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Adlib Gets into Touch on Daryl Hall and John Oates Tour



Adlib supplied full production plus crew for the recent UK tour by maverick US duo Daryl Hall and John Oates.

Adlib's Craig Hamilton project managed and co-ordinated all things sonic, liaising closely with Daryl Hall & John Oates' audio

team of FOH engineer Chris Salamone, monitor engineer George Squires and US supplier Firehouse's stage tech, Jeff Child.

Adlib sent a top crew as always, Billy Bryson was the system tech, Jay Petch was the monitor and stage

tech for the UK section of the tour and Billy was also the tech on the European festival dates. They again chose to work with an L-Acoustics PA to achieve the precise sound deploying 12 x K1 plus 4 x K2 downfills for the main arrays and 12 x K2 for the side hangs.

Yamaha PM7





Touring crew

For lip fills across the stage six L-Acoustics X8 were utilised, with outfills of 4 x ARCS II per side. Subs were 16 x KS28, deployed in four blocks of four. The onstage sub in each stack was reversed and run in cardioid mode, at the request of Chris Salamone in continuity with the setup on their most recent US tour. K2 downfills on the main hangs were ideal for extending the length of the line and maintaining tonal consistency to the front row.

Adlib specified an Outline Newton multisource processor which matrixed between the main DiGiCo SD10 FOH console, the DiGiCo S21 backup console and the Allen & Heath S7000 dLive.

The PA drive system was handled by the Newton, sending matrix feeds via a dual redundant, current driven AES distribution to the 38 x L-Acoustics LA12X amps on stage. Whilst designing, the new L-Acoustics 'Autosolver' tools were employed within Soundvision to optimise the system. The tuning was further refined and tweaked before being verified on-site each morning.

Each day, the system was tuned and verified using Smaart8 and Room EQ Wizard audio measurement software. To assist this process, Billy used a Lectrosonics R400 wireless receiver together with an Earthworks M30BX measurement mic.

The monitor console was a Yamaha PM7 chosen by George Squires, driving 12 x Firehouse F12 wedges, which together with their associated amps were part of the band's 'universal' touring system.

Adlib provided a 60-channel line system and power distro all built into one of their 'Monitor Wardrobe' cases, designed to make setting up monitor world quick and straightforward each day. The 110V stage power for the US equipment was handled via Adlib, supplying 4kVA backline transformers, and two 7.5kVA transformers to feed the monitor amps. They also used 10-ways of Sennheiser IEMs.

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