

# prosound

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## How Sweet The New HQ Is

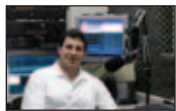
Sweetwater is now fully occupying its new \$35 million



headquarters, an LEED, environmentally friendly design with ample amenities for staff and visitors.  
—page 12

## Premier Delivers The Goods

Matt Wallace, owner of Premier Productions, has adopted Barix IP-



based solutions to set up a radio network and distribute syndicated programming throughout the upper Midwest.  
—page 37

## Sliding Dollar, Silver Lining

by Christopher Walsh

NEW YORK, NY—While the weak dollar is creating more headlines for its role in the surging price of oil and other commodities, there appears to be a silver lining for some U.S.-based recording studios and engineers. The dollar's sagging value relative to many other currencies translates to substantial bargains for foreign-based artists planning a recording project.

In particular, according to a sam-

pling of studio officials, European labels, producers and artists are taking advantage of the growing disparity in currency valuation by taking their projects to studios in New York City. Like the planeloads of tourists crowding sidewalks and department stores here, foreign artists are also delivering a timely boost to several American studios.

The dollar's value relative to the Euro and the British Pound hit new lows

(continued on page 22)

## Legislation Purports New Radio Royalties

by Steve Harvey

Having only recently narrowly survived a long-running battle with the Copyright Royalty Board over music webcasting fees that threatened to put even the largest internet broadcaster out of business, the radio industry now faces another challenge to the bottom line. This time, the issue centers on the desire by record labels and artists to

reverse a decades-old decision that has long kept the U.S. out of step with the rest of the world, that of compensation for the public performance of recorded works over the air.

The fight is already acrimonious. In response to bipartisan, bicameral legislation introduced at the end of December that provides for the payment to

(continued on page 24)



**GO WEST:** Kanye West, who had a 2008-leading eight Grammy nominations and took home four trophies, performs with the Audio-Technica Artist Elite 5000 Series wireless system using the AEW-T5400 microphone/transmitter at the 50th Grammy Awards held at the Staples Center in Los Angeles.

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TRUE SYSTEMS P-SOLO,  
P-SOLO RIBBON

TRUE's P-SOLO line performs sonically well above what their price and physical size would suggest. **Page 43**



## Hannah Keeps Rolling

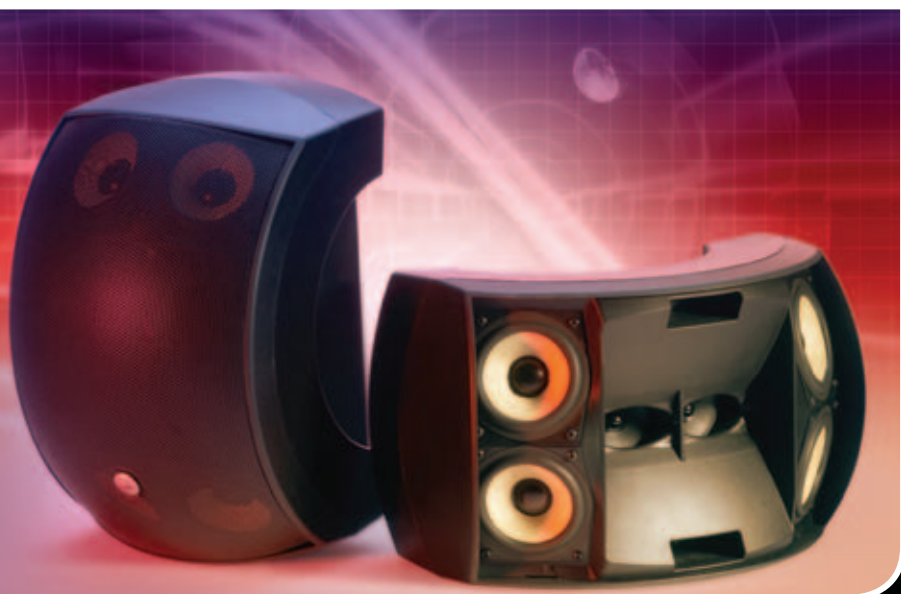
by Clive Young

NEW YORK, NY—"Hannah Montana" may be a fictional character, but she's made quite a splash in the real world. Since Disney Channel's teen sitcom of the same name debuted two years ago this month, the series has been a smash for the cable network, spawning high ratings and a number of platinum soundtracks. Last fall, however, when young singer/actress Miley Cyrus hit the road as both herself and her alter ego, Hannah,

for the "Best of Both Worlds" tour, the production became a headline-grabbing hit, playing sold-out shows and getting extended twice. When the tour wrapped up at the end of January, it had played 69 performances and banked upwards of \$50 million in the process.

Providing sound for the jaunt was Red Hook, NY-based Firehouse Productions, which already had some experience touring with high-profile Disney

(continued on page 18)



## Well-rounded performance

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# Hannah Montana

(continued from page 1)

Channel franchises, having taken on the "High School Musical: The Concert" tour last spring. For the Hannah Montana/Miley Cyrus run, the company fielded a pair of Digidesign Venue consoles, with one used by Simon Welch at FOH, while the other, used at the monitor position, was overseen

by Vish Wadi, who first used a Venue on Shakira's 2005-6 world tour. The FOH and monitor setups were virtually identical, with each engineer using stock plug-ins according to assistant system engineer Chris Russo, who added that Wadi "uses one outboard compressor—a dbx 160—and the whole band's on ears."

The personal monitor systems in question were a slew of Future Sonics and Westone ear pieces, depending on the performer or band member's personal preference, and all wireless transmitters were Sennheiser G2s, while hardwire systems were based around Shure P6 HW IEM packs. Cyrus herself was on Future Sonics ear buds; Wadi noted, "This is the sound

that Miley was hoping for, and Marty Garcia's team at Future Sonics delivered."

The choice perhaps wasn't that surprising—the star's father, Billy Ray Cyrus, is a 15-year Future Sonics client. According to a press report, the younger Cyrus was concerned about long-term hearing, stating, "I wasn't getting the sound that I wanted before. Future Sonics has everything I want so that the music sounds really incredible on stage or just listening to my music player, and I don't need to make it too loud." Monitors were additionally handled with Firehouse's proprietary F12 monitor wedges, powered by Crown IT6000 amplifiers.

If there was an audio problem plaguing the tour, it was the sound of thousands of



**Miley Cyrus (aka Hannah Montana) belts away, while behind her, bassist Vashon Johnson plays through Mogami Platinum Series cables.**

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C 5 – STUDIO-LIKE CLARITY

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Aeromsmith's Steven Tyler using his customized AKG WMS 4000 wireless with the D 5 capsule

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WIRED & WIRELESS

prepubescent girls screaming their lungs out; one news report noted that the audience alone had been measured at more than 110 dB. Going up against that kind of onslaught nightly was a sizable PA that, other than Firehouse's own proprietary FF12 frontfills, was comprised entirely of L-Acoustics boxes and powered by Lab.gruppen loudspeakers. Speaking at Nassau Coliseum in Uniondale, NY, Russo offered, "Every venue is unique, so it never gets set up the same way twice, but today, we have 44 L-Acoustics V-Dosc, six dV-Dosc and 12 d&b B2 subs. They're set up with three hangs on each side of the stage to cover the audience at 270 degrees. Some days we change it depending on the size of the venue and the shape, but that's a pretty typical arrangement." Load-in on the production usually ran about five hours, while load-out was understandably shorter: "Sound is in the truck in about an hour and a half, and the whole show loads out at about two-and-a-half hours, depending on the venue."

A seven-piece band provided musical accompaniment, including bassist Vashon Johnson. Talking gear, Johnson mentioned he'd been using Mogami's Platinum Series cables, explaining, "I've been a big fan of Mogami cables for several years now; I use them in my home studio, and I've always been impressed that there's no sound coloration whatsoever. I really wanted to bring them on the road with me."

While the tour is over, this month found Cyrus hitting the Houston Rodeo and Livestock Series at that city's Reliant Stadium, selling out the 73,000-plus-seat venue for the second time in a year, though it was her fourth show in the area in the last 18 months. While there's the slight business of a TV series and a feature film for the starlet to get back to, when there's box-office business like that to be had, more concert date announcements can't help but be on the horizon.

**Firehouse Productions**  
www.firehouseproductions.com

