

ing, more for studio kinds of environments. Now they have drum kit mics and the whole nine yards; mics I used before on other artists are not even in the same ballpark.”

While most dance-oriented acts have tightly regimented shows with the same set list every night, Jackson’s tour changes things up often, throwing in new songs regularly and including a nightly rock jam that Hamilton readily admits keeps him on his toes. With a certain state of flux at hand, then, the engineers’ goal for the stage is to get the majority of things mixed before the signal even hits the splitter.

Dunwoody explained, “That’s why we implement sub-mixers for all the keyboards. We want a consistent sound from the keyboard player and instead of fighting with 10 lines per keyboard player, we put everything into the sub-mixer, take the stereo outs and then mix his sounds within his patches. This eliminates the need for dozens of unnecessary snapshots, making our changes between songs minimal. We are constantly having the musicians make adjustments, and that also makes each musician more aware of how little changes he might make will affect the ‘big picture’ regarding sound.”

At stageside, Dunwoody oversees an Avid Venue D-Show console, sending mixes to Sennheiser 2000 series IEM systems sporting JH Audio JH16 earpieces. Side fills are still employed, however, for the half-dozen dancers who accompany Jackson in the show’s ornate routines, aided by single 18-inch speakers hidden on the bass and keyboard risers. “Those thump pretty hard just because that gets the dancers a little more into it,” laughed Dunwoody.

Audiences have been getting into it, too: The result has been one of the best-reviewed tours of Jackson’s career. While the journey was originally set to run through 35 cities to coincide with the 35 number ones per show, Jackson announced in April that she’ll be taking a victory lap through North American venues in the fall, following a summer run through Europe—all of which should keep the team of Hamilton and Dunwoody busy for some time to come.



**THERE’S MORE** ▶ See a stageside, fan-shot clip of Janet Jackson performing “Escapade” at New York City’s Radio City Music Hall via [prosoundnews.com/may2011](http://prosoundnews.com/may2011).

## Sound Takes Shape at Soundscape

MIAMI BEACH, FL—Every time a new building by renowned architect Frank Gehry goes up, people can’t help but take notice. The sweeping curves and undulating metal walls always create a sight to behold. In the case of Miami Beach’s New World Center, it’s an earful to behold as well.

The \$13 million venue, which opened this past January, is now home to the New World Symphony. The site is comprised of high-tech performance and learning spaces, all wired for audio/video recording and Internet2 use, but the interior focal point is the SunTrust Pavilion, the 756-seat main concert space. For those who can’t get tickets to the orchestra’s performances, however, there’s always the great outdoors.

And they’re pretty great—outside the New World Center sits Soundscape, a unique 2.5-acre public park, designed by Dutch architectural firm West 8, that is an additional performance space of sorts. Rather than containing a typical bandshell or other outdoor venue, the park provides a space for visitors and passersby to take in orchestral concerts, video art and more, all shown for free on a 7,000-square-foot HD projection wall that is part of the New World Center.

While the screen is impressive, the park is called Soundscape for a reason, as it provides ample audio for audiences who take in a “Wall-cast,” as they’ve been dubbed. Since the indoor venue and the space outside interact, it was only fitting that both had the same principal sound designer, Fred Vogler of Los Angeles, CA-based Sonitus, who worked on Soundscape with associate Tim Boot, and Rod Sintow and Kelly

Prince of Florida-based systems integrator Pro Sound and Video.

Audio is brought to the outdoor audiences via a PA system comprised of 160 Meyer Sound loudspeakers, variously including M’elodie line arrays, MSL-4 and UPJ-1P VariO loudspeakers, and M1D-Sub and 700-HP subwoofers. Keeping a PA permanently out in a public space necessitates protecting the equipment from both the elements and the public, so front speakers and subs are hidden within planters next to the building, while a pair of line-array hangs and their related subs live within towering metal columns. A further 88 speakers and subs live 20 feet above the perimeter of the main audience area, encased within more steel tubes, and additional speakers are on hand within the projection tower and other areas as well.

Keeping tabs on all that is Meyer’s D-Mitri digital audio platform, making use of the company’s Constellation acoustic technology to replicate the acoustical space inside the performance hall. A total of 22 microphones are used within the New World Center to capture the nuances of the venue itself, and their information is then processed via DSP in an effort to emulate that aural experience outdoors.

While Soundscape has been a hit with both casual listeners passing by and those looking for a cheap night out—the system’s inaugural performance garnered a crowd of more than 1,000—it also has struck a chord with more musically learned members of the press as well. In a review of the site, Alex Ross of *The New Yorker* recounted hearing the installation tested a few days

before its debut, where he watched a passing jogger stop in his tracks: “‘You gotta come hear this,’ the man barked into his phone. ‘It’s unbelievable.’ Walking behind him, I had the same thought.”

—Clive Young

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### briefs

#### K-array PA Makes U.S. Debut

NEW YORK, NY—K-array’s KR400S loudspeakers made their U.S. debut at New York’s Avery Fisher Hall for a special concert performance by the New York Philharmonic. Lou Mannarino, owner of NY-based L&M Sound & Light, used them for the concert, which was conducted by Marvin Hamlisch and featured special guest vocalist Idina Menzel.

Mannarino used a pair of the new K-array KR400S loudspeakers to cover the entire first tier of the 2,738-seat hall, situating them directly on the left and right side of the stage.

The KR400S is a slim, two-way loudspeaker designed for small to medium wave-front systems in both mobile and installed applications. It includes two KR400 satellites and two KL21ma powered subwoofers. The KL21ma subwoofers have a 2,500-watt, 21-inch drive unit with neodymium magnet structure and suspension. Its reflex cabinet is fitted with four pocket handles and one 35mm pole-mounting point for installation of satellite speakers.

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