

The Radial

intercom

Summer 2010 Edition

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Primacoustic Delivers Gold at Vancouver 2010 Olympics

Vancouver recently hosted the 2010 Olympics which was one of the most successful sporting events to ever hit the city. The event drew over 2500 competitors from nearly 100 countries around the world. Central to the event was the International Broadcast Center (IBC) where 36 TV and radio outlets were broadcasting to the world in 22 languages.

Two of the most prominent were host broadcaster CTV (Canadian Television Network) and US giant NBC (National Broadcasting Company). Both had huge installations that included studios, master control, plus a number of post production suites and support rooms. These not only updated the networks with the latest events but also provided background files from previous Olympic games, athlete stories, and of course, the news of the day.

Both CTV and NBC contacted Primacoustic asking the company to assist with acoustic treatment for the Olympic installation. According to the Primacoustic product manager, Jay Porter: "NBC's chief audio engineer, Bob Dixon, was familiar with Primacoustic as he had purchased Recoil Stabilizers for the monitoring system in his studio. This opened the door to their considering our products for the event. NBC ended up purchasing a number of MaxTraps, Broadway panels and Recoils for their main studio and also outfitted a number of the smaller post production suites with London 12 room kits. At the same time, Robert Miles from CTV contacted us via one of our dealers in Toronto to supply Broadway panels and Recoils for the mix suite and some London



Vancouver 2010 Olympics: NBC's Dave Zeller at their remote studio outfitted with Primacoustic Broadway Panels, MaxTraps and Stratus Acoustic Clouds.

12 kits for their post rooms. Although both engineers knew each other from previous events, everyone was pleasantly surprised that both broadcasters came to the same conclusion... Primacoustic delivers a really great product that is of tremendous value."

The event culminated with the US winning thirty-seven medals, Germany thirty and Canada winning

twenty-six. According to inside sources, even though Primacoustic is a Canadian company, the acoustic panels did not favor Canada in the Gold medal round for hockey even though the sound of body checks impacting against the corner boards was never as clear. Canada of course, struck Gold in hockey!

Radial Set to Release the Workhorse

Described by Mix Magazine as one of the most significant products to be announced this past decade, the Workhorse is an 8 channel modular rack system with built in mixer that allows modules such as mic preamplifiers, compressors, EQs and effects to be assembled to create all kinds of recording solutions. This could be an 8 channel mic preamp for live recording, a couple of 'gold channel' vocal strips or a variety of dynamic controllers to add character or control to the mix.

According to Radial president Peter Janis: "The Workhorse is the most ambitious product we have ever produced: not only must it be compatible with older generation API rack systems, but it must encompass variables such as the mechanics from other module makers. By introducing new features such as Omniport and the mix buss, we further pushed the envelope! These

discoveries caused delays, but we are confident that shipments will begin in late June or early July."

In addition to the Workhorse 8 channel rack and mixer, Radial has seven modules ready to go: The PowerPre mic preamplifier with three voicings and 100% discreet transformer coupled output; the JDV instrument DI with unique feed-forward front end and Drag Control; the JDJ guitar amp DI and cabinet emulator; the Phazer class-A analogue phase adjustment tool; the X-Amp re-ampers with dual isolated guitar outputs; the EXTC limiter with three speed VCA compression and old school bridge diode limiting.



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The Radiator delivers affordable sound scattering

The Radiator™ is a 2' x 2' x 3" multi-purpose diffuser that helps eliminate flutter echo in any room while retaining the ambience of a larger space. When installed on a wall surface, the open well design prevents sound from reflecting directly back into the room. When mounted in a typical drop ceiling grid, the Radiator can make a small, cramped room sound larger, warmer and more comfortable. Radiators can also be suspended from ceilings in clusters making them especially useful at breaking up sound in restaurants, boardrooms, theatres, or any room with high ceilings. The Radiator is constructed from high quality birch ply and includes installation hardware.



Primacoustic launches IsoTool Series

Primacoustic is pleased to present IsoTools™, a series of acoustic isolation devices for the stage and studio. The VoxGuard™ is a microphone stand-mounted absorber that provides isolation for the vocalist or amplifier microphones. The CrashGuard™ is designed to reduce cymbal bleed in drum microphones while protecting the capsule from stray stick hits. The KickStand™ is a heavy-duty isolation base for kick drum microphones that eliminates vibrations from stage risers. The TriPad™ Microphone Stand Isolators are foam feet designed to slip over the legs of any tripod stand, decoupling it from noisy stages and risers. Finally, the TelePad™ allows the user to easily attach an iPhone™ or iPod Touch™ to a microphone stand providing easy access to a host of applications and tools.



Primacoustic Accent Series: The Apex™

InfoComm 2009 saw the release of The Ark™ quarter circle panel which added some artistic flair to the Broadway panel lineup. At InfoComm 2010 Primacoustic is happy to introduce the next panel in the Accent Series lineup—The Apex triangle. This 24" x 24" x 34" panel is constructed from the same 2" thick, 6lb per cubic foot high-density glass wool as our Broadway panels and is available in black, grey and beige. The combination of The Ark, The Apex, and Broadway panels compliment any room design, transforming the mundane and providing exceptional sound control!



Look up... way up! Primacoustic illuminates with acoustic Lanterns

Combining 'architectural elements' with room acoustics has always been a challenge. Traditional acoustic absorption has typically been limited to wall-mounted panels, ceiling baffles or acoustic clouds.

The new Primacoustic Acoustic Lanterns™ change the rules by combining an attractive alternative that hangs like a lantern from the ceiling while providing four sides of acoustic absorption for greater surface area. The thicker design also has greater low frequency absorption for more balanced results across the audio spectrum.

Four models are offered:

1. The Tiki™ features a triangular shape reminiscent of a Polynesian Kontiki lantern and measures 24" x 10" (610mm x 255mm)
2. The Fiesta™ features a cylindrical shape that conjures up a vision of a Mexican fiesta. Ole! This measures 24" x 8" (610mm x 203mm)
3. The Shoji™ employs a square tube that leans toward the rectangular shapes used in Japanese architecture and measures 24" x 8" (610mm x 203mm)
4. The Dragon™ is a hexagon that emulates the lanterns found in the finest Beijing restaurants and measures 24" x 9" (610mm x 236mm)



These are ideally suited for commercial installations such as restaurants, hotel lobbies and office foyers where sufficient height will allow them to hang down from the ceiling. Installation is easy: four lanterns are shipped in each box with corkscrew suspension springs, hanging wire and eyebolts thus mounting only takes a few minutes. Primacoustic Lanterns come in a choice of black, grey or beige and will be available in August, 2010.

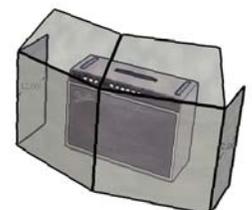
Control drum spill with PlexiShield

Drummers hate drum shields... sound engineers love them! They reduce the spill coming off the stage which makes mixing so much easier. For the drummer, enclosing the drum kit inside a reflective room with a ceiling not only makes the drums unbearably loud, the ceiling causes the space to become unbearably hot and creates a feeling of playing inside a fish tank.

The Primacoustic PlexiShield™ sheds new light on the subject by incorporating a series of flanking panels that are angled inward instead of a roof. Flanking technology is most often seen on freeways where sound control panels are used to subdue the noise from cars and trucks when the

road is adjacent to an urban area. This technology has two benefits; it opens up the roof so that the drummer is more comfortable while significantly improving high frequency attenuation over the straight panels that allow sound to 'lens' and spill into the audience.

According to Primacoustic President Peter Janis: *"We chose to launch the PlexiShield at InfoComm as this is absolutely the best forum for this type of device. This will allow us to discuss the product with contractors and church sound engineers and get their feedback before we go into production. Our goal is to offer a selection of models and sizes to address various drum kits plus a couple of designs for guitar amps."*



Deaf girl hears Gods Word thanks to Primacoustic

The New Covenant Church in Brantford, Ontario went through an "acoustic upgrade" in December of last year. Their sanctuary was designed as a multipurpose room and as such, has tiled floors, hard surfaced walls and many windows. Basically, it is a gymnasium with a platform. This design resulted in numerous challenges as far as sound was concerned. The reverberations in the room made it very difficult to get a clear mix from the band without the volume being raised. Anyone who had any type of hearing problem found it hard to hear the pastor when he spoke without using the listening assist devices. They were looking for some relief from the many echoes that were in the room and called on Norbert Lava of Alpha Sound for a consultation. They installed Primacoustic panels to all of the main walls in the sanctuary. The first Sunday following the install the room had improved beyond recognition and prompted the following testimony from one of the Elders:

"I am an Elder at the New Covenant Church in Brantford, Ontario where the Primacoustic sound panels were installed. Our Church is a multi-use facility with very high ceilings and concrete walls. For the last three years my daughter has been in the sanctuary with us since the youth classes were moved to the hour before service. For the last three years she has mentioned numerous times that she does not get much out of the service because she cannot understand what is being said. My daughter is deaf yet can hear with the help of a Cochlear Implant. As good as it is, sound waves bouncing around does not make it easy for her. The first Sunday after the Primacoustic panels were installed, we all met together in the sanctuary for praise and worship. I noticed that I could hear those around me singing... a sound I have not heard for a long while. The same day my daughter told me that she could clearly hear the message. This has been very good for us as a family, to be able to discuss the morning message. Members in the congregation have also mentioned the benefits. Those with hearing aides are very thankful. The other thing that folks have mentioned is not sound related: the acoustic panels add character to the sanctuary, adding symmetry to the upper level of the room. Thank you Primacoustic for your wonderful room treatment and special thanks to Alpha Sound Media and Norbert for their quick installation... they came at the right time, with Christmas just around the corner."



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Jerry O'Connell, Elder, NCCF, Brantford, On.

Tech-File:

The importance of analogue mic splitters in a digital world

It is true, the digital snake has come of age. You can now send unlimited numbers of audio channels between various pieces of equipment and network them at infinitum. Before you go off and simply buy the next best thing... there are some issues you need to consider:

1. Who controls the mic sensitivity?
2. What is the quality of the mic preamp in the digital snake?
3. How do you interface one brand with another?
4. If the system goes down, what is your backup plan?

We predicted that analogue mic splitters would be a thing of history 15 years ago. And here we are today, selling more Radial Convertible V12s than ever before. Why? Simply put: they work. When you employ a simple passive snake, the microphone signal is accessed directly by each console. So turning up the trim at FOH will not deafen the artist on stage when his monitors start screaming.

This also allows the engineer to take full advantage of the quality mic preamps in the mixing console. Think about it... if you have a \$50,000 mixer (\$1,000 per channel) and introduce a \$5,000 digital snake (\$100 per channel) into the game, do you not think that the sound will suffer?

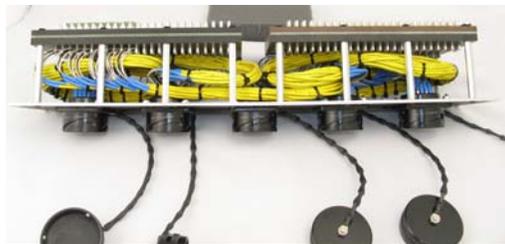
Then of course there is the issue of compatibility. A band shows up with a Yamaha... how is this going to interface with your Digico or Degidesign? What about the broadcast truck or the recording system? Will you still need an analogue splitter to make this work? Finally, if someone messes up a connection, can you fix it as easily as soldering a connector? Consider the power supply.... what if this goes dead? Do you have a backup you can use?

When you stop and think about it, the advantages of a digital snake may in fact not necessarily be as important as the advantages you get with an analogue splitter. You have to look at the infrastructure, client base and venue. For many, although more cumbersome, the analogue solution has many attributes that simply make it a better choice. So we continue to build and sell snakes!



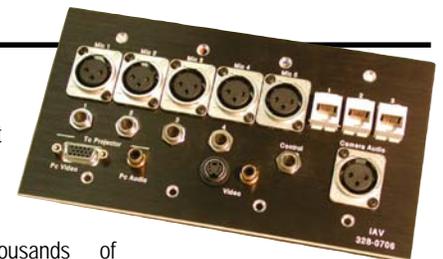
Radial Custom Shop

Radial Custom Shop offers specialized turn key systems by using it's arsenal of revolutionary modular split system products in addition to pre-existing industry standard parts and customized metalwork to suit. Providing crisp and clear analog audio signal paths, signal splitting and the highest quality transformer isolation solutions for A/D audio input for installations, broadcast and beyond... Radial Custom Shop delivers solution materials in all shapes



and sizes- Custom pre and post anodized or baked enamel aluminum panels and enclosures, thousands of connector types, microphone and line level transformer isolation and splitting, wiring, cabling and the highest quality manufacturing. Have an idea but need a solution?

Call the Radial Custom Shop today!



Primacoustic darkens room with Eclipse!

One of the most effective acoustic products ever devised is the acoustic banner. Also known as a ceiling baffle, these are typically suspended from the ceiling in a tic-tac-toe array and arranged to absorb sound energy using both sides. This of course doubles the effective surface area as both faces are exposed. When the baffles are positioned high, up near the ceiling, they also capture the powerful first order reflections off the ceiling before it expands, further doubling the performance. You basically get 6dB of absorption for free! This is why ceiling baffles are the preferred choice in airports, noisy industrial buildings, bottling plants, mail sorting facilities and hotel lobbies.

The Eclipse™ takes baffle design to another level by combining two great looking Primacoustic Broadway panels and incorporating a nylon web suspension belt with a grommet for easy hanging using the supplied wire and ceiling mount hardware. And unlike typical banners that use unsightly poly bags (ugly!), the Eclipse employs

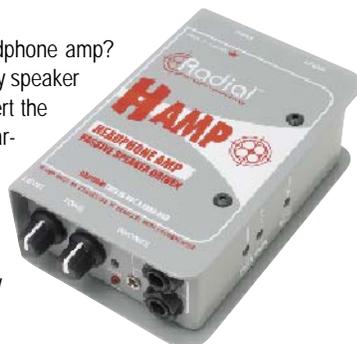
high performance 6lb glass wool with resin hardened edges to create sharp architecturally pleasing lines and is available in choice of three neutral colors that easily integrate into most rooms.

Eclipse baffles are 2" thick (50mm) come in two sizes: the compact 24" x 24" (600mm x 600mm) and the full size 24" x 48" (600mm x 1200). Colors include choice of black, grey and beige.



Radial introduces the H-Amp speaker —Amp to headphone interface

Ever wished you could turn a speaker signal into a headphone amp? The new Radial H-Amp does exactly that, it lets you take any speaker signal such as a wedge monitor or side fill and it will convert the signal so that you can connect any type of headphones or earbuds. This will be of particular interest to drummers who often cannot enjoy a good mix without over-powering the drum kit. The Radial H-Amp is 100% passive and because it only taps a small portion of the signal, it will not affect the amplifier impedance or load making it easy to use with any system. All you do is plug and play!



J+4™ Line Driver

The Radial J+4 is a stereo interface designed to accept consumer level -10dB unbalanced high impedance signals and convert them to +4dB balanced low impedance signals for easy manipulation in professional level environments such as broadcast, recording studios and live touring. Careful attention has been paid to eliminate noise by combining the advantages of active signal buffering with transformer isolation. The J+4 delivers better than 85dB signal to noise while ensuring hum and buzz caused by ground loops, and spurious noise from clocking, does not pollute the signal path. The Radial J+4 balanced line driver delivers exceptional sonic performance, plenty of headroom and ultra low noise making it the ideal companion in today's more demanding professional audio systems.



Studio Acoustics...

A conversation with Jazz/Blues legend Scott Henderson

(Tribal Tech, Chick Corea, Jean Luc Ponty, Joe Zawinul, Jeff Berlin, Victor Wooten)

Scott, tell us about your studio.

"It's a two room overdub studio—a control room and a room to mic guitar cabs, horn players, singers, etc."

What do you do there as opposed to in commercial studios?

"I use commercial studios when there's a drummer involved, but I get the best guitar tones at home."

What were some of the problems you noticed with the acoustics?

"Actually I never thought there were any problems, until I A/B'd the Primacoustic Broadway panels with what I was using before."

What type of panels did you have?

"I had a popular brand of foam and I needed to take it down because after three years it started to crumble and fall apart."

Did you do the set up yourself?

"I did it myself. Primacoustic made it easy and fast. Believe me, if I can do it, anyone can. All you need is a drill, screws and a level."

How did you configure the panels?

"In the control room, because there's a lot of gear to work around, I just put them where they fit. The mic'ing room was just bare walls so it required planning. I configured them randomly to cover about 30% of the walls."

What improvements did you hear?

"A big difference! Tighter low end with more of it, plus a sweeter top end and a clearer, open sound."

How would you compare it to foam?

"The foam gave the guitar a bit of a nasal sound—more emphasis on mid frequencies, and not good ones in my case."

What would you tell someone thinking about acoustic treatment?

"Whatever you do, don't use foam, especially attached with glue. The foam turns into dust after a while and is a total mess. Even worse is trying to get the glue residue off your walls. Mine had to be completely sanded and re-painted. Plus foam doesn't sound nearly as good as the Broadway acoustic panels."

