the mixing console and say 'Man, I never heard an orchestra sound like that,' but it's happened here. Mostly, people don't give credit to sound, but here, they have. It says a lot.

"It's a great sounding system, in a really great hall," D'Hondt concluded.