



Dr. Michael Santucci on Hearing Health ★ Craig Anderton: Profiles in Gear Lust ★ Michael Whalen and Guests

March 2023 \ \ mixonline.com \ \ \$6.99

MIX

MUSIC PRODUCTION • LIVE SOUND • SOUND FOR PICTURE

The Hit Factory

★ THE NEW HOME OF PROSOUND NEWS

- > Iron Maiden's 'Legacy of the Beast' Tour
- > Catching Up with Chris Young
- > Mental Health on the Road
- > Social Distortion Goes Digital
- > Slipknot on Tour



THE HIT FACTORY REBORN

TROY GERMANO REACQUIRES RIGHTS TO LEGENDARY NYC STUDIO NAME

REVIEWED

• Massenburg DesignWorks MDWDR2 • Audix A127 Omni Mic • PreSonus Studio One 6 • JBL EON One MkII Loudspeaker

Pictured in The Hit Factory Studio 2, from left: Slick Rick, engineer Kenta Yonesaka, Troy Germano, Mark Ronson and Steve Jordan.



The Premier Supplier of Pro Audio, Video, Lighting Equipment & Musical Instruments. Equipping Live Shows for Almost 50 Years.

800-356-5844 • fullcompass.com



Free Shipping | Free 2-Year Service | Low Price Guarantee | Flexible Financing | Certified Experts

03.23 Contents

Volume 47, Number 3



- 28** The Hit Factory Reborn: Legendary Studio With an All-New Future
BY TOM KENNY
- 32** Inside Iron Maiden's 'Legacy of the Beast' Tour
BY CLIVE YOUNG
- 36** Dr. Michael Santucci on Hearing Health
BY STEVE HARVEY



32

MUSIC

- 16** Michael Whelan's *Our April Tigers*
BY ROBYN FLANS
- 18** **News & Notes:** David Kershbaum's Home Studio; Yamil Martinez and Reggaeton

DEPARTMENTS

- 8** **From the Editor:** What's in a Name?
- 10** **View From the Top:** Audiomovers
BY CLIVE YOUNG
- 12** **Oscar Nominees:** MPSE and CAS Honorees
- 50** **Open Channel:** Profiles in Gear Lust
BY CRAIG ANDERTON

TECHNOLOGY

- 40** **New Products:** Studio and Live Sound
- 41** **Review:** Massenburg DesignWorks MDWDR2 Dynamics Range Controller
BY BARRY RUDOLPH
- 44** **Review:** Audix A127 Omnidirectional Microphone
BY STEVE LA CERRA
- 46** **Review:** PreSonus Studio One 6 Professional DAW
BY MIKE LEVINE
- 48** **Review:** JBL EON One MK2 Column Speaker
BY CLIVE YOUNG



LIVE SOUND

PRESENTED BY **PROSOUND** NEWS

- 20** **Catching Up with Chris Young On Tour**
BY CLIVE YOUNG
- 23** **Maintaining Mental Health on the Road**
BY CLIVE YOUNG
- 24** **News & Notes:** 22Live Debuts in UK; Social Distortion Goes Digital; Adamson CS-Series in School; CMA Honors Top Live Engineers; Slipknot Live; Sweet Sounds at Monitors; Volbeat Tour Takes on Panther



20

On the Cover: In January 2023, after 20 years, Troy Germano reacquired rights to The Hit Factory name, bringing back one of the world's iconic studio brands and renaming his world-class Germano Studios in NoHo, New York City. Pictured in Studio 2, from left: Slick Rick, engineer Kenta Yonesaka, Troy Germano, Mark Ronson and Steve Jordan. **Photo:** Bob Gruen.

Mix, Volume 47, Number 3 (ISSN 0164-9957) is published monthly by Future US, Inc., 130 West 42nd Street, 7th Floor, New York, NY 10036. Periodical Postage Paid at New York, NY, and at additional mailing offices. POSTMASTER: Send address changes to *Mix*, PO Box 8518, Lowell, MA 01853. One-year (12 issues) subscription is \$35. Canada is \$40. All other international is \$50. Printed in the USA. Canadian Post Publications Mail agreement No. 40612608. Canada return address: BleuChip International, P.O. Box 25542, London, ON N6C 6B2.

JBL Eon One MK2

All-In-One Rechargeable Column Speaker

By Clive Young

Portable P.A.s have to be a lot of things—powerful enough for a pro, simple enough for a novice, durable enough to travel, and flexible enough to sound good in a bad room. Over the last few months of testing, I've found that the JBL Eon One MK2 All-In-One Rechargeable Column Speaker checks off all those boxes.

All *Mix* Real-World Reviews test gear in working situations where it has to deliver, so I used the Eon One MK2 for two kinds of applications: multiple library lectures, where it had to handle spoken word and laptop audio, and more traditional live-music use, i.e., live and recorded music at a holiday party.

In all these situations, the system was easy to transport and set up. The Eon One MK2 is just under 43 pounds, so it's not lightweight, but you're not going to throw your back out before a gig either. It is durable and cleanly designed, too, so it slides into the back of an SUV or a car trunk without snagging on anything.

The heart of the system is the main cabinet, which not only serves up bass but also serves as a base. Supporting a three-part array column, the cabinet itself houses a 10-inch bass-reflex woofer, which provides low end down to 37 Hz.

The column, meanwhile, is home to the system's rechargeable battery (6 hours of use from 2.5 hours of charging) and a phalanx of eight 2-inch tweeters in a c-shaped array. The tweeter arrangement lets you cover a decent-sized audience while giving you some slack when it comes to placing the system in a room. If you have a less-than-ideal acoustic setting and have to place it off-axis to your audience, the 140-degree horizontal dispersion comes in handy, while the 30-degree vertical dispersion ensures the Eon One MK2 can be heard regardless of whether it's on the same level as the crowd, above it on a stage, or below it at the bottom of a hall with raked seating.

The back of the cabinet is designed to safely hold the tweeter column's three segments during transport; when removed from their slots, the tweeter array, a spacer and the battery slide together to assemble the array column, which in turn drops into a socket on the cabinet's top (because the spacer is hollow, it would be great if it had a small compartment to carry the P.A.'s one loose item—the AC cord).

Removing the segments from the cabinet also reveals the built-in mixer on the back, based around five

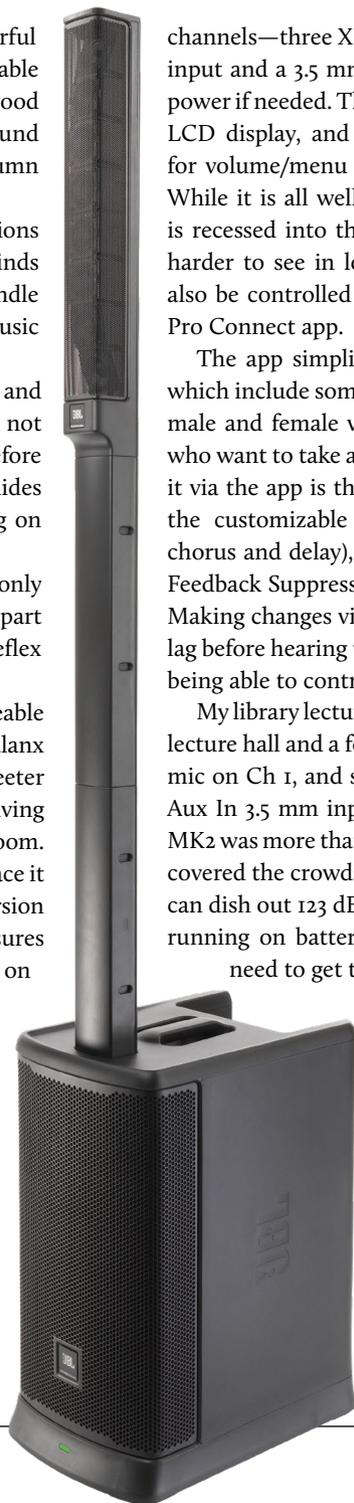
channels—three XLR-1/4-inch combination connectors, a line input and a 3.5 mm Aux In; channels 1 and 2 offer phantom power if needed. There's also a pair of USB slots, a bright, color LCD display, and six multifunction knob/button encoders for volume/menu access, gain, bass, mid, treble and reverb. While it is all well-labeled and accessible, the control panel is recessed into the cabinet, which I found made the labels harder to see in low-light settings. Luckily, the system can also be controlled remotely via Bluetooth with the free JBL Pro Connect app.

The app simplifies access to the P.A.'s onboard features, which include some easily found EQ presets for spoken word, male and female vocals, acoustic guitar and bass. For those who want to take a deep dive into the onboard DSP, accessing it via the app is the way to go, as it can quickly get you into the customizable settings of the Lexicon effects (reverb, chorus and delay), dbx Driverack options such as Automatic Feedback Suppression, and a Ducking by Soundcraft feature. Making changes via Bluetooth means there's a 2- to 3-second lag before hearing the result, but that's a small price to pay for being able to control the system remotely.

My library lectures, delivered in a small community room, a lecture hall and a former school gymnasium, required a wired mic on Ch 1, and sound from a laptop inputted through the Aux In 3.5 mm input on Ch. 5. In each venue, the Eon One MK2 was more than able to hold its own, providing clarity as it covered the crowds without knocking them over. The system can dish out 123 dB peak when using AC or 119 dB peak when running on battery power; perhaps unsurprisingly, I didn't need to get that loud in the libraries.

Audio from film clips played back from a laptop retained their power and musicality, and using the spoken word preset gave shape and definition to the speaking voice, which particularly helped in the former gymnasium.

As for playing live music—the Eon One MK2's *raison d'être* after all, as it's mainly aimed at solo performers—it made amateurs at a loud party sound as good as it could, and clearly professional musicians could truly benefit from the



system's output. I plugged two vocal mics and an electric guitar into it, and each one had a defined relative presence in the resulting sound. The male and female vocal presets brought some charm to the mics, and everyone sounded far better than they deserved (myself included). Meanwhile, modern pop played back via Bluetooth (Taylor Swift's omnipresent *Midnights*) sounded solid and grounded without that slightly hollow feel that some speakers have when playing back Bluetooth material.

The JBL Eon One MK2 does a lot of things well, answering the needs of a varied user base that will use it for an equally broad number of applications. Setting up and tearing down is simple and quick, and the design is durable but still stylish. The built-in mixer and DSP options will be relatively intuitive for pros, but novices will want to dig in and get to know their new system before putting it in front of an audience. While using the JBL Pro Connect app is optional, I'd recommend it for the easy access

to deep settings and the ability to make changes remotely.

The most important aspect of a P.A., however, is its sound, and that's where the Eon One MK2 shines, benefitting from JBL's decades of experience as it provides clear, enjoyable audio that covers a space well. The JBL Eon line has been a favorite for musicians and pro audio specialists for decades, and the Eon One MK2 is another prime example of why. ■

Continued from 47

graphically edit the levels and I/O routings of the filters. You can switch to Sidechain mode and then use a MIDI instrument to control the pitch of the vocoded source.

PRO EQ3 adds dynamic EQ functionality to each band of an already stellar plug-in. If you turn on Dynamic mode for a band, you can set Threshold and Range and even trigger it from a sidechain. The sidechain functionality is compelling because you can set another track to trigger the boost or cut. For example, if you have a vocal that's getting masked by a rhythm guitar part that otherwise sounds great and well-balanced, you could set a gentle but broad attenuation on the guitar that only comes in when the vocal is present.

OPEN SESAME

The new Smart Templates feature gives you starting points for the various Studio One activities (I would have said "projects," but in Studio One world, that word refers explicitly to mastering).

On the left side of the New Document window, you'll see a colorful list of Smart Templates such as Record Now, Play Now, Rehearse and Perform, Produce Beats, Master and Release, Create Content Import Files and more. When you open one, it's populated with tracks, plug-ins and other features appropriate to its purpose.

For example, Produce Beats opens with electronic drums, synth bass and another synth sound with Step Record selected for each. The Record Now template opens to an audio track ready to record (great for capturing those unexpected song idea inspirations).

Many of the Smart Templates contain dedicated floating help windows aimed at novice users, which provide a step-by-step tutorial of the components and workflow in that template.

ONE FOR ALL

Unless you're working on multichannel audio, which is not supported, Studio One 6 Professional offers everything you'd expect in a DAW and more. With its separate workspaces for recording/mixing, mastering and live performance, it's incredibly robust and suitable for any music genre.

Thanks to the new Lyrics and Video Tracks, the improvements in the Console, and the customization options, it's more comprehensive than ever. ■

PRODUCT SUMMARY

COMPANY: JBL

PRODUCT: Eon One MK2 Column Speaker

WEBSITE: www.jblpro.com

PRICE: \$1,249

PROS: Solid sound with nice throw; durable, sleek design; setup/tear-down is quick and simple; lots of DSP settings for pros who want to get in-depth.

CONS: Mixer labels hard to see in low-light situations; system's many nooks could have provided a place to keep the AC cord.

