

The Radial intercom

April 2011 issue

Industry News Radial buys Reamp

Radial Engineering has purchased Reamp™ from Recording engineer John Cuniberti of Oakland California. All patents, trademarks and assets of the business were included in the agreement. As part of the agreement Radial Engineering will continue to build the Reamp with the same transformer and circuit found in Cuniberti's current V2 design.



Over the past several years, Radial has been paying Reamp a royalty fee on each of the X-Amp™, JD7™ and ProRMP™ as they use Cuniberti's patented process in these products. Radial will now own this patent and cobrand all products with the Radial and Reamp names.

Workhorse now in production



Image: Peter Janis, Daniel Fraser, Paul Blake, Nancy Smith and Susan Smith

After two very challenging years, the Radial Workhorse™ is finally in production. According to Radial president Peter Janis: "The Workhorse has been the most ambitious project we have ever undertaken. When we first decided to build some 500 series modules, the path seemed clear. Then, as the Workhorse was being defined, the lack of clear standards made things difficult. As we edged ahead we quickly came to the realization that we had to restart most of the work from scratch. Finally, after many revisions and \$200,000 invested, we are finally ready. We think that the simplicity, functionality and pure fun of using the Workhorse will spur on all kinds of creativity. This is truly an exceptional product."

KRAMER adds Recoils



Industry veteran Eddie Kramer adds Recoils to his studio set up.

Primacoustic™ is pleased to announce that industry veteran Eddie Kramer has upped his recording set-up with Recoil Stabilizers™ for his Dynaudio BM15 and Yamaha NS10 nearfield monitors.

When asked about the change Eddie had this to say: "I had been hearing about the Recoils for a while and finally stopped in to see the Primacoustic™ guys at NAMM. They were kind enough to send me a set to test. The difference in terms of the low end resolution is stunning. I am now very conscious of every frequency that my monitors have to offer, in particular the low end. What was for me a bit of a guessing game is now perfectly in focus. I just want to say a big thank you to Primacoustic™ for the Recoil Stabilizers™! They are awesome!"

Eddie Kramer is legendary for his work with Jimi Hendrix and Led Zeppelin and has engineered a tremendous library of albums for artists as diverse as Peter Dinklage, John Mayall, Traffic, Kiss, Spooky Tooth, April Wine, Carly Simon, Anthrax, Loudness, Buddy Guy, John McLaughlin, Humble Pie, John Sebastian, Curtis Mayfield, Derek & the Dominos, Foghat, Robin Trower, Brian May, Joe Cocker, Santana and David Bowie.

Radiohead, Dimmu Borgir and Chickenfoot What do they all have in common?

The Radial JDx Reactor™ of course...the JDx captures the sound of the head plus the back-electromagnetic impulse from the loudspeaker. The result is a more natural sounding tone that is easy to mix, sounds great and delivers tremendous consistency night after night.



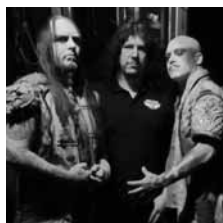
"I use the JDx on Ed O'Brien's AC30 in conjunction with the mic on the cab. The JDx gave me all the character and distortion of the amp and still allowed me to do some extreme processing without the worries of bleed and feedback. I was so surprised how close it sounded to the 57 in front of the speaker, I had to double-check the patch."

Jim Warren, FOH Engineer, Radiohead



"I tried the JDx because I was looking for a way to make the bass "poke" through in my mix. It is a great alternative to mic'ing a dirty cab, and I have been using it on all of my clients for the last 3 years."

Russ Giroux, FOH Engineer, Chickenfoot

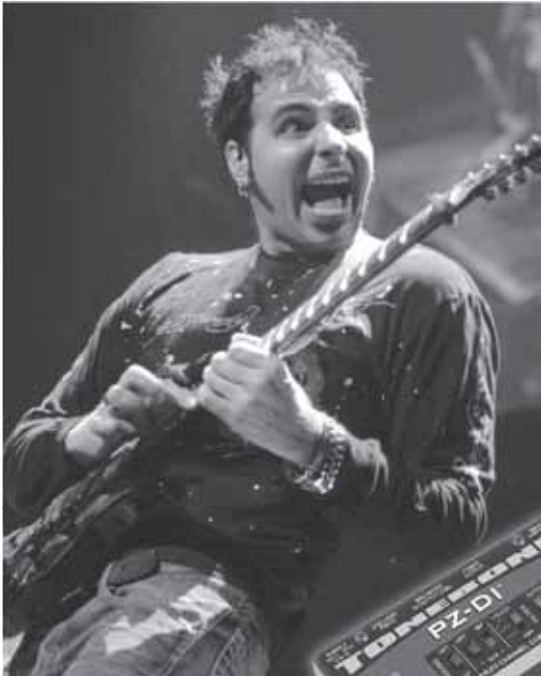


"Little did I know about the detail Radial adds to my overall sound until I tried the JDx box. It's that little thing that makes a big difference."

Silenz, Guitarist, Dimmu Borgir



Radial PZ-DI opens door to new sounds



"The PZ-DI makes the impossible, possible!"

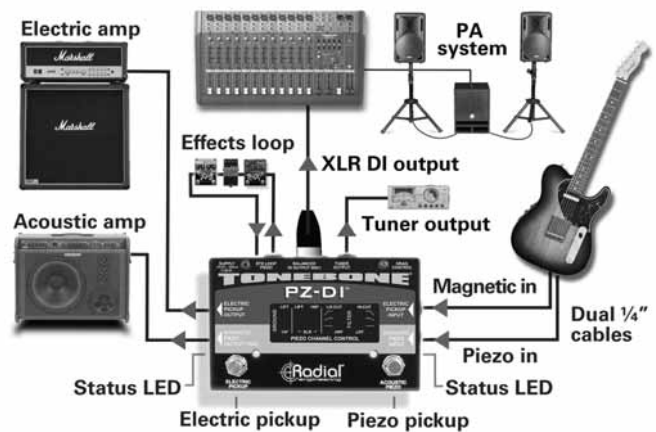
Dave Martone, Solo Artist



A number of guitar manufacturers have recently introduced models that combine a piezo pickup element along side the usual magnetic pickup that grace their electric guitars. The piezo captures the vibration of the string and body as opposed to the magnetic field and is used to create a reasonable facsimile of an acoustic guitar. The guitarist can select between electric, acoustic or both by moving switches around or adjusting levels.

And although the idea opens up all kinds of sonic possibilities, the challenge is managing the signal efficiently on stage. Switching from one pickup to the other quickly is only half the challenge. To do this right you really need to manage the output so that the electric guitar signal goes to the amp and the acoustic sound goes to the PA system. This is the magic that the PZ-DI™ brings to table.

The Radial PZ-DI is basically a 2 channel interface. It takes the sound from each element, provides simple switching and redirects the output for maximum efficiency. The electric guitar signal is buffered and load corrected using Drag Control. This ensures the tone is super natural sounding. The piezo acoustic transducer is given a separate channel that is also buffered with a high impedance load for best tone. The output is then sent to a direct box out or to a separate on-stage amp. Controlling the signal is simply a matter of depressing the channel selector switch.



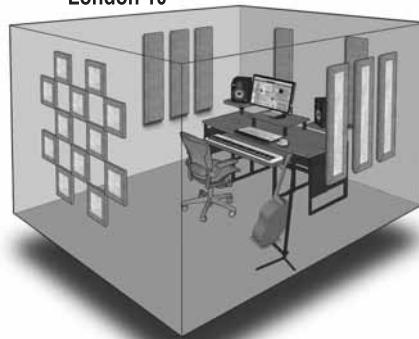
Primacoustic intros two New LONDON KITS

Following the popular London 12 are two new London kits that bring high performance acoustics to a wider audience. According to Primacoustic™ President Peter Janis: "The London has really been a huge hit with the pros. They 'get it' when it comes to comparing low density foam to the high density glass wool we employ. Once you hear the difference, you will never go back.

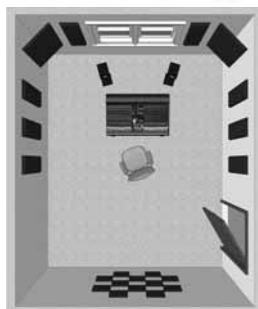
"We feel the time has come to bring this quality to a greater audience by introducing a couple of new room kits. The London 8 is basically an entry level kit that will enable the home enthusiast to invest in high performance panels and grow his studio as his needs increase. The London 10 steps it up one more notch with the same overall functionality of a London 12, less the two bass traps."

Both kits come complete with mounting hardware, screws and wall anchors and will be available in choice of grey, beige or black.

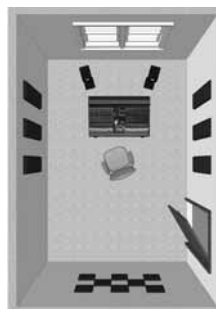
London 10



London 12



London 8



What's the big deal with 500 series anyway?

For many the 500 series is a dream come true. It's all about freedom and creativity. Big studios used to have a Neve room or an SSL room. The engineer or producer would choose the room based on the sound of the console. You could track in one room and mix in the other depending on what preamps you liked, the EQ and the dynamics.

Today, big production studios have largely been replaced by smaller more agile facilities. The 24 track 2" Studer has been replaced by ProTools and the sound or character of the recording is defined by the analogue gear that surrounds the computer. The 500 series is a modular concept that enables the engineer to mix and match preamps, EQs and compressors to create the ultimate channel strip. Because the power supply and frame is common, you save money. And because everything follows a standard, you can truly take from the very best.

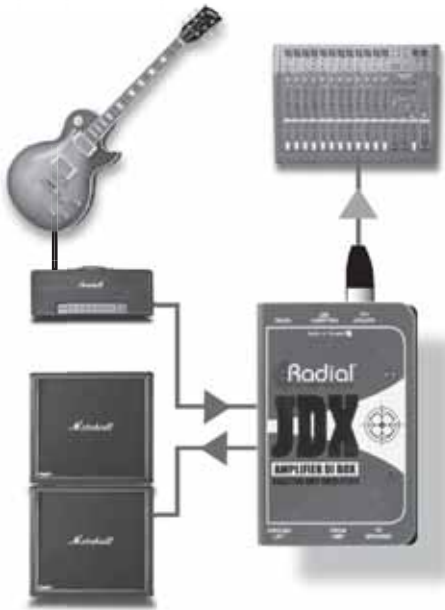
The Radial Workhorse advances the standard by being backwards compatible with older API Lunchbox™ designs while introducing a built-in summing mixer, Omniport and headphone amp in one.

Radial JDX advances live touring

Professional touring is all about efficiency. It starts with truck packing, getting in the venue to set up the stage, pulling off a great show and then packing it up again. 100 nights in a row. The excitement of being on the road has plenty of benefits, but at the end of the day, it's about getting the job done.

Over the past decade, there has been a quiet shift away from wedge monitors to in-ear systems. Once you get used to them, the advantages of in-ear monitors are numerous. Lower stage levels, more controlled (and safer) listening levels, a better mix and greater consistency night after night. It is in fact the consistency of the in-ear mix that has truly brought about changes and with digital consoles; one can instantly recall all of the settings so that the sound is perfect each night. Only one problem: move the microphone and the sound changes and no where is it more apparent than on electric guitar. In fact the slightest change in front of a speaker cabinet and the tone can go from ballsy to thin.

Enter the JDX™. Unlike previous amplifier DI boxes, the JDX does not merely capture the sound of the head, it also captures the sound of the speaker cabinet. Loudspeakers have enormously powerful magnets. And when you push the cone of a loudspeaker, it basically works like a huge dynamic microphone – it generates current. This is known as a back-electromagnetic impulse. The JDX employs a reactive load that captures both the signal from the head going into the speaker and the return path. The signal is then filtered to replicate the tone of a 4x12 half stack. The resulting tone is more natural.



Using the Primacoustic KickStand



The Kickstand™ is basically an offshoot of the Recoil Stabilizer™. We had been trying to figure out a way to stabilize a microphone while eliminating resonance from the stage, drum riser or studio floor. The most problematic 'drum' seemed to be the kick. This, we found had to do with the low frequency energy that was produced and how it expanded in all directions. We tried various concepts and in the end, the KickStand was born.

And just like the Recoil Stabilizer, we figured the best way to test our theory was to send some of these out to top engineers to get their reaction. We asked Eric Liljestrand (Producer/Engineer, Lucinda Williams, U2, Bill Frisell, Ringo Starr) for his thoughts and this is what he had to say: 'I love it! In fact, I liked it so much I had to borrow Al Schmitt's so I could have two! I use it on kick (mm hmm), bass amps, guitars...anything low to the floor. It really does make a difference. The drum pictures are Butch Norton's kit from Capitol studio B, for Lucinda Williams' upcoming "Blessed" recording, and the Ampeg was bass Reamp'd™ for Walter Rose's upcoming CD.'

Bil VornDick (Alisson Krauss, Marty Robins, Bob Dylan, Bela Fleck, Jerry Douglas, T.Bone Burnett) was also sent a KickStand to review. His comment was simple: "It makes the bass drum float with greater clarity."

ARTIST FILE



"I use the J48 every day. The signal path is clear, punchy, honest and faithful to the sound of the individual player's instrument."

Joe Chiccarelli
Engineer/Producer - Bon Jovi, Annie Lennox,
The White Stripes



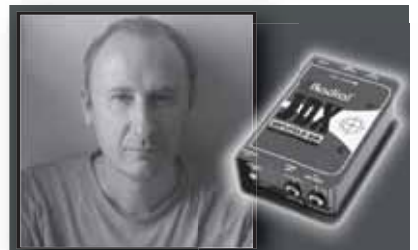
"My concept of mixing is to be able to capture the 'sound of air'. Radial direct boxes capture the essence of what is really coming through to my console and to my ears."

Howie Lindeman
FOH Engineer - Neville Brothers, Ravi Shankar



"Radial makes some of the best engineered solutions for both stage and studio. I'm very impressed. The J48 and JDI are indispensable. Very high quality and accurate."

Derek Williams
FOH Engineer - Bonnie Raitt



"After using the JDX on guitar it seemed obvious to try it on bass, brilliant! Deep lows and the gut wrenching overdriven sound of the amp as well. Best of all, no mic spill!"

Jon Burton
FOH Engineer - The Prodigy

Primacoustic IsoTools...

recording just got a whole lot easier!

Upgraded! The VoxGuard™ gets a face lift



The hugely popular VoxGuard has recently been upgraded with several new features: compression release slots have been added to eliminate any internal resonance that can be audible with more sensitive studio mics. To add flexibility, an adjustable mic positioning rail allows the microphone distance to be adjusted for greater control.

New CrashGuard™ for Sennheiser MD421™



The Sennheiser MD421 is iconic. For many, it is the best sounding tom mic ever and over the years, it has remained a popular choice. As soon as the CrashGuard was introduced, emails came flooding in asking for a larger version that could be used with the 421. The CG421 is both larger to handle the bigger size, but also introduces boom stand attachment points for greater flexibility.

Primacoustic™ launches the ShowPad™ for iPad™



Following the success of the TelePad™ iPhone holder, the ShowPad was sure to follow. Apple's hugely successful platform combined with the ShowPad makes it possible for musicians to bring these technological masterpieces on stage where they can be used for lyrics, chords, tuning, controlling lights and adjusting the PA system.

New KickPlate™ gives the Beta91™ a stable platform



The Shure Beta91 has gained a very loyal following as the ultimate 'inside the kick' microphone. The transient response of the boundary design produces an attack that helps the kick drum cut through the mix. The KickPlate is an isolated platform that at once eliminates coupling and resonance from the drum while introducing a heavy steel plate to stabilize the mic for greater clarity.

Headphones rejoice... You have a new home!



The HeadStand™ is a unique device that allows you to conveniently store your headphones directly on the mic stand, getting them off the floor where they can be damaged. A second hook can be used to hold a mic cable. This helps keep the studio clean and lengthen the headphone's lifespan.

The SplashGuard™ gobo is portable and easy to use.



The SplashGuard™ is a quick, easy to set up and highly effective stand-mounted gobo that can be articulated using a standard boom stand and precisely positioned to shield a microphone from nearby noise. The acoustic magic is performed with a high-density open cell acoustic foam liner that helps reduce nearby reflections while the tough ABS shield keeps unwanted sound out.

ARTIST FILE



"To turn my practice room into a recording facility, I consulted studio designer Chris Potter and he swore by Primacoustic. The difference was amazing. The room went from unruly to tight and controlled."
~ Daniel Adair
Drummer - Nickleback



"When I decided to relocate my studio, I called the guys at Primacoustic for some advice. Not only does my room sound amazing, it's also really beautiful!!!"
~ John Rzeznik
Guitars & vocals - Goo Goo Dolls



"Hey guys... I just wanted to thank you again for helping me with my studio, the Broadway panels, Recoil Stabilizers and the wonderful design. It really turned out great and sounds fab! I love it."
~ Nathan East
Bassist - Eric Clapton



"The Primacoustic panels are up and kicking butt in my new studio. I love the way the room sounds and so does everyone that records here! Thanks for helping make my room work."
~ Butch Walker
Engineer - Fall Out Boy, Pink