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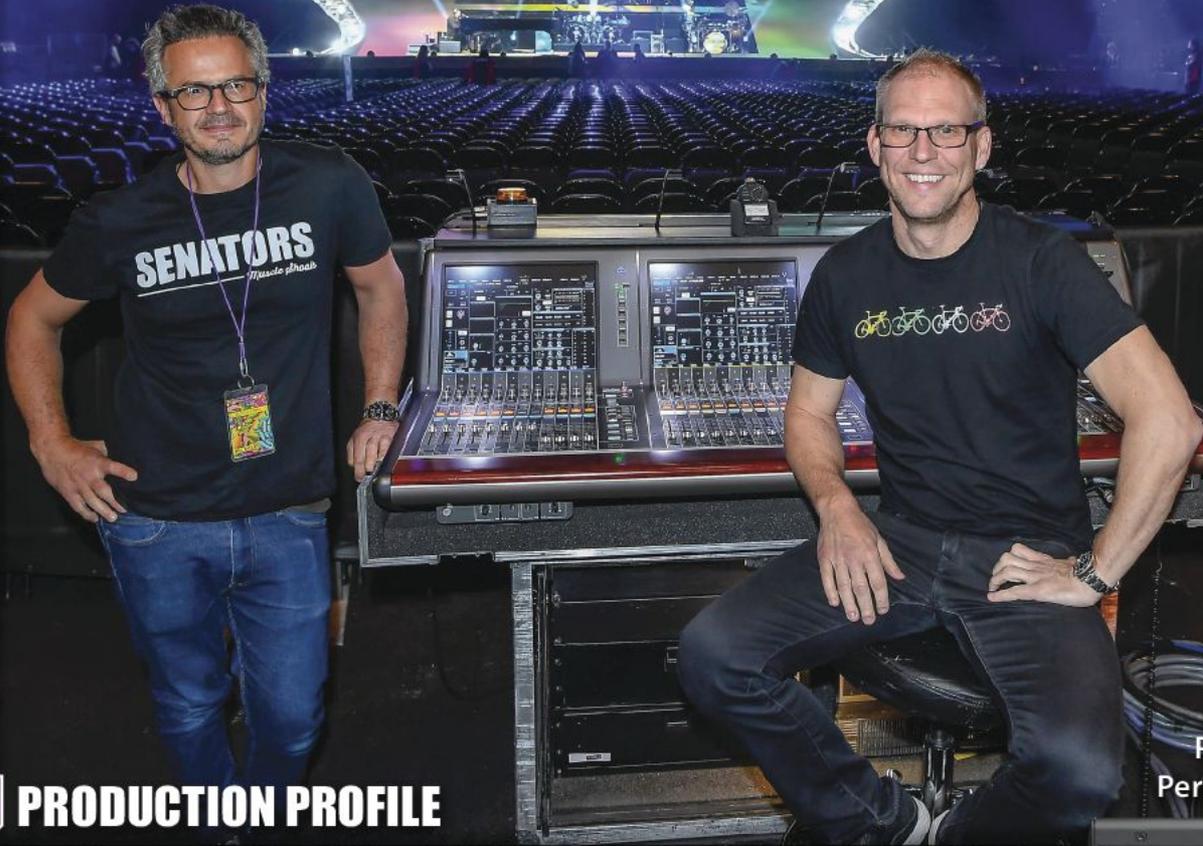


## 28 PRODUCTION PROFILE

# ELTON JOHN

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COVER PHOTO BY STEVE JENNINGS. L-R SYSTEM ENGINEER NICK GIAMEOS AND FOH ENGINEER MATT HERR



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## National Theater of Japan Upgrades Its Comms Setup

**TOKYO** — The National Theater of Japan in Tokyo is using Riedel Bolero wireless and Artist wired intercom systems across its two performance halls — a 1,610-seat theater and a smaller 590-seat theater.

The Bolero wireless and Artist wired intercom systems were chosen to enable flexible communications with crystal-clear audio quality. Staff across the theater's technical department relies on the Riedel system to support the production of a wide range of traditional theatrical and musical performances.

"The wireless intercoms we've used over the past 10 years were unstable and susceptible to radio interference and noise, so we started looking for a more reliable intercom system with greater RF robustness," said Makoto Ishii, deputy manager of the theater technical department at the National Theater of Japan. "After evaluating various intercom products for ease of installation, sound quality, and stable performance, we chose to invest in Riedel's Artist and Bolero intercom systems."

"Since we began using the Bolero system, we have eliminated the noise and interference and used the wireless system's flexibility to make continuous improvements to our intercom setup," added Tatsuya Fujisawa, sound engineer at National Theater of Japan. "We've been pleased with new options the Bolero gives us, such as using our beltpack speakers as a two-way radio when that's a preferable alternative to using headsets."

Two Artist systems with integrated Bolero wireless intercoms ensure reliable communications in both halls, connecting technical staff with their master control rooms (MCRs). By choosing Bolero for its wireless intercom, the theater was able to reduce the number of antennas required, as well as the time and cost required to install them. The cost savings allowed for investment in an additional three beltback units, for a total of 13.

Five Bolero beltbacks are dedicated to



The venue is using Riedel's Bolero and Artist intercom systems. staff in each hall, and another three beltbacks are used by management staff in the MCR. Each beltback boasts six channels, and staff working in either hall also can take advantage of point-to-point lines to "call" the MCR directly rather than rely on a phone, as they had in the past. "The team at the National Theater of Japan is committed to using the best technology to support its live productions, and Bolero is proving to be a great fit," said Takako Konishi, sales manager at Riedel Communications Japan. "We are proud that our technology plays a vital role during the theater's renowned presentations of traditional Japanese performing arts."

Tasked with the preservation and promotion of Japan's classical performing arts, the National Theater of Japan stages a wide range of performances deeply rooted in Japanese folk culture, ranging from traditional dance and dramatic performances to Buddhist chants or puppet theaters. In order to make them more accessible to contemporary audiences, these performances are gently modernized while respectfully maintaining their traditional character. By choosing a flexible and scalable solution based on Riedel's flagship intercom systems, the National Theater of Japan has effectively streamlined and future-proofed its production processes.



**MILAN, Italy** — The annual concert and festivities staged in front of Milan cathedral to ring in the New Year drew a crowd of 20,000 to hear Francesco Gabbani and his band perform. The event also featured radio host Paolo Piva, comedian Dario Vergassola, ska band Bluebeaters and a DJ set.

Sacha Bozzo, head of show technologies at the event's rental company, Genoa, Italy-based Recco, credited system engineer Giancarlo "Jerry" Paladini and Outline's Giulio Gandini for their help in staging the event without delays, which "would have probably ended up blocking sightlines and escape routes."

The system needed to cover 7,800 spectators within a 3,800 square meter area and 12,200 more in an outer 6,100-square-meter area. Outline's OpenArray3D modeling software provided "several simulations" to "transform the best on paper into reality," Bozzo said.

Paladini detailed the setup. "For the main Outline rig, as well as twelve GTO C-12 and one GTO-DF per side, for spectators at each side of the (14-metre wide) stage, there were 12 Butterfly plus three Mantas. Twenty four DBS 18-2 subs were installed two-up on the ground, with six Mantas as front-fill speakers."

This setup, Paladini added, "was powered by 12 Powersoft X8 amplifiers, and an Outline Newton 16+8 was used as a matrix

managing the two DiGiCo consoles and as a FOH processor. On stage, there were two sidefill systems made up of three Mantas and a Subtech 218 each, powered by Outline T5 amplifiers. The monitor set-up was also Outline, with ten 10 Vegas 12 CX and a V15 system on drum-fill duty, as well as four Vegas 24 for comms between the FOH and monitor desks."

Marco Dal Lago, a freelance sound engineer with 25 years' experience on tours, helmed the FOH console. He had already worked with GTO systems on various occasions. "I've been able to use both the twin 12-inch and twin 15-inch systems, the latter with Gianna Nannini in Brescia and Prato," he said. "Through the years, I've also used other Outline systems — from Butterfly, when it came on the market, through those that followed, I had the possibility of using them all with various artistes and on numerous festivals."

Del Lago mixed a total of close to 50 channels and, although it was a reasonably standard pop-rock situation musically speaking, the sound was hard-hitting and tight. Dal Lago credited the Outline C-12 for its "timbre — really complete, over the entire sound spectrum," along with the dynamics and sensitivity with which the PA responds to "even the smallest adjustments, with immediately noticeable results." He also credited the Newton processor as "full of potential."

## Brazilian Super-Group Goes Global with Digital Consoles at FOH, Monitors

**RIO de JANEIRO, Brazil** — Five-time Grammy-winning recording engineer Dan Carvalho is as adept in the live arena as he is in the studio. During his recent time out on the road mixing FOH for Brazilian super-group, Tribalistas, he needed a flexible console that could not only deliver studio quality sound to the stage, but record the shows to the highest possible standard. After discovering the SSL L500 Plus, he wasted no time in getting hold of two for this tour — one for FOH, one for monitors — courtesy of Brazilian rental house, Gabisom.

Carvalho's relationship with Tribalistas goes back to when he was just starting out in the industry: at only 24, he helped the band with their first album recording; and 15 years later, got the call once more to record and co-produce album number two. That record is now released, and the fresh material has inspired Tribalistas to tour the first album for the first time ever.

"Because I'm a studio and a live guy, the L500 is the perfect fit for me and these Tribalistas shows, all of which we are recording," he explains. "The first time I saw what SSL was doing on the live side was at Lollapalooza,



Daniel Carvalho, FOH engineer for Tribalistas, with one of the SSL L500 consoles.

where I was doing sound for a smaller band, and the headliner was using an L500. At the time, I didn't know they even had a live console, but I stayed all day looking and listening to it, and it instantly became a dream of mine to work with one."

The Tribalistas tour has been huge, with the band filling out 45,000-capacity venues in Sao Paulo, and large arena runs in Rio, as well as a European leg before hitting US venues in February. According to Carvalho, having the L500 in tow throughout has literally been like taking a studio out on the road.

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