

The Radial

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June/July 2011 issue

## Radial win at NAMM 2011

Radial's Workhorse™ wins in "Companies to Watch" category at NAMM's Best in Show Awards

Presented by Frank Alkyer, publisher of Music Inc., NAMM's annual awards included recognition for Radial Engineering and its revolutionary Workhorse. The award's category "Companies to Watch" recognizes exhibitors who make a difference with a trend-setting product or service.



Radial's Peter Janis: "The Workhorse is the most ambitious product we've ever undertaken and our team is gratified to be acknowledged by the NAMM panel."

The Workhorse is an 8 channel modular rack system with built-in mixer for the popular 500 series format. It allows modules such as mic preamplifiers, compressors, EQs and effects to be assembled to create all kinds of recording solutions. When combined with a digital workstation, the doors open to unlimited creativity.

This is the second time in three years that Radial has won this prestigious award.

## V12 Snake part of Opry rebuild

The Grand Ole Opry sustained major damage last spring after being flooded with 46 inches of rain water but is now back in business. Part of the restoration included re-equipping the stage. Radial's custom shop got the call to customize a snake for the historic venue and the V12 was the obvious choice. According to Radial Custom Shop Manager Ryan Juchnowski: "The V12 is amazing. It can be formatted as needed and modified as needs change." For more information on Radial's custom shop visit: [www.radialeng.com](http://www.radialeng.com).



Grand Ole Opry back in business after a substantial restoration following last year's Nashville flood.

## Workhorse now available without mixer

Radial Engineering is pleased to announce the WR8 stand-alone Workhorse 500 series rack

According to Radial sales manager Steve McKay: "Our plan was to start shipping the Workhorse into the North American market and then expand to Europe after the product proved to be both stable and trouble-free. After shipping hundreds, we are pleased to say that the Workhorse launch has been tremendously successful. We now feel the time has come to make the Workhorse available in a rack-only format for those who may not require the built-in 8 channel mixer. This not only brings the cost down of the Workhorse rack, but also enables the user to add the mixer at a later date, should the need arise."



Workhorse WR8 – rack only (no mixer)

The Radial Workhorse WR8 is an 8-slot 500 series mixer that is 100% compatible with all standard 500 series modules. Individual XLR inputs and outputs are complimented with parallel 1/4" TRS connectors and Pro-Tools compatible 25 pin D-Subs. This enables any of the 8 module slots to be easily integrated within the framework of today's popular digital workstation environment. A special feed function also enables modules to be connected in series without having to hard patch using a cable. Both the Workhorse WR8 rack and the WM8 mixer retail for \$800 USD and may be specially ordered through authorized vendors.

### THE REVIEWS ARE IN...

"Great preamp! PowerPre stands toe-to-toe with units nearly twice the price" ~ Kevin Becka (MIX)  
"The Workhorse is fully featured and justifiably premium priced." ~ Rob Tavaglione (PAR Magazine)  
"Radial worked hard to bring more to the party and expand the standard. A good case for 500 Series users to move to the Workhorse." ~ George Shilling (Resolution Magazine)

## Kimberley Conference Centre adds Primacoustic

When the town of Kimberley, British Columbia planned its state of the art Conference & Athlete Training Centre it was to become the largest of its kind in the region. Soon after opening management realized their beautiful building had terrible acoustics. Facility manager Tim Greiner: "Significant echo was noticed in the room...it was very difficult to make out the individual words being pronounced. We had many complaints from audience members not being able to hear what the speaker was saying."



Broadway panels add greater intelligibility to one of the conference facility's ballrooms.

John Siega of Siega Productions was brought in to address the acoustical issues and explains: "The main challenges for the acoustic treatment were based on the fact the treatment was to be installed after the building was complete and in use within a very short time frame. To make it work we had to treat a large surface area to get the RT60 within specified limits." Siega chose Primacoustic products after having been referred by industry associates. "There was a lot of skepticism when we began the job as the panels don't look like much when they come out the boxes but the impact on the audio clarity and control is amazing. I have also had several comments that the rooms now look better as the panels have given them "dimension" and a "softer" look. Compared to the untreated venue the results are so stark that it is sometimes hard to believe these are the same rooms." This sentiment is 'echoed' by Greiner: "You can now hear every word being pronounced and there are no complaints from audience members that they cannot hear the words of the presenter. A true success."

# Don't change your PA system just yet...

The problem is commonly due to poor room acoustics.

An interesting development has occurred in recent times: folks have finally started to become aware that the acoustic space plays a critical role with respect to the final sound of the room. In other words...unless you 'fix the room', changing the PA may in fact not solve the problem at all. And truth be known, bringing the room acoustics up to an 'acceptable level' is actually easier than setting up a PA system!

Go into a room, clap your hands. If the trailing echo and reverb is longer than 1 second, it will affect the intelligibility of the PA system. Intelligibility is a term used that describes our ability to understand what is being said. Back in the dark ages, Gregorian chant was perfectly suited for the long trailing reverb that was common in houses of worship. And the spoken word? Only the elite could speak and understand Latin. So for the average person, following the sermon had very little to do with understanding the message. Today, this has changed. Music has become rhythmic, the language in the church, night club or conference center is the language of the people. It is all about communicating a message. And for this to be effective, the message must be clear.

In the past (before today's budget restraints) consultants would specify large custom made acoustic panels. Today, there has been a marked shift towards reducing costs. Large panels are expensive to freight as they require special delivery using a flat bed truck and a lift truck to enable the installation. Smaller panels that are grouped in a modular format has gained popularity as these can be shipped using a common carrier and can be installed using a simple ladder. This approach significantly reduces costs without degrading the acoustic performance.

In our view, audio companies are better equipped than anyone else when it comes to fixing the sound in a room. But for years, acoustics have often been ignored or left out of the equation. With today's sophisticated loudspeakers and digital electronics, it has become apparent that changing the PA system will often result in only a minute improvement. This is likely the reason that so many audio companies are beginning to insist that some attention be paid to room acoustics before a new sound system is considered. This not only results in a better sounding room, but builds the sound installer's reputation for delivering good results.

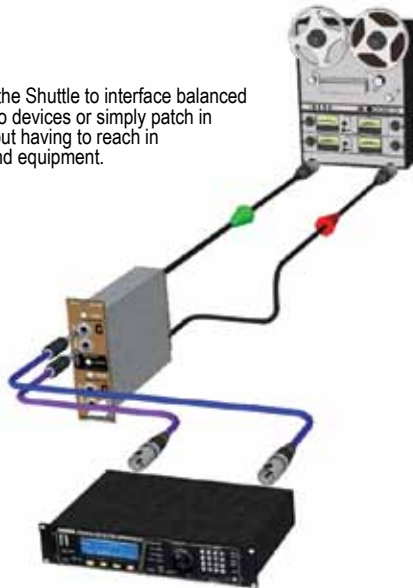


Primacoustic President Peter Janis says improving the acoustics of a room is easier and more affordable than most people believe.

## Radial introduces The Shuttle



Use the Shuttle to interface balanced studio devices or simply patch in without having to reach in behind equipment.



The Radial Shuttle™ is a multi-function effects insert module for the 500 series frame format and the popular Radial Workhorse. It features three insert loops: Loop-1 is a front-panel insert that employs ¼" TRS connectors for fully balanced connectivity. Insert-2 is an unbalanced insert that is also front panel mounted that easily interfaces to standard effects devices. The third TRS insert is available via the Workhorse using the Omniport. This is wired following convention with tip-send, ring-return, making it ideal to interface with a remote patchbay. All three loops are equipped with an insert switch that lets the user compare the wet and dry signal paths. The insert points may also be used as inputs to feed a signal into the Workhorse mix buss. This opens the door to using the Workhorse with source devices such as CD players and iPods or with multi-channel fader packs and "overdubbing".

## Bassbone lightens heavy load in Iraq

Alternative rock band Vertical Horizon has just returned from a second visit to Iraq to entertain the troops. Bassist Eric Holden describes the experience as personally one that ranks higher than anything else he has ever done...though technically it was not without its challenges.

According to Eric: "The first show we ever played over there was in a sand storm, in 125 degree weather. All of the gear that we used had to fit into one Blackhawk helicopter. That meant no amps so we all played direct through amp simulating gear and used in-ear monitors. The first time I went out they had me playing through just a direct box and the low end really suffered. It was a struggle I wasn't excited about repeating so on the 2nd trip I brought my Radial Bassbone. It was a lifesaver! It floored everybody. It gives me all the extra headroom I need, a boost, an active EQ and 2 channels with a killer DI. And this thing is rugged. You literally don't know what you're going to get out there ...you're in the middle of the harshest desert in the world! Sandstorms, mortar fire, 125°F (51°C), you name it, we experienced it all and the Bassbone was amazing!"



Eric Holden in Iraq to entertain troops with his band Vertical Horizon.

# Building a new studio for Tommy Lee using Primacoustic

## How did you get started working with Tommy Lee?

I came to LA (from Toronto) in 2003 to work with Producer Scott Humphrey at The Chop Shop. Scott's been working with Tommy since the early nineties and has produced all of Tommy's solo albums. So we met through Scott and have been working together ever since.

## What is the goal with this new room?

The Atrium Studio was really meant to be a full-on professional recording studio that didn't feel like a commercial studio. The whole idea was to keep the place feeling like it's a part of Tommy's home, but also be able to do whatever we wanted when it came to making music. Ultimately, The Atrium was designed and built as a creative space that we can relax and have fun in.

## What drew you to Primacoustic?

When we built the shell of the studio, we wanted to keep the rooms somewhat neutral (shape wise) so if Tommy ever moved, the rooms could easily be used for residential purposes. This meant treating the rooms after the construction and Primacoustic had the best modular solution. We needed treatment that looked like a million bucks, but didn't cost a million bucks.

## How did you come up with the room layout and panel placement?

Once we decided to use the Primacoustic products, Jay Porter (from Primacoustic) helped determine a good starting point for what we'd need and where to place them. Once they were in place, we tweaked the positioning until we dealt with all the little acoustic gremlins that popped up.

## Did the Primacoustic installation go well?

The installation was actually easy... which really came in handy when we had to make slight positioning adjustments.



Engineer Chris Baseford discusses Primacoustic

## Who has been using the studio since it was built?

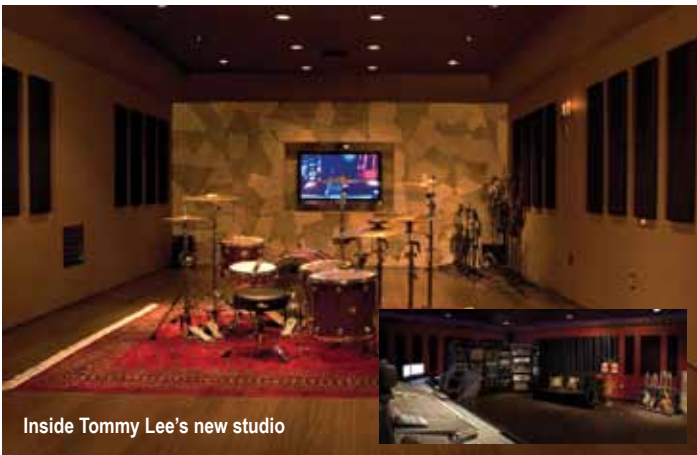
The first project we did at the studio was Tommy's latest solo album: *Methods of Mayhem: A Public Disservice Announcement*. But Tommy has also opened the doors to "friends and family". DeadMau5, Cee Lo Green, Hoobastank, Street Drum Corps, Producer Gavin Brown (plus some others that I'm forgetting) have all rented the studio since it was built. I've been using The Atrium for a lot of my projects as well (Rob Zombie, John 5, Hillbilly Herald).

## What has been the overall reaction?

The reaction has been amazing. Everyone seems to really like the feel and the vibe of the place, which is exactly what we wanted. Tommy's always doing collaborations with other artists, and the reaction is the same every time someone comes by for a session...they can't believe that this place is in his house! It's not an overly "critical listening" type of space. The speakers are loud, the live room is "live", there's tons of gear... what's not to like?

## What would you recommend to those building a recording space?

My advice would be to plan ahead as much as possible. Try to work through a bunch of different scenarios before starting...you won't think of everything, so don't be afraid to seek advice. There are a ton of people out there with valuable information stored up in their heads...reach out and use those resources. Also, don't be afraid to be unconventional. Some of the best records of all time were made in spaces that may not have been technically perfect, but they had a vibe or a sound that made it unique. Be creative!



Inside Tommy Lee's new studio

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### BROADWAY PANELS




Dave Rideau  
Engineer/Producer ~ Janet Jackson, Usher

"The ultimate compliment you can receive from a mastering person is "I didn't have to touch my EQ". That happens more often since I treated my room with Primacoustic Broadway panels."

### RECOIL STABILIZERS




Maor Applebaum  
Mastering Engineer ~ Lita Ford, Halford

"Adding Recoil Stabilizers is a simple and effective way to improve the sound of your studio monitors. It's like an instant upgrade."

### FLEXIBOOTH




Mike Metlay  
Recording Magazine

"It's startling how good a job the Flexibooth does...It's way better than any portable/mic stand mounted solution I've ever tried."

# Interview with Ryan Hewitt and the EXTC



Engineer Ryan Hewitt in his studio

are serial number 1. Joe Barresi turned me on to the idea of collecting serial number 001, so I have to beat him to it whenever I can. When I saw the EXTC at the show, I thought it was an ingenious idea, and one that I was using several pieces to achieve prior to that. And it's orange. I don't have anything in my rack that is orange.

**How is the EXTC set up in your studio?**

Vertically.

**Maybe you should consider comedy instead of being an engineer? What was your immediate reaction once you plugged it in to your vertical setup?**

I am using it right now to send to a distortion pedal for a bass sound during a mix. The blend control is great, as is having the phase reverse built in. Again, this is exactly what I have imagined a piece of equipment doing for me, and it's so much easier than having multiple channels on a board with several interfaces all to achieve what the EXTC is inherently designed to do. I think that you guys jumped into my brain and stole my idea!

**What have the other musicians or producers commented about it?**

When I used it for the bass sound on the Flogging Molly mix, the bass player loved the aggressive vibe that it helped me get.

**How would you describe it to another engineer?**

It is an insert point for guitar pedals with level and blend controls. The ultimate interface for mixing with musicians' gear with the pro recording world.

**Anything else you would like to add?**

I need 3 more of them.

For folks that do not know you, who are some of the big names you have worked with in the past and what did you do for them?

Red Hot Chilly Peppers, Flogging Molly, Avett Brothers, Jamie Cullum. I have recorded and mixed on various projects with all of them.

**When did you first find out about the Radial EXTC guitar effects interface?**

Like 5000 years ago at a NAMM show.

**Ouch! Well, we are finally delivering and you got the first one ever! How cool is that?**

It's awesome to get the first one! I have several pieces that

are serial number 1. Joe Barresi turned me on to the idea of collecting serial number 001, so I have to beat him to it whenever I can. When I saw the EXTC at the show, I thought it was an ingenious idea, and one that I was using several pieces to achieve prior to that. And it's orange. I don't have anything in my rack that is orange.



## Focus On: PZ-PRE

The Radial PZ-Pre is the world's first truly professional instrument preamp in a pedal. It features two channels for two instruments, EQ high pass filter, notch filter, pre and post balanced outputs plus separate connections for a tuner, stage amp and effects.



"I believe a musician's tone is their signature and Radial helps me define who I am."

Marty Stewart



"The Radial PZ-Pre is just amazing! It sounds killer and is very convenient and helpful. The EQs are very efficient and musical. This is the very best preamp I found so far!"

Antoine Dufour



## Radial releases the Whos-DOC for Workhorse

The Workhorse™ Open Source Document (WHOS-Doc) is a free open'er's guide to building 500 series rack modules. The Workhorse is Radial's next generation 500 Series frame.

According to company president Peter Janis: "When we first started to look into the 500 rack world, we were astonished to find out that there was no hard, factual standard for 500 series rack modules. And what little we could find from sources such as the VPR Alliance seemed to be more of a validation for fit.

We gathered what information we could find and brought it all together into a single document. The WHOS-Doc not only provides the with mechanical files, but also delves into electrical limitations, issues to watch for, and directions on how to take advantage of extra features that we have built into the Workhorse frame such as and internal mixer. Connecting the unused card-slot pins to these access points costs nothing but adds tremendous flexibility to the module's operation. Our goal is to establish a firm standard that all designers can use. This will not only make it easier and more enjoyable for the end user, but will open the door to greater creative options for everyone involved."

The WHOS-Doc is available to developers free of charge and may be downloaded at: [www.radialeng.com](http://www.radialeng.com)



## Whose using the Whos-DOC?

Several 500 format series developers and enthusiasts have already downloaded the free Whos-DOC guide. The interest has been world-wide with requests from Australia, Belgium, Brazil, Canada, France, Germany, Ireland, Italy, Norway, South Korea, Spain, Switzerland, Thailand, UK, Uruguay and the USA.

JLM Audio of Australia was one of the first to work with the standard. They now include a mix buss output on all five of their modules and will incorporate the omniport option in future modules.