

The Radial

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Summer 2009 Edition

## ARTIST FILE

### Radiohead and the Radial SW8



"The Radial SW8 auto-switcher has saved the show on more than one occasion. Two units are used to switch between main and backup midi samplers. They have proven instant and seamless"

**Richard Young - Production Manager, Radiohead**

### Elliott Scheiner and the Recoils



"The Primacoustic Recoil Stabilizers are great! A huge difference from regular foam pads. They sound more stationary and connected. I'm quite happy with them."

**Elliott Scheiner - Engineer/Producer  
Sting, Eagles, Steely Dan, Queen, Faith Hill**

### John Jorgenson and the PZ-Pre



"The Radial PZ-Pre has obviously been designed with the working acoustic musician in mind. The sound is only rivaled by the user-friendly features. It is a must have for the acoustic musician serious about tone on stage."

**John Jorgenson - Nashville Session Player  
5-time winner - Guitar Player's Best Guitarist**

## Radial Teams Up with Rupert Neve Engineers



Radial's Drake Williams, Kevin Burgin and Peter Janis

Radial is pleased to announce Rupert Neve Designs Kevin Burgin and Drake Williams have joined the Radial team. As primary circuit designer, Kevin worked along side Rupert Neve for 10 years where they designed the successful Portico range, Taylor Guitar's acoustic system and many other unique products. During this tenure, Drake worked with Kevin and was responsible for circuit layout and mechanical designs.

According to Radial President Peter Janis: "We are very fortunate. We have enjoyed tremendous market acceptance with our DI box and re-amping technology. Our next step will be to bring exciting and innovative pro-audio designs to market for studio, broadcast and live sound. To

do this, we need more engineering! And who better than Rupert Neve's protégé?"

"Kevin had left Neve to start Burgin-McDaniel Designs so as part of the deal, we agreed to purchase the Komit Compressor and bring it into the Radial catalogue. Since Kevin and Drake worked together as a team, it just made sense to keep them together here at Radial. We are now hard at work on a wide range of products. For starters, we are 100% committed to developing a series of Lunchbox solutions that will include the Komit, the Radial JDV, JDX and Phazer among others. **Bottom line.... Be prepared to be absolutely and completely amazed!**"

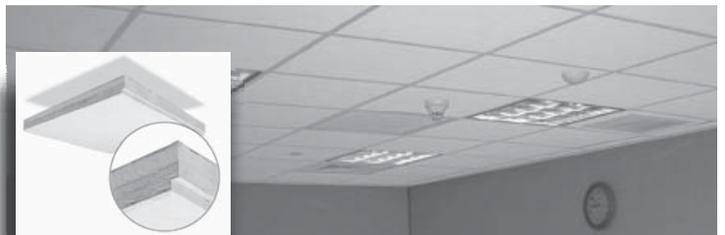
## ThunderTiles Please the Sound Gods!

Primacoustic is pleased to introduce ThunderTiles, an innovative T-bar ceiling tile that combines the sound absorption advantages of high density glass wool fiber with the sound blocking capability of gypsum board.

According to Primacoustic product specialist Jay Porter:

"Most folks think that one can stop sound by simply putting up a bunch of acoustic panels on a wall. This can help as it can reduce the reverb and echo inside the room, but if you want to stop sound from escaping, you have to both decouple transmission lines and add mass to the equation. This is exactly what the ThunderTiles bring to table: They combine sound absorption with a heavy gypsum backing board. Because the fiberglass also acts like a suspension on the T-bar frame, the backing board is free to resonate like a spring which both absorbs low frequencies while stopping sound."

ThunderTiles feature a 3/4" layer of 6lb per cubic foot high density fiberglass that is coated with fine micromesh facing.



This is finished in Absolute White™ latex for superior light reflectance. Edges are also treated to fully encapsulate the panel. The sound absorbing panel is then bonded to a 1/2" thick layer of gypsum board which provides the extra mass to control sound.

The ThunderTiles have been tested to meet the most demanding Class-A requirements and results prove these to be among the safest ceiling tiles in the industry. This makes the ThunderTile ideal for boardrooms, medical offices, music schools, home theatres, restaurants, libraries, cafeterias and other commercial spaces where sound control is required.

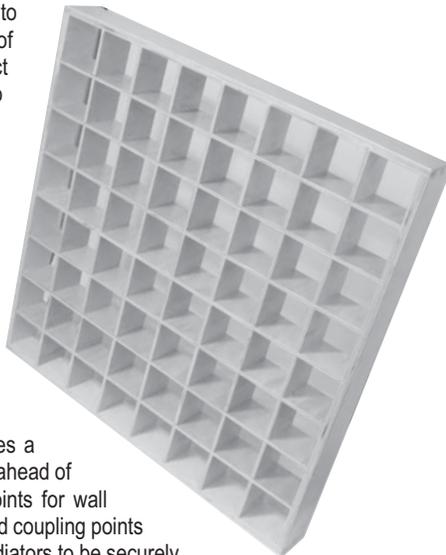
## The Radiator... a flexible solution that looks great!

The Radiator is a multi-faceted device that is used to diffuse high frequency sound energy and create a sense of air and space in any room. This of course makes it perfect for studios and home theatres where you may want to eliminate flutter echo without over-deadening the room.

But this is just the beginning. The Radiator can also be used between the room and the plenum to increase the sense of space by allowing acoustic energy to transition naturally between the two air spaces. This trick has been used for years by studio designers to enhance the sound of a room and create natural trailing reverb without the compressed sound of a small space. When ganged together, the Radiator can be suspended over a recording console or work area to create an acoustic cloud that will effectively break up standing waves.

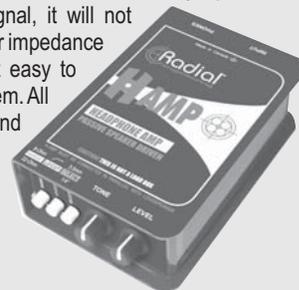
To make all of this work, the Radiator incorporates a series of innovative mounting facilities that puts it miles ahead of the competition! This includes key-hole mounting points for wall surface placement along with a series of precision-drilled coupling points with attractive compression bolts that allow multiple Radiators to be securely ganged together. These also serve as pre-drilled suspension tie-off points and work with the supplied wire, eye hooks and mounting hardware.

The natural wood finish and great looking dove-tail joints make the Radiator the perfect centerpiece to add spice to any room décor. The Primacoustic Radiator is the most advanced device of its kind made today!



## Radial intros 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 ear-buds. 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!



*The Radial H-Amp Speaker to Headphone Driver*

## Tommy Lee's New Studio - Primacoustic of course!

Superstar drummer Tommy Lee recently built a new world-class studio in his Calabasas residence. Head engineer Chris Baseford worked with Primacoustic's Jay Porter on acoustic sound control for the various rooms. They selected Broadway panels for general room treatment, Cumulus tri-corner traps for low mid control and Razorblade

quadratic diffusers to manage the high end in the control room. According to Baseford: **"The Primacoustic products offered the versatility and convenience that we were looking for. The ease of install really allowed us to experiment with placement and the quality of the treatments achieved the sonic balance we were looking for!"** [www.theatriumstudio.com](http://www.theatriumstudio.com)



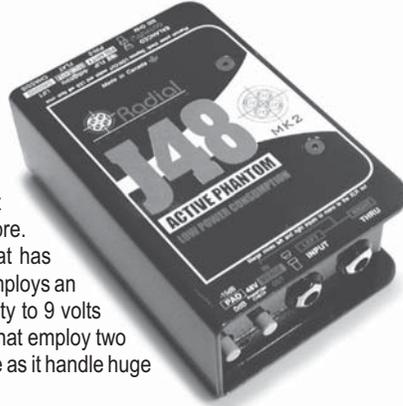
## FlexiBooth Voice Cupboard

FlexiBooth is a unique device that can instantly turn any room into a highly functional vocal booth by simply opening the doors! Built like a 24"x48" cupboard, the FlexiBooth hangs on a wall and opens up to create a large recording area. Inside deep 2" high-density fiberglass panels fill the back while low-profile 1" panels line the doors. These combine to effectively absorb sound energy throughout the voice range. This makes the FlexiBooth ideal for voice over, vocal tracking and podcasting. Ships flat. Estimated price \$399.00

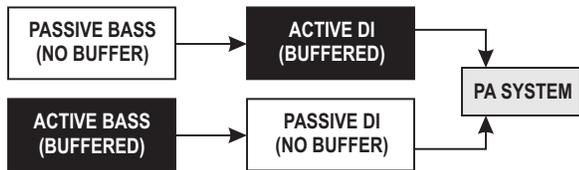


# Tech file: Choosing the right DI for bass

A question we get asked all the time is; 'which DI should I get for my bass?' To answer this properly, you really have to consider all of the parameters. First, you need to know what kind of bass is being used? For instance, if you have a passive bass like a Fender Precision or Jazz, these will generate around 1 or 2 volts when played loud. Most 48V phantom powered active DI boxes are capable of handling this type of level. But if you have an active bass that is battery equipped, the output can range from 6 volts or more. To handle these transients, you need an active DI box that has sufficiently high internal rails to do the job. The Radial J48 employs an internal switching power supply to raise the working capacity to 9 volts which is more than adequate for most basses. For basses that employ two 9V batteries, a passive DI like the Radial JDI is a good choice as it handle huge signal levels without audible distortion.



This begs the question: 'If passive DIs can handle so much level, why not just use a passive DI?' The main engine inside a passive DI is the transformer and high quality transformers are expensive. Here's the deal: If you take a Fender P-bass and it generates 1 volt at the output and then split the signal between a transformer to feed the PA system and the stage amplifier, the bass player will immediately notice a drop in level. This effect is known as loading. What is happening is that you are dividing the output with 50% of the energy going to the



snake, splitter, 200 feet of cable and the PA while only 50% is getting to the bass amp. No wonder the bass sound on stage lacks punch! To reduce the loading effect, you adjust the windings on the transformer so that 99% of the energy goes to the bass amp and 1% of the sound to the PA. This is where

the problems arise: with only a small amount of signal to work with, when you increase the level, you also increase the background noise. To eliminate noise, careful attention is needed on the transformer coil and the protective outer shield. This is why the Jensen transformer inside the JDI employs a nickel core and a mu-metal shield. But even a great passive DI will load the pickup. So it comes down to choice... A good quality passive DIs



has two major advantages: first, because it employs a transformer, it is really good at eliminating hum and buzz caused by ground loops. Second, when you 'hit' a passive DI with a loud signal, it does not distort like an active circuit; it saturates. This acts almost like a gentle compressor creating an audible effect often referred to as 'vintage' sounding. This is because most older vintage audio gear used transformers everywhere! Today, transformers are only used in high-end equipment as good ones are super expensive. So why active then? Active DIs have more reach.

They are more like condenser mics while passive DIs are more like dynamics. Condensers tend to be more refined in what they capture while dynamics tend to have more brute signal handling capacity. You can beat the crap out of a dynamic mic or passive DI and they will be more forgiving. As a rule of thumb, if you have an active bass, a passive DI is a good choice. If you have a passive bass, then an active DI can buffer the signal to eliminate loading. Both are equally as popular in professional touring.



# David Bottrill Installs Primacoustic in studio



"When Brian Moncarz and I were setting up Rattlebox Studios, we had rooms that were basic rectangles. We wanted to keep the aesthetic of the room, such as the red brick and hardwood floors but tune the room to an international standard. I turned to Primacoustic because I was familiar with their product from being in studios I had worked at.

We purchased MaxTraps, FullTraps and Broadway acoustic panels and even though I am a bit of a novice when it comes to construction, I was able to easily install most of the units myself. They have dramatically changed the sound of the room for the better. I've just recently got the last bass trap in place and the panels have controlled the reflections in the room perfectly.

I love mixing in our room now. Mixes translate really well to my home listening room and especially the car. We also have Broadway panels in our vocal booth along with the Cumulus corner traps. They took the honk out of the room without adding that boxy sound you can often get with other room treatment. Listening in the room now is a pleasure and I can work for hours without over fatigue."

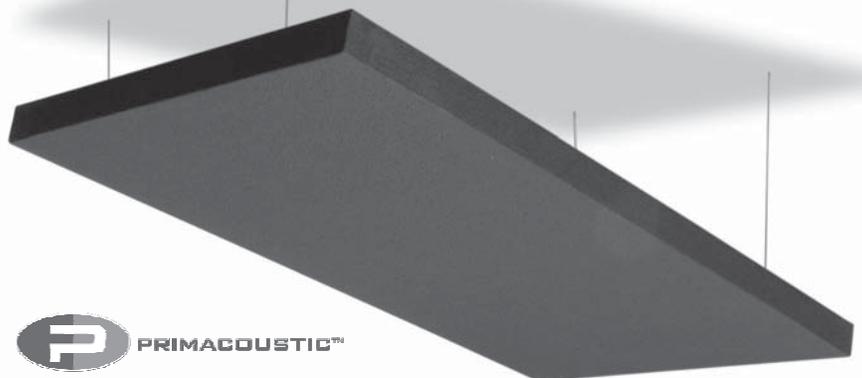
**David Bottrill - Producer/Engineer**  
3-time Grammy winner, King Crimson, Staind, Silverchair, Godsmack, Peter Dinklage, Kid Rock, Joni Mitchell, Mudvayne, Dream Theater, Tool.

# Primacoustic Nimbus Ceiling Cloud... Rains Good news!

The Primacoustic Nimbus is a cost effective ceiling cloud that is designed to hang from the ceiling and capture ambient reverberation by absorbing sound as it hits the panel and trapping sound as it echoes off the ceiling.

Made from 2" thick high density 6lb per cubic foot fiberglass, the Nimbus is highly effective throughout the voice range. This makes it ideal for commercial installations such as restaurants, lobbies, libraries, call centers, and cafeterias where the reverberant field is so prominent that it makes conversation difficult.

The Nimbus comes equipped with four screw-in hangers, suspension wire and ceiling eye-hooks. Installation takes no time at all. Comes in choice of black, grey or beige Broadway panels and meets stringent class-A requirements for use in public spaces.

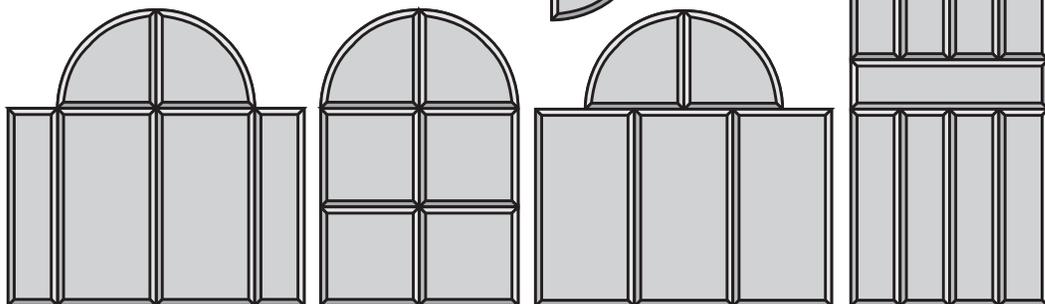


# Primacoustic Intros Cathedral Series

When dealing with architects, the performance of a product often plays second fiddle to the artistic design. This is particularly challenging when treating large wall surfaces that introduce problem reflections such as inside churches and community centers.

The Primacoustic Cathedral Series introduces a variety of panels with artistic flair to compliment the room designs all the while providing exceptional sound control. The first in the series is the QC quarter-circle which, when combined with other Broadway panels transforms the design to create rich and exciting wall art. The QC is made from 2" thick, 6lb per cubic foot high density fiberglass making it ideal for controlling sound throughout the voice range. Panels are hung on the wall in seconds with Primacoustic Surface Impalers for a secure yet movable solution. QC will be available in black, grey and beige.

These are examples of the hundreds of exciting designs you can create by combining the Cathedral with standard Broadway panels. The possibilities are only limited by your imagination!



## The Machine Room... A computer silencer that actually works!



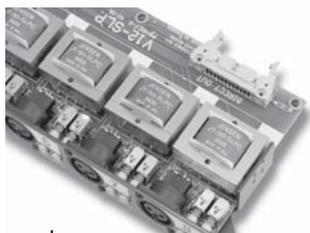
The Machine Room is a fan-cooled enclosure designed to quiet down computers in recording studios. It features heavy MDF construction to add mass and retain sound. To reduce inner reflections, high density open cell foam with embedded fire retardant lines the insides. A unique manifold is employed to reduce computer and fan noise from exiting the Machine Room. A variable speed fan provides the user with control over air flow and desired cooling level. Ships flat, target retail price \$699.

## Radial V8 & VLS-8 Input/Splitter Module



Radial custom shop is busier than ever and continues to deliver premium quality inter-connect systems to customers as diverse as Cirque Du Soleil, the USAF Band (c/o Washington Professional Systems), Clear Channel Communications Inc. (c/o Video Sonic Systems, Inc), Soundbroker.com, Sound Productions Dallas, and many more...

The New V8 Coupe is a more compact version of the popular Convertible V12 designed for clubs and traveling shows. The compact yet sturdy frame allows up to 8 Convertible modules to fit inside an 8 rack space to deliver up to 40 channels and 3-way mic split configurations. This includes a variety of 8-channel input modules, thru-puts, sub-snake assemblies and of course outputs for cable trunks using any type of multi-pin connector. Custom options include wire terminals for permanent installations in churches, casinos and theatres.



The New VLS-8, 8 channel +4dB balanced line level splitter module is the latest addition to the range of modular options. It features ultra-premium Jensen Transformers that are capable of over 24dB signal handling from 20Hz to 20kHz to deliver the signal without distortion, phase shift or artifact. This makes the VLS-8 ideal for interfacing consoles and remote towers at line level such as when used in professional touring, large scale audio system, broadcast and the most demanding recording environments.



## ARTIST FILE

"Ah...my beloved PhazerBank, still helping me find that sweet spot after all these years. Bringing two sources together so that they are one, in perfect harmony... This could be a quote from "Pab's" Karma Sutra of sound. Love it."

**Paul "PAB" Boothroyd**  
FOH - Engineer  
AC-DC, Paul McCartney



"I have never had a richer, more present sound onstage than when using the Radial PZ-Pre. My signature Morris 6-string sounded fantastic and my Kathy Wingert harp guitar was spectacular. I am absolutely delighted with my sound now. Thanks, Radial!" **Stephen Bennett**

