

Speaking of EV...

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ERNIE BALL MUSIC MAN



The Ultimate Summer Road Trip

On the Road with Ernie Ball

Sterling Ball, president of Ernie Ball® Music Man®, wanted to give something back to his customers, the musicians who'd made the company one of the largest makers of guitar strings and straps, bass amps, basses, and electric guitars in the world. In addition to drawing attention to Ernie Ball, he wanted to give musicians just starting out the experience of playing good equipment on a real stage with a real audience. So Ernie Ball and Mark Burnett of MD Productions came up with the Ernie Ball Moto Music Madness tour, featuring the Ernie Ball Local Heroes mobile stage, guitar tryout kiosks, and T-shirt and guitar string giveaways. This summer, the tour traveled the U.S. and Canada, stopping everywhere to present concerts featuring Army of Freshmen, Transmission OK with guitarist Blues Saraceno, and lots of local bands, the "heroes" that give the stage its name. And audiences everywhere enjoyed the great sound of the tour's all-Electro-Voice® sound system.

EV's new QRx speakers are a highlight of the system, with two clusters of three QRx 115s hanging left and right of the stage, and four more QRx 115s as monitor wedges. Low bass came from four MTL-1X Manifold Technology™ dual 18-inchers. Ryan McLain,

the tour's personable young manager and FOH engineer, triamped the lows, mids, and highs with eight P3000 power amplifiers. His drive and effects racks included EV Dx38 processors, Klark Teknik® DN360 equalizers, DN500, DN504, and DN514 comps and gate, and a KT DN6000 analyzer. EV N/DYM® microphones used on the tour included the N/D468, N/D767, and N/D868 models and RE27 and RE200 studio mics. To top off the system, McLain used a recently-introduced Midas® Venice 240 compact mixing console at FOH.

The Local Heroes stage folds out hydraulically from a brightly decorated 36-foot-long, eight-foot-wide panel truck designed by engineers at Ernie Ball, doubling the truck's width when deployed, and providing a solid ceiling to keep performers shaded and dry. Setup takes one hour from chocking the wheels to the first notes hitting the air. According to McLain, the tour was a good experience in showing how audio gear performs in different climates, from the dry heat of the desert in Phoenix and Tuscon to the wetness of Seattle and Maine to the heat and humidity of Georgia and Florida. Kent Hollenbeck, the tour's logistical and financial manager, who has a background in live video uplinking and is used to having

One Hour Setup from Start to Finish

Key to the success of the Ernie Ball Music Man Moto Music Madness tour—besides, of course, the great-sounding EV gear—is the fold-out mobile stage. Ryan McLain and Kent Hollenbeck demonstrated the setup procedure at Telex/EV headquarters, as the pictures below attest.



L to R: Kent Hollenbeck, tour logistics and financial manager, and Ryan McLain, tour manager and FOH engineer, proudly show off the Ernie Ball Music Man Moto Music Madness truck at Telex/EV headquarters in Burnsville, Minnesota.



A mass of fans besiege the Ernie Ball mobile stage at Warped Tour 2001, New York City.

backup systems around, added that at first the lack of equipment redundancy made him nervous, but that the trouble-free nature of the EV components soon reassured him.

McLain had nothing but high praise for the EV components. About the QRx cabinets, he said: "Honestly, they sound great. We're getting the coverage we need, with a smooth sound across the vocal range. This really helped out Chris Jay, Army of Freshman's lead singer, who has a lot of sibilance in his sound." About the electronic gear, he said, "The Precision Series™ amps are workhorse amps and we've had no problems at all with them. All of the Klark Teknik outboard gear is the best. And the Venice 240 is just incredible. It's revolutionized the sound of our stage, with a quantum leap in quality. The sound is warm, and with the EQ on the Midas we're able to get great drum sounds. It's completely better than the competition." Perhaps most tellingly, regarding the system as a whole, McLain said, "We've got a great system now. Great EV mics, great board, great amps, great speakers. There's no weak link in it. It's a great-sounding, musical system!"^{EV}

Special thanks to Ryan McLain for his assistance with this article.



Klark Teknik components in the FOH racks.



The tour's nerve center: the Midas Venice 240.

Stars of the Show

QRx 115: Both PA and Monitor



Three QRx-115 cabinets atop a MTL-1X 2 x 18-inch subwoofer in the left main array.



Two QRx 115s used as stage monitors. Note how cabinet geometry makes monitor use easy.

Electro-Voice in China:

First-Class Success at the Li Jiang Pearl Opera House

by Huang Wei, senior engineer, GPE

For many years, the Li Jiang Pearl Hotel in Guangzhou, China operated successfully as a famous international hotel. Local residents called it the “White House” for its color and unique European neoclassical architectural style. Recently, the government of Guangdong Province ensured its continued success when its annex, the Li Jiang Pearl Opera House, was completed recently. The new venue rapidly became the hotspot of the performing market in Southern China. Inside, three tiers of boxes decorated in an Italian renaissance style wrap around the stage. The volume of the horseshoe-shaped seating area is 13,300 cubic meters. The width of the proscenium is 18 meters (59 feet) and the height 12 meters (39 feet).

The sound requirements for the Opera House challenged designers and installers to design a system that could cater to various functions: drama, modern dance, Western opera, variety shows, and so forth. Eventually, Guangdong Performing Equipment Company (GPE) was entrusted with the responsibility to design, install, test, and commission the sound system. GPE’s capability and their choice of Electro-Voice® equipment allowed them to meet the challenge successfully.

The main speakers are EV® Xi-2181, Xi-2153, and Xi-1122 enclosures. These come

from EV’s X-Array install line, ensuring the musicality of the system’s sound. A cinema surround speaker system was also installed. The combination of surround speaker plus the left, center, right and subwoofer make up a 5 + 1 cinema sound system. EV Xi-1082 boxes were used as surround speakers. Stage monitors are T221Ms, and sound control monitors are Sentry 500s. EV CPS-series amplifiers are used to drive all speakers. The control room centers on a Midas Heritage 1000 mixing console operating in SIS (Spatial Image System) mode. This advanced system combines the advantages of traditional stereo and mono (center channel) approaches. Other electronics in the system include Klark Teknik® DN504s and DN514s, and house microphones include the following EV models: HM-1, MS-3000, N/D468, BK-1, RE-200, RE90P-18, and RE90H.

The project took more than a year’s hard work, but it was carried out and completed smoothly. The sound system has been praised both by sound engineers and by audiences at the Opera House for its advanced design and beautiful sound. It has even drawn the attention of the sound industries in China for its innovation and technological breakthroughs. EV Special thanks to Simon Lee and Huang Wei for their assistance with this article.



Xi cabinets flank the proscenium.



Performers use a T221M monitor (lower left).



The Opera House in full swing.



The richly appointed interior of the Li Jiang Pearl Opera House in Guangzhou, China.



Concentration of power: the CPS amp racks.



A Midas H1K presides over the control room.



The illuminated neoclassical facade of the Li Jiang Pearl Hotel, the complex's cornerstone.

A Thousand Words



Workers at the Olympic Stadium in Beijing, China, prepare to hoist a massive X-Array cluster into place during construction of the stadium.