News Release

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BRITANNIA ROW PRODUCTIONS USE ELECTRO-VOICE® X-LINE™ AND COMPACT X^{LC}™ LINE LOUDSPEAKER ARRAYS AT TELEVISED EUROPEAN AWARDS SHOWS INCLUDING MTV

Barcelona, Spain / Manchester, England (March, 2002)): London's Britannia Row Productions (www.britanniarow.com) used Electro-Voice loudspeakers for two of the most high-profile televised European events in recent months: the MTV Europe Awards in Barcelona, Spain, and the Top of the Pops Awards in Manchester, England. Telex/EV distributor Shuttlesound's Nigel Meddemmen often works closely with BRP on the job, and discussed the challenges the Brit Row design team and technicians faced in sonically outfitting events that primarily emphasize visual elements in their production briefs: "The MTV Awards were held at the Palau Sant Jordi arena in Barcelona on November 14th. It's an indoor arena and holds around 15,000. The challenge for any rental company talking on a TV awards show is to provide great sound coverage for the audience whilst ensuring the producers are happy with the visual presentation." The X-Line and X^{lc} line, with their "one-man rigging" capability, discrete styling, and high power to weight ratio, are ideal in these environments, where a number of preparatory hangs and stacking configurations are often necessary in the process of tweaking the sound around the set pieces and cameras prior to filming.

Meddemmen recalls: "The first challenge Brit Row came up against in Barcelona was the design for the system, which started as a flown array of 10 X-Subs, 10 Xvls cabinets, and 3 Xvlt's per side. The design was for all to be flown. However, we discovered that there wasn't the weight capacity in the roof to fly both the subs and the top cabinets together with the large lighting system needed. So we decided to put 8 subs per side on the floor, with a further central cluster of 4 subs also underneath the stage on the floor in the middle. Ultimately, to keep the sight lines clear and the coverage as even as possible, we took two of the Xvls cabinets off of each array, and ended up with 6 subs on one side and eight on the other side of the stage. This was easy enough to do, and when the show went on the cameramen could see and hear clearly, the cranes could move freely, the producers were happy, and everything sounded great."

In that sense, Nigel feels that using the best equipment and contractors available makes the logistical issues one encounters on these projects far easier to manage and translate into sonic success. Alongside the tried and trusted X-Line, Brit Row debuted another secret weapon from the EV stable to keep the sound powerfully heard, but not seen, on the screen, which goes to show that these multimedia events are prime proving ground for state-of-the-art equipment: "This was the first major arena show in which we used the new remote amplifiers, the P3000 RL's," Nigel added, "they sounded great with the X-Line!" Nigel is pleased to report that the new remote amplifiers met with the approval of Derrick Zeiba, the principal sound contractor for both events, and no stranger to these kind of large scale, 'one-off' productions: "Derrick is a freelance sound consultant who has become the number one choice for the majority of these awards shows and other similar events, including the Queen's Golden Jubilee concerts with the X-Line at Buckingham Palace. He has a long association with Brit Row and is a

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huge fan of the X-Line, to the point that it's his first choice system whenever possible. Even given his huge responsibility at such important events, Derrick was happy to embrace the new technologies that the remote amps presented, such is his faith in the EV brand. He also showed great patience when it took a little longer than usual to make changes to the sound as we familiarized ourselves with the new amps."

Aside from its success at these large televised events, the X-Line is one of Brit Row's busiest touring rigs, having been out on the road non-stop for months now. The X-Line provided sound for a one-stop Bon Jovi extravaganza in London, ZZ Top's massively successful European tour, the Foo Fighter's recently completed European arena tour, and a couple of dates with the Manic Street Preachers, all without a break. However, Brit Row and the X-Line still managed to make it to the awards shows (using associates APR Video's EV rigs and remote amps), and found themselves a little rock n' roll action amongst the teen idols and dance acts, with new friends the Foo Fighters. Nigel remembers this refreshing change of pace at the Barcelona awards: "The X-Line seems to be getting increasingly popular with engineers. The Foo Fighters did a number at the MTV awards and I was talking to Bryan (Worthen), their engineer, and he was saying he liked the X-Line because it gave the band an edgier sound, a good loud rock n' roll sound. X-Line delivers that, and he was very happy. The Foo Fighters had just previously been in production rehearsals with Britannia Row's X-Line in London. They were one of the relatively few bands that played completely live at the awards. The vast majority of the acts were doing a live vocal over a track, but the Foo's were the first band that were doing the whole thing completely live, a straightforward rock n' roll band. That gave us a great indication of how well the system was performing in general. Bryan said that he just loves the system."

The compact X^{lc} line array has also been a busy member of Brit Row's inventory, accompanying its big brother the X-Line on both the ZZ Top and Foo Fighters tours, proving itself exceptional as a line fill and side array system. The X^{lc} made an awards show appearance at the Top of the Pops event in the enormous Manchester Evening News Arena on the 29th of November. Nigel Meddemmen was also at this show, which posed similar challenges for the sound team, though different architectural issues came in to play. At the MEN arena the seats were sold 360, which meant more coverage would be required. Enter the full-bandwidth X^{lc}: "The X^{lc} wasn't used at Barcelona, but we used it up at Top of the Pops. In Barcelona there was relatively little needed in the way of fills for the bleachers at the side, so they simply used a couple of Turbosound Flashlight cabs, which did the job well. At the Top of the Pops awards it was all EV. It was a much fuller fitting setup, i.e., what we'd wanted to fly in Barcelona was used there: 10 Xvls, 2 Xvlt, an X-fil, 10 X-Subs, all flown, on each side. The side hangs were 8 X^{lc} 127+'s. For infill cabinets we had QRx 115/75's, 4 of those along the front of the stage for the first half a dozen rows. The Front of House equipment at both shows was pretty much identical: a Midas XL4 as the main control console, and Yamaha PM1D as the secondary. Britannia Row had done the Top of the Pops awards last year, so they knew the venue well. It's a venue that's used more often for concert applications - a regular stop off on most arena

tours. Again, everything was driven by the new remote amplifiers, 54 of them in fact."

Though the MEN arena is a modern version of the classic arena-rock-ready venue, the music during the night's festivities was without a doubt contemporary pop, which most people wouldn't think could give the mighty X-Line a run for its money. However, when accompanied by the screams of thousands of star struck teens, a sound still echoing in Nigel's ears, the rigs were occasionally pushed to compete with the sheer volume of the hormone-driven high frequencies: "It was very much a teen lineup, which meant thousands of girls screaming their heads off. The kind of volume they can generate is quite phenomenal!" The X^{lc} was also drafted in to battle with the screams, being used to augment coverage of the VIP seats around the side and back of the stage, as Nigel recalls: "This area was a bit more critical. On the bleachers house left was the VIP area, where they built some staging going across from the seating to the main stage, so anyone up for an award was sitting in that area. That area was covered perfectly by the X^{lc}'s. Obviously when you've got artists and record company executives sitting together it needs to sound pretty good! We wanted to make sure they were as happy, and even with all of the screaming we didn't have any problems with the sound coverage. The X^{lc}'s worked really well; just 8 127+ boxes each side made all the difference."

No one can deny the X-Line has a touring pedigree and sound reputation that is second to none in the world of live rock n' roll. However, its success at these events – a combination of made-for-TV-glamour and polished pop performances – are testimony to the EV array's versatility on the job, especially when used in combination with the compact X^{lc} 127+.

For more information, call 1-800-392-3497, or visit www.electrovoice.com.

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