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## AUDIO

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### AES Aims For SR Industry

By Clive Young

AES has made a focussed effort in recent times to show the live sound industry that the annual AES Convention isn't "a recording show." Over the last few years, the Audio Engineering Society has bumped up its efforts to realign itself with the live sound community, introducing new panels and workshops catering specifically to live sound specialists, but still some cling to the idea that AES is a show for someone else. Much as it took the industry a few years to fully embrace digital live desks, apparently it's going to take a while for word to get out and sink in: More than ever, AES is giving the live sound guys what they want.

What people want from a trade show more than anything, of course, is the opportunity to see new gear and to talk with manufacturers; with a few notable exceptions, most major pro live sound manufacturers were there, making the AES show floor the place to check out and assess new digital live desks like Yamaha's PM5D and Digidesign's much anticipated Venue; new compact line arrays like L-Acoustics' Kudo series and SLS's P-LS boxes; and other assorted finds like Meyer Sound Labs' debuting Galileo loudspeaker management system and Lake Technology's Mesa Quad EQ. Dozens of other manufacturers had live sound-oriented gear on the exhibit floor.

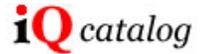
All that gear is for naught, however, if it sits in a warehouse unused, and that's where education comes in. Live sound folks have a need for workshops, tutorials and panels aimed at their needs as much as any other corner of the pro audio industry. As a result, along with the returning "Surround Live" special event and the Platinum Series Roadwarriors panel, this year saw a new tutorial, "Planning For Success In Live Sound Reinforcement," presented by David Scheirman, director of touring sound for JBL Professional, with Dave Shadoan, president of Sound Image; "Dr. Don" Pearson of Meyer Sound Labs, late of Ultra Sound/Pro Media; and Robert Scovill, award-winning engineer for the likes of Rush, Tom Petty and Def Leppard, to name only a few.

The various panelists showed how their roles on a touring production— independent engineer, SR provider and system engineer--interact with each other and the client/artist. Real-world examples were explored in

the tutorial, with Scovill discussing typical rider specifications for the acts mentioned above, while Shadoan presented equipment manifests for tours by Toby Keith, Brooks & Dunn and Eric Clapton (all Sound Image clients), explaining how his company manages its inventory, tracking everything from service logs to identifying faulty equipment for shop repair. Pearson, meanwhile, discussed reaching compromises between artist production departments and a venue staff or a rental company, using an Andrea Bocelli concert at Madison Square Garden to illustrate how both sides can come to a middle ground.

Kicking off all of AES this year, was the comically titled "Surround Live II: More Surround," which aimed to explore the cutting edge of live sound. While various acts like Pink Floyd and Yes have toyed with live surround over the years, many feel that the advent of today's digital equipment has made it more realistically possible than ever before. Illustrating that with an all-day workshop on the eve of the convention, working professionals from the Performance Audio, Broadway Theater, Broadcast,

## This Week's News



### Associations Combine Aid Efforts

Sep 23, 2005

Industry members across the country have recognized the need for immediate aid as well as long-term planning and assistance to help those in their community whose lives, jobs and business have been affected after Hurricane Katrina destroyed areas of the Gulf Coast region in late August.

[Staging](#)

### Companies Respond to Katrina

Sep 23, 2005

Staging Companies are no strangers to quick planning, rescheduling of events, and nimble business plans in the face of unforeseen events.

[New](#)

### Orleans Area Meeting Business Gears Up for Rebuilding

Sep 23, 2005

According to the New Orleans Metropolitan Convention and Visitors Bureau (NOMCVB), more than 150 meetings were scheduled for September and October in New Orleans. And meeting and convention business scheduled through March 31 of 2006 represents \$3-4 billion of business, most of which has been cleared from the docket, according to Stephen Perry, president of the New Orleans Tourism Marketing Corporation.

[Daktronics](#)

### Sells SportsLink to Impact Video

Aug 10, 2005

Daktronics, Inc. has announced that it has completed the sale of certain assets of its SportsLink® video rental services business to Impact Video, a leading large screen video rental and services company based in Burbank, Calif. The transaction includes the sale of seven trailer-mounted ProStar® LED video screens with semi trailers. ProStar® LED

Environmental Audio, Fine Arts and other industry segments discussed the issues and technological challenges in presenting full multichannel surround audio formats to an audience. The entire event was heard via a full 5.1+ channel large scale tour sound system with speakers courtesy of Meyer Sound Labs, a DiGiCo D5 console and electronic reverberation technology from Lexicon. Much as its debut in New York City last year, the event sold out and proved to be one of the most popular of the year.

Capping AES' live sound offerings on the last day was the third edition of the annual Roadwarriors panel (disclosure: This writer hosts the panel every year). The event is always an opportunity for veteran sound engineers to discuss how they made it to the top, where they see the industry going and whatever else crosses their minds. This year saw Howard Page of Showco (FOH engineer for Sade, Van Halen; developer of the Showco Showconsole); Buford Jones (FOH engineer for Pink Floyd, The Kinks, George Harrison, Eric Clapton, Faith Hill; touring liason for Meyer Sound); and Bruce Jackson (FOH engineer for Bruce Springsteen, Barbra Streisand, Elvis Presley; developer of the Lake Contour).

Between the three, few topics were left untouched, from audio schools versus learning on the job, to the moral quandries that engineers face on preserving their audience's hearing in the face of artists' unreasonable volume demands. Jones discussed in-depth his controversial decision to mix a Faith Hill tour in isolation outside concert venues, while Jackson and Page each extolled the virtues and drawbacks of having to build their own audio equipment in Australia's early days of rock and roll touring. The audience chimed in, too, with penetrating questions covering everything from getting insurance for a touring rig to how to keep your marriage together while touring.

Recordings for many of these panels and workshops are available from AES.

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video sections, and associated control system equipment.

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