

soundings

2/04

Volume 7



Joss Stone

© Getty Images, Kevin Winter

 **SENNHEISER**

Editorial



Dear Reader,

I am pleased to inform you that our headphones manufacturing plant in Tullamore, which was seriously damaged by a fire in May, has now been almost completely rebuilt – in a record period of just five months. This is due above all to the tremendous commitment of our workforce, who were not only untiring in their help to clear up the damaged buildings after the fire but who also resumed production extremely quickly in this difficult phase after a very short interruption, producing products in their former quantities and in the usual high quality.

After a fantastic summer of Olympics, Soundings is also showing its sporting side. A large number of radio and television companies used microphones and RF wireless systems from Sennheiser to broadcast from the Olympic Games, and an athlete with whom Sennheiser has very close relations took part in the Paralympics. Our evolution wireless G2 Series had its first broadcast appearance in a very special television production involving a “journey back in time”. You can read more about this unusual event in “Reference Projects”. We are also presenting new equipment for professionals in the “Products” section, while in the “Engineering Basics” section you can find out how microphones from the new evolution 900 Series are used for miking instruments. As usual, you will also find lots of interesting articles on the artists who are celebrating their worldwide success with Sennheiser microphones, as well as on music shows and other events in which audio solutions from Sennheiser were a guarantee for perfect sound.

I hope you enjoy reading this edition of Soundings.

Yours sincerely,

Rolf Meyer
President Marketing and Sales

Contents

- Top News • Management Report**
 - Tullamore Plant Ready to Resume Full Operation 03
 - Balance Sheet 2003 –
 - Sennheiser Outperforms the Industry Once Again 04
 - Sennheiser at LIPA Graduation Day 05
- Cover Story**
 - “Under the Same Sky” –
 - Eurovision Song Contest 2004 06
- International Stories**
 - Central Europe**
 - Sand World 2004 – GuidePort for Sand Art 09
 - “I Pagliacci” with Sennheiser 10
 - Western & Southern Europe and Africa**
 - Go for Gold! 11
 - The 2004 Olympics 12
 - Northern and Eastern Europe**
 - Sennheiser UK at Glastonbury 2004 14
 - Americas**
 - Divas All Around! 16
 - Asia and Australia**
 - Rock On – Hard Rock Café Jakarta Has Moved 18
- New Products • Highlights**
 - Now Complete: the evolution 900 Series 19
 - Mikroport System 2015:
 - Better Hearing with Professional Audio Technology 20
 - The HSP Series 21
 - New Microphone Head for the
 - SKM 5000 N – Neumann KK 104 S 21
- Music Scene**
 - Joss Stone 22
 - Seal on Tour with Sennheiser and Neumann 23
 - Shania Twain: A Pop Fairy Tale 24
 - Madonna’s “Re-Invention” Tour 25
 - Happy Birthday, Udo! 26
- Sennheiser Partners**
 - Sennheiser Partner: MeTan 27
- Reference Projects**
 - Life at the Manor House 28
- Engineering Basics**
 - evolution e 900 Series –
 - Tips for Miking Instruments (I) 30

Published by:
Sennheiser electronic GmbH & Co. KG
Am Labor 1, 30900 Wedemark, Germany
www.sennheiser.com

Editor:
Sennheiser electronic GmbH & Co. KG
Editorial Design:
Mayer & Partner, Borselstraße 3, 22765 Hamburg
kontakt@mayer-partner.com

Tullamore Plant Ready to Resume Full Operation

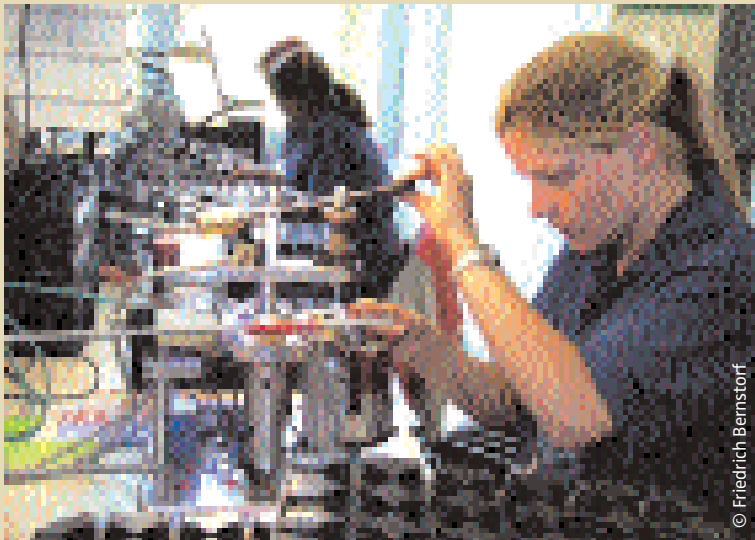
The serious damage caused by a fire at the Sennheiser plant in Tullamore at the beginning of May has now been almost completely repaired. The fire, which was due to a technical fault, almost entirely destroyed the production hall and seriously damaged the office block.

Immediately after the fire, the Irish Development Agency made it possible for Sennheiser to move to an empty factory nearby. Here, production of headphones, under stringent quality monitoring, was gradually restored using some machines that had been left undamaged by the fire as well as others brought in from Germany. At the same time, the work began on clearing up and rebuilding the damaged factory. The steel shell was completely rebuilt and a new roof was added. In September, work had proceeded so far that the Order Processing, Purchasing, Finance and Controlling, and IT departments were able to move back into their old offices.

It was also possible to complete outfitting the production hall. This was fitted with a new production line for transducer manufacturing called Sysline. Sysline was developed by Sennheiser specifically for the manufacturing of capsules and is equipped with the very latest technology. It allows higher production capacities to be achieved at reduced costs – ensuring a competitive lead over other manufacturers. Sennheiser does not plan to restart full production at the new factory until next spring,

however. At the moment, the end-of-year business is in full swing and, for the sake of the customers, it is better not to move the production facility at this time, and cause further disruption.

Rolf Meyer, speaker of the Sennheiser Executive Committee, and Peter Callan, General Manager of the Irish factory, are particularly proud of the commitment shown by the workforce. “The company would once again like to thank all those who helped in the process of cleaning up the site and who achieved the virtually impossible feat of allowing production to restart. Our Irish and German colleagues have stood together as one during this difficult period. No other company could have managed to resume production as soon as this. Our sincere thanks also to the Irish Development Agency, who helped us so quickly and so unbureaucratically. And, of course, to our Irish colleagues, who left their homes for several weeks to go and produce headphone capsules in Germany.”



Sennheiser colleagues from Ireland went to the Sennheiser plants in Germany to manufacture transducers



Ready for production: the ultra-modern Sysline in the rebuilt production hall

Balance Sheet 2003

Sennheiser Outperforms the Industry Once Again

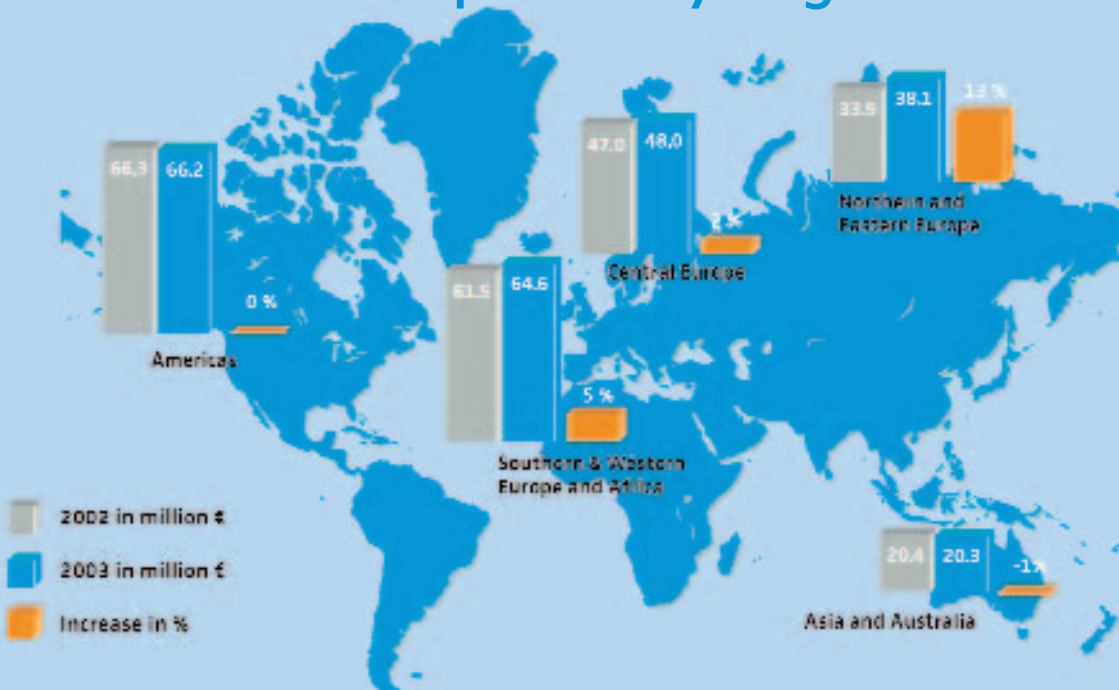
Sennheiser once again continued to grow in 2003 – against the general trend in the industry. Last year, the Sennheiser Group increased its worldwide sales from €229.1 million to €237.2 million. In spite of the continued weakness of the dollar and unfavorable exchange rate effects, Sennheiser achieved an increase in sales of 3.6 % compared to the previous year. Once again, the largest percentage of Sennheiser’s sales volume was in the American sales region, at €66.2 million, closely followed by Southern/Western Europe and Africa, at €64.6 million. Central Europe saw sales rise to €48.0 million, while Northern and Eastern Europe had sales of €38.1 million and the Asia and Australia region €20.3 million. Rolf Meyer, President Marketing and Sales, was satisfied with the year’s results: “In most regions, Sennheiser succeeded in achieving considerable growth rates last year. Our innovative product developments especially in the music industry and in the field of consumer electronics ensured significant momentum for growth.”

Wireless microphones provided Sennheiser with sales of €70.2 million, which represents 30 % of total sales. Sales of wired microphones were just under €30 million, making up 13 % of total sales. Outstanding music events throughout the world relied on microphones supplied by Sennheiser, including Nelson Mandela’s AIDS Awareness Concert “46664” in Cape Town, in which stars like Beyoncé, Peter Gabriel, Bono, Anastacia and Queen performed to raise money for the charity.



Presidents and Chairman of the Supervisory Board of Sennheiser (left to right): Volker Bartels, President Manufacturing; Dr. Heinrich Esser, President Research and Development; Rolf Meyer, President Marketing and Sales; and Prof. Dr. Jörg Sennheiser, Chairman of the Supervisory Board

Turnover Development by Regions



In the field of consumer electronics, Sennheiser made a great impression on the trade press and customers alike with the new high-end HD 650 headphones and the multi-award-winning PX series. In the headphones sector, Sennheiser increased its sales from €39.2 million to €44.9 million. This means that headphones account for an almost 20 % share of total group sales. "We see this increased demand for our headphones as a clear signal that the consumer sector is picking up again," said Rolf Meyer, commenting on this development.

In the information technology sector, it was the digital RF-based visitor guidance system GuidePort that set new standards – a technical innovation that earned its "spiritual fathers", Dr. Wolfgang Niehoff and Rolf Meyer, a nomination for the prestigious German Future Award in 2003. More than three dozen theme parks and museums throughout the world make use of GuidePort's completely individualized visitor information system.

The Sennheiser Group was further expanded in January 2003. Together with the Danish company William Demant Holding A/S, Sennheiser formed the joint venture Sennheiser Communications A/S. The Denmark-based company made a very successful entry into the telecommunications market – even in the first year, their headsets for offices, call centers and PCs had sales of €4.2 million.

The workforce of the Sennheiser Group in 2003 was 1,579 employees on average, an increase of 7.3 % over the previous year. The number of trainees and apprentices increased from 35 to 45. "Investment in the R&D sector and the expansion of our organizational structures will allow us to further increase growth in the current year," said Rolf Meyer. "We are already witnessing positive signs of an upswing in the world economy in some sales regions. If the economy continues to stabilize, I expect a sharp increase in sales in 2004."



Sennheiser at LIPA Graduation Day

Sennheiser has once again marked Graduation Day at the Liverpool Institute for Performing Arts by honoring students for outstanding projects and achievements in their studies. This year, students Noel Prior, Peder Jorgensen, David Terry and Johan Wadsten were presented with the Sennheiser Student Achievement Award. Noel Prior received an award for his successful work with the label BMG Records. Peder Jorgensen was honored for his achievements as a sound engineer and producer of the mini-album by the band Auden Prim. David Terry and Johan Wadsten won an award for their work on the feature film "Last Year". The Sennheiser Student Achievement Award for the course "Theatre and Performance Design and Technology" was presented to Steven Cotton for his outstanding success as the stage manager for the productions "Closer Than Ever" and "Sunday in the Park with George".

Sennheiser has been sponsoring LIPA under the patronage of former Beatle Sir Paul McCartney since 1995. In addition to presenting the Student Achievement Awards and granting scholarships for students of sound engineering, Sennheiser has been contributing to student education at LIPA ever since its foundation by donating valuable equipment and presenting lectures. This year, the company auctioned three coveted MD 21 microphones, part of a limited new edition of the historic classic, with the proceeds going to LIPA. This speech and vocal microphone celebrates its 50th birthday this year. During the '60s, many artists, including the Beatles, used this famous microphone which – slightly modified – is still in the Sennheiser range today. The proceeds from the Internet auction amounted to €2,000, which will go towards promoting young, talented performers at LIPA.



Cheque for LIPA (from left to right): Jon Thornton (LIPA), John Steven (Sales and Marketing Director of Sennheiser UK), Mark Featherstone-Witty (Founding Principal and CEO of LIPA), Edelgard Marquardt (Public Relations, Sennheiser electronic)



"Under the Same Sky" Eurovision Song Con



© Jörg Küster (4)

Sheer enthusiasm at the Abdi İpekçi Arena



Futuristic: high-tech elements and oriental themes alternated on the stage set

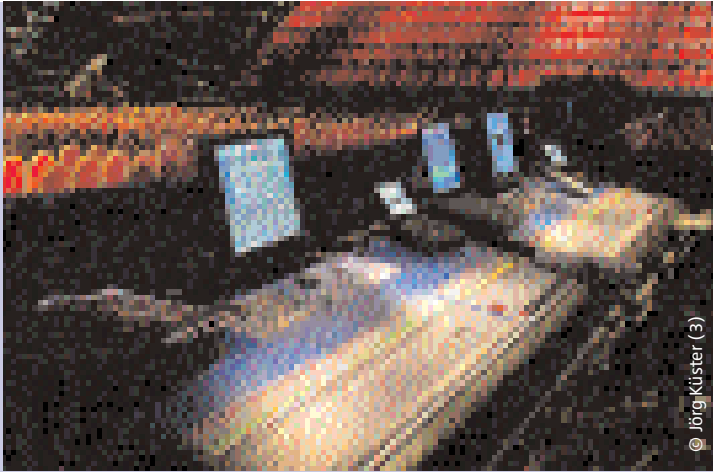
test 2004

Once again the Eurovision Song Contest proved that music can build bridges. While the negotiations on Turkey's entry into the EU were postponed, Istanbul was already the musical heart of Europe in May. Last year, Turkish singer Sertab Erener enchanted the participating nations with her song "Everyway That I Can" and brought the 2004 Contest to the Turkish metropolis. Due to the large number of participants this year (the expansion of the EU meant 12 additional countries entered the contest) an international qualifying round was necessary for the first time in the history of this musical Grand Prix. May 15 was the big day: the 49th Eurovision Song Contest was launched to an audience of 7,500 in the packed Abdi İpekçi Arena. The Turkish TV station TRT was determined to reproduce perfect sound, and therefore relied on Sennheiser equipment and expertise.

Naturally, the preparations for the world's biggest live music event, with more than 100 million spectators, started early. Klaus Willemsen, Sennheiser's radio technology expert said, "We practically started the preparations on the night of the 2003 Song Contest! First thing on the agenda is the frequency planning as finding enough available frequencies at the venue is always the most difficult part." The on-site circumstances turned out to be a real challenge, "I have provided technical support to many Song Contests but the broadcasting situation was never as difficult as in Istanbul. Practically all the TV stations were within sight of the venue. More than 30 occupied TV channels left almost no available frequencies for the participants' radio microphones and monitoring systems."



They were tops: Ruslana and her dancers will take the 2005 contest to Kiev



© Jörg Küster (3)

The calm before the storm. The Abdi İpekçi Arena before the event



The receivers for wireless monitoring waiting for their moment of glory

In February 2004, Willemsen started the on-location planning, actively supported by Sennheiser's Turkish partner MeTan. From May 1, the Sennheiser experts entered the final stage of the preparations. All other activities in the arena had to be finished before the wireless systems could be installed. "For a show like this, countless switches and dimmers are used for the lights. The stage floor was one huge LED display – which can greatly disturb the microphone signal. We avoided this by means of our technology and optimized positioning of the antennas." Then the frequencies that were so hard to find had to be protected: "Our monitoring equipment allowed us to immediately discover whether any TV teams were interfering with our frequencies. Altogether we traced about 30 reporters who were attempting to broadcast on one of the show frequencies," claims Willemsen.

On May 15, the day of the big decision, 48 SKM 5000 N wireless mics with KK 105 S microphone heads and SK 50 and SK 5012 bodypacks were used, as were 16 wireless monitoring systems (SR 3056 transmitters with EK 3052 and EK 5053 bodypack receivers). Willemsen continues, "The Eurovision Song Contest 2004 was a complete success. The heart-warming hospitality of our hosts and the amazing atmosphere in the arena during the show were most impressive." Ukrainian singer Ruslana Lyzichko scored 280 points for her song "Wild Dances" and won the Eurovision Song Contest 2004. Runners up were Serbia-Montenegro, second with 263 points and Greece, third with 252 points. See you next year in Kiev!

[\[www.eurovision.tv\]](http://www.eurovision.tv)



Huge LED surfaces created awesome displays of color

Sand World 2004 – GuidePort for Sand Art



In 1900 and 1924 the Games were held in Paris. In 1900 they were part of the World Exhibition. Women competed for the first time, albeit in only a few categories. In 1924 the French Father Didon coined the Olympic motto, "Faster, Higher, Stronger"



Pelops and Hippodameia – the sculptures in sand paid tribute to the mythological origins of the Olympic Games

"The Olympic Myth" – in 2004 one could hardly think of a better motto for Sand World. For the third time the German Sand Sculpture Festival took place from July 9 to September 5 on the Travemünde Privall-Beach, being the biggest festival of its kind in Europe. The larger-than-life works of art, seen by more than 300,000 stunned visitors, represented the mythological origins of the Olympic Games, scenes from the Games in ancient times, the rebirth of the Games in 1896 and symbolic images of the Modern Olympics. Obviously, with all this history and all these stories there is a need for a narrator. So, for the first time, the festival organizers offered audio tours with GuidePort. In total, there were 300 receivers available everyday to take to the beach. Not only was there a German and an English version available for Sand World but also a children's version and a special audio guide for the blind and visually impaired. A team of narrators from the Association for the Blind and Partially Sighted had produced the audio descriptions with loving detail and had also made certain that the plaques for the sculptures included Braille and high-contrast, large fonts for the partially sighted.

On September 6, the day after the end of the festival, the protective barriers were removed and the transitory splendor was made available for a special exploration. Supported by the GuidePort system, blind and partially-sighted people had the chance to feel the Olympic sand sculptures.

[\[www.sandworld.de/eng/index.htm\]](http://www.sandworld.de/eng/index.htm)

+++Sand World facts and figures+++Sand: approx. 10,000 tons+++Area: approx. 10,000 square meters+++Height: up to 11 m+++Preparation time: approx. 5 weeks+++From June 7: sand deliveries (normal)+++June 10 – 12: sand for sculptures delivered by boat+++June 16 – 20: compacting phase+++June 21 – July 11: sculpting the sand+++Number of artists: approx. 75 international sculptors+++Sand World facts and figures+++

“I Pagliacci” with Sennheiser



The actors come to town



© Lutz Edelhoff (2)

Fact or fiction? Canio (left), playing the part of the sad clown Bajazzo, asks his wife for the name of her lover

Already in its 11th year, the Erfurt “Domstufen” open-air festival transformed the historic steps between Erfurt cathedral and St. Severin church into one big open-air stage for opera and concerts. In previous years operas like Wagner’s “Flying Dutchman” and Orff’s “Carmina Burana” had been staged; this time, from August 14 to September 5, it was “I Pagliacci” by Ruggero Leoncavallo. The audience were expecting a colorful traveling circus and a passionate drama full of jealousy and rage.

At the opening of the festival, the complete ensemble, together with the theater’s orchestra, marched through Erfurt city center to the cathedral where artists, traveling entertainers and clowns from the clown academy “Scuola Dimitri” entertained the audience for an hour. Then “I Pagliacci” began, an opera that crosses the border between acting and reality. It tells the story of comedian Canio who knows that his wife has a lover and whose private life is reflected in the play that he and his group of comedians are performing. During a show, raging with jealousy, he kills his wife and her lover.

This production with an international cast was staged by Swiss director Gérard Demierre. Perfect sound was provided by an 80-channel Sennheiser RF wireless system. Sennheiser Sales and Service had set up 44 channels of EM 550 with SK 500 and 36 channels of EM 3032/3532 with SK 50/3063.

Between the “I Pagliacci” performances, concert lovers had the chance twice to witness a highlight as the Erfurt Philharmonic Orchestra, conducted by Karl Prokopetz, played the suite “The Planets” by the English composer Gustav Holst, accompanied by countless light effects and artificial stars.

In the coming year the musical “Jesus Christ Superstar” by Andrew Lloyd Webber will be performed on the cathedral steps.

[\[www.domstufen.de\]](http://www.domstufen.de)

Go for Gold!

Thirty-year-old long distance runner Henry Wanyoike is a natural. When, for the first time, a coach saw him running in 2000, he knew instantly, "This man is going to the Paralympics!" Henry is blind. One morning, when he was 22, the shoemaker awoke and all he could see were the outlines of things and today the 5% remaining sight he had has been lost. Henry was at a low point, until the day he heard about LIGHT FOR THE WORLD, an Austrian fund for the blind, which helped and supported him, while training him to become competent at knitting. He took up running in his spare time – and was discovered.

In his first competition at the 2000 Paralympics, Henry won a Gold Medal in a dramatic 5,000 meter race. The audience cheered. A runner from nowhere had won a Gold, right out of the blue. The competitors could not believe that a blind man could have run so fast but official tests proved it – Henry is blind and simply unbelievably fast.

Ever since then, the man from Kenya has won race after race. And wherever he runs, the audience just loves him, as he is not only a passionate sportsman but his social commitment doesn't go unnoticed by the public either. When he won at the 2000 Paralympics he asked for knitting machines as a prize – so that even more blind people could get professional training. This warm-hearted exceptional sportsman finances many humanitarian projects with his prize money and sponsorship. Sennheiser is also proud to support him. In his hometown Kikuyu, for example, he supports various projects for blind people and also the building and maintaining of a local school.

And Henry's success story continued at the 2004 Paralympics in Athens: the long-distance runner broke his own world records in both the 5,000 and 10,000 meters to win the Gold. This was not only a triumph for Henry and his guides, but also for the good cause that they represented. As his guide in the 5,000 meters, the Austrian long-distance runner Michael Buchleitner, explained: "We entered the competition to draw people's attention to the needs of blind people living in the underprivileged regions of the world. LIGHT FOR THE WORLD helps these people – that's what we were here for." In September, the German Herder Verlag published a book about the fastest blind man in the world called "Mein langer Lauf ins Licht", "My Long Distance Run into Light".

[\[www.henry4gold.com\]](http://www.henry4gold.com)

[\[www.light-for-the-world.org\]](http://www.light-for-the-world.org)



Henry is visiting the school in Kikuyu which he supports with his prize money and sponsorship



Heading for Gold in the 10,000 meters: Henry and his guide Joseph



Henry's success story:

2000, Paralympics in Sydney:	First gold medal in the 5,000 meter race
January 2002, Cairo:	2 Gold Medals in the 800 and 1,500 meters, Silver in the 400 meters
April 2002:	World record and the Gold in the Japanese Marathon for the Blind
July 2002, Lille, France:	2 Gold Medals and world record in the 5,000 and 10,000 meters
October 2002:	Boston Trophy winner in the 5,000 meters street race
May 2003:	Winner of the Boston Marathon
August 2003, Canada:	Gold Medal in the 5,000 meters and 10,000 meters
October 2003, Panafrikan Games:	Gold in the 1,500 meters
December 2003, Singapore:	Silver in the 5,000 meters street race
February 2004, Hong Kong:	Gold in the half marathon
May 2004, Boston:	Fantastic new world record time in the marathon
2004, Paralympics in Athens:	Gold and new world record in the 5,000 and 10,000 meters



The 2004 Olympics

From ancient times to modern history: the 28th Olympic Games returned to their place of origin this year, with many competitions having been carried out at historic venues. The Marathon course, for example, followed the original course of 490 B.C. and ended in the Panathinaikos stadium, where the Olympic Games were reborn in 1896. Being part of the games at these historic venues was something special for athletes and spectators alike, for everyone who was there or watching on TV.

To bring home the sounds and atmosphere of the Games to TV audiences worldwide, many TV production teams relied on Sennheiser equipment and expertise. Gunnar Darge, Technical Head of the German TV station ZDF, explained, "Dozens of TV stations broadcast live from the Olympic Games and there were huge amounts of radio communication taking place. It was therefore all the more reassuring to be able to rely on the support of Sennheiser." Klaus Willemsen, radio expert with Sennheiser, helped with frequency coordination and system configuration, supported by Philippos Nakas S.A., the Sennheiser partner in Greece. The two German TV stations ARD and ZDF alone used about 300 wireless Sennheiser microphones and receivers. The Sennheiser equipment used comprised SKM 5000 and SKM 3072 handheld transmitters, SK 50 and SK 3063 bodypack transmitters, EM 3532, EM 3032 and EM 1046 receivers, SR 3054 and SR 3056 monitoring transmitters

with EK 3053 bodypack receivers, EK 3041 camera receivers, HD 25 headphones, HME 25 headsets and MKE 2 and ME 102 clip-on microphones.

Uwe Sattler with Sennheiser USA faced a similar challenge for the US station NBC Universal. Here, too, frequency coordination and system expertise was well appreciated. NBC Universal used approximately 65 Sennheiser wireless system links. Bob Dixon, NBC Project Manager for sound design, points out, "When we choose a product it must first offer unquestioned reliability and technical specifications. On the artistic side, we need the definition that will enable us to provide our audience with a clear and natural sound and capture the subtleties of what's happening in and around this amazing Olympic venue."

In order to optimize support for all correspondents Sennheiser and Philippos Nakas S.A. installed a service center and a telephone hotline. The service included re-programming frequencies, repairs and also product sales. Rolf Meyer, President of Marketing and Sales, commented on Sennheiser's commitment, "Cooperation between Sennheiser and professional users already proved itself with great success at the Olympics in Salt Lake City and Sydney. Our technology and expert advice has always ensured that superb audio quality can be provided even under the most difficult conditions. This partnership was continued successfully in Athens."

[\[www.olympic.org\]](http://www.olympic.org)
[\[www.athens2004.com\]](http://www.athens2004.com)



© Getty Images, Jonathan Ferrey

The Olympic Games

The first written record of the Olympic Games dates from 776 B.C., which is why historians consider these Games as the first – although athletes had probably gathered in Olympia for competitions at least 200 years before that date. These competitions at the holy site of Olympia were sacred and held to please the gods. In the beginning, there was only one discipline, the stadium sprint of the men, but over time more disciplines were added, e.g. races over longer distances, the first pentathlon (running, long-jumping, discus throwing, javelin throwing and wrestling), chariot racing etc. That is why the one-day Games were extended to five days. The winners were rewarded with a crown of olive branches, money, tax exemption, houses and land – whoever won an Olympic competition became immortal, living on in songs of praise and poems. In the course of time the Olympic Games lost their religious background and the first cheating incidents occurred. This, the growing power of the Roman Empire (Greece had been a Roman province since the second century B.C.) and the beginnings of Christianity, heralded the end of the Olympic Games. In 393, the Roman emperor Theodosius called the Olympic Games a pagan cult and had them forbidden. Not until 1894 was the idea of the Olympic Games rekindled and the International Olympic Committee (IOC) founded. The Frenchman Baron Pierre de Coubertin is regarded as the spiritual father of the idea. In 1896, the first modern Olympic Games took place in Athens.



© Sven Bötcher (2)

Andreas Martzoukos of Nakas in the service center



All is quiet in the Olympic Stadium in Athens just before the Games. RF expert Klaus Willemsen is on site to finalize frequency coordination

Sennheiser UK at Glastonbury 2004

The Glastonbury Festival of Contemporary Performing Arts marks the climax of the European festival season. More than 20 stages and 112,000 spectators make it one of the biggest and most important music festivals worldwide. Anyone who makes it to “Glasto” is truly one of the big shots of pop. But besides its top-class headliners (this year Muse, Oasis and Paul McCartney were performing), the festival is well known for its newcomers. Most important in terms of musical discoveries is the “New Bands Tent”, supported technically by Sennheiser UK.

Together with PA company South West Audio and production company Reality Check, Sennheiser provided the perfect sound experience. Reality Check managers Julian Spear and Jonathan Badger explained, “This is a very busy time for us over the summer festival season, as we specialize in classical concerts as well as rock ‘n’ roll, but Glastonbury came together very well. The key, as always, is good advance planning and excellent partners like Sennheiser, South West Audio and, on the lighting side, White Light.” The new evolution wireless G2 series had a convincing festival debut. Almost all of the 40 artists performing in the New Bands Tent used the wireless monitoring systems together with the SKM 935 handheld transmitter. As for the wired models of the evolution series, the e 935 and e 840 vocal mics and the e 664, e 614, e 609 and e 604 instrument mics were used.

Besides its technical expertise, Sennheiser UK also provided fresh blood in musical terms. For the fourth year running Sennheiser UK had organized a band contest for unsigned newcomers. The gig of the winning band, “Nowhere Near the Garden”, was the opener of the second day of the festival in the New Bands Tent. John Steven, Sales and Marketing Director with Sennheiser UK, stated, “The festival is still such a unique opening for new talent to perform in front of a great audience and in the atmosphere that is pure ‘Glastonbury’. Sponsorship of the New Tent is our opportunity to help these bands and artists, and seeing the winners of last year’s Sennheiser Unsigned Artists competition, Nowhere Near The Garden, on the New Bands Stage at Glastonbury was a real pleasure.”

Besides the artists in the New Bands Tent and the Sennheiser endorsees Lostprophets, Starsailor and Joss Stone, Sennheiser equipment and expertise was also used by Franz Ferdinand, Jamie Cullum, Ben Harper, Goldie Lookin Chain, Damien Rice and the Scissor Sisters who all performed on the two main stages. The bad weather this year was a special challenge for technology and sound engineers. As Mark Saunders, Artist Relationship Manager with Sennheiser UK, commented, “We had two days of constant rain that had turned the whole area into one big mudbath, making everything extremely difficult. This was especially true as the various stages and artists we handled were spread out over a wide area.” But the weather was certainly the only downside to this fantastic festival!

[\[www.glastonburyfestivals.co.uk\]](http://www.glastonburyfestivals.co.uk)



© Christine Franz (2)



© Getty Images, Matt Cardy

For a few days 120,000 fans and staff change the world into a sea of tents for farmer Michael Eavis. In the background the Dance Tent, one of more than 20 stages

Jamie Cullum's appearance on the Jazzworld Stage received an enthusiastic welcome

The Glastonbury Festival is one of the longest running European music festivals – and an institution in the British music scene. The festival was founded in 1970 by farmer Michael Eavis and takes place annually on his land in Somerset in the south west of England. The lion's share of the profits goes to charity organizations like Greenpeace and Oxfam. This year the tickets for the legendary event were sold out in less than 24 hours – there were more than two million ticket enquiries.

The farmer's fields after two days of rain – rubber boots were in fashion



Divas All Around!



© Getty Images, Kevin Winter

R&B legend Patti LaBelle with the SKM 5000 N



© Getty Images, Kevin Winter

The VH-1 Divas Night is an annual fund-raising event for the VH-1 Save the Music Foundation that aims to support musical education in America's state schools. So far more than \$25 million worth of musical instruments have been donated to more than 1,000 state schools and more than 500,000 students have already benefited from the project.

Patti LaBelle, Debbie Harry and Ashanti

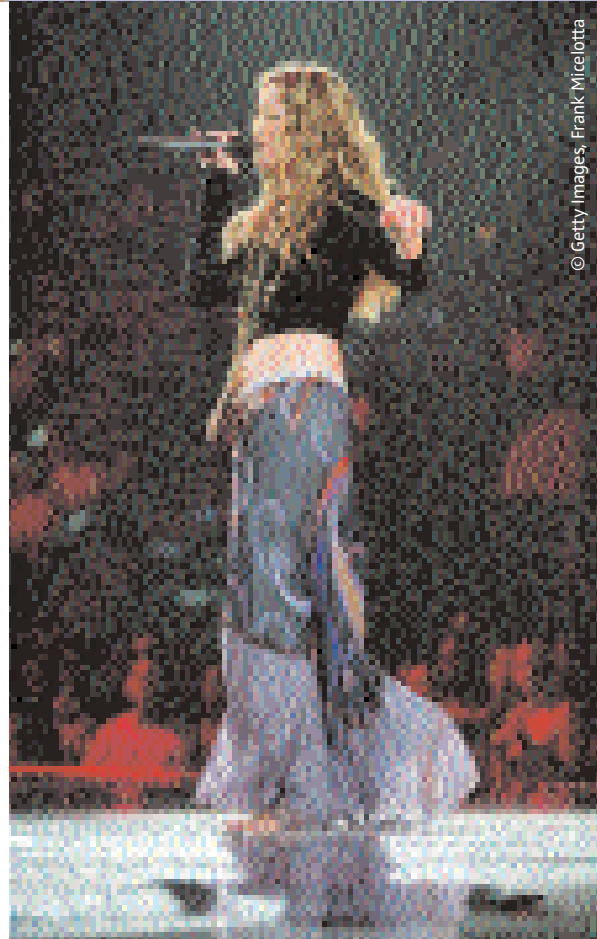
At the 7th "Divas Charity Night" VH-1 had once again invited the greatest female stars on the music scene. This year's event not only featured legends like Cindy Lauper, Gladys Knight, Patti La Belle, Debbie Harry and Ashanti but also newcomers like Joss Stone (also in Music Scene) and Jessica Simpson. Guest appearances by Mary J. Blige, Chaka Khan, Britney Spears, Alicia Keys, Gloria Estefan and honorary "man-diva" Tom Jones rounded off the show. The venue was the famous MGM Grand in Las Vegas.

For the seventh time Wireless First took care of the technical support. Kevin Sanford, owner and founder of Wireless First, explained, "To change it up a bit, they did it in-the-round, and configured everything in the middle of the arena. For me, of course, that made things a little more difficult. I had to cover it high and wide. On stage, a center, doughnut-shaped area gave the performers a place to walk, and they generally would walk around the entire perimeter during each performance. At the very top of the seats, I put some of my antennas, which had to go up another 15 feet from there. Those antennas were probably 50 feet in the air. There were also antennas on the far stage left and far stage right. As with any wireless system, height, a good switching system, and line-of-sight for the antennas were key."

Many of the artists relied on Sanford's "personal favorite" for the show, the Sennheiser SKM 5000 N wireless microphone with Neumann KK 105 S capsule. Joss Stone, Patti LaBelle, Jessica Simpson, Eve and the presenters also performed with the Sennheiser/Neumann "dream team". Sanford stated, "As an RF guy, I always want to go with what I know performs the best in an RF environment. My personal choice is the SKM 5000. In shows like this, I don't have a lot of control over what people use. However, my choice for this kind of event in this setup is always Neumann/Sennheiser wireless microphone systems."

Divas 2004 was, once again, an outstanding event – musically as well as technically. And for Kevin Sanford there was not a trace of the seven-year itch when he explained that this year had been simply fantastic: "I'll have to say, hopefully without jinxing things, that this year went really smooth. It was not any less large, or any less grand, but during the show, we were looking at each other and saying, 'wow, this is going really smooth!' Typically with the 'Divas' shows – for some odd reason – we'll get an artist that just screeches it to a halt, or there's some sort of strange calamity. This time, from the top on down, it was completely smooth – it's a nice change!"

[\[www.vh1.com/shows/events/divas/2004\]](http://www.vh1.com/shows/events/divas/2004)



© Getty Images, Frank Miceolotta

There was an enthusiastic reception for Joss Stone's White Stripes hit „Fell In Love With A Boy“

Rock On – Hard Rock Café Jakarta Has Moved

The Hard Rock Café is an attraction for rock pilgrims from all over the world. The trademark of the restaurant chain is a unique collection of memorabilia from rock 'n' roll history and, of course, the popular merchandise items. Founded in 1971, the chain now has 108 branches in 41 countries, not all of them restaurants but bars, event centers, hotels and casinos.

The Jakarta Hard Rock Café, one of only two of these cult restaurants in Indonesia, moved to a new address in the summer. Sennheiser Asia was responsible for the complete sound system installation, from microphones to amplifiers and speakers.

The stage for live gigs and one of the halls were equipped with evolution stage microphones. The e 602, e 604, e 609 and e 664 instrument microphones provide for super sound, and four wired evolution e 855 plus four evolution wireless ew 545 sets are ready to be used for singing. For the sound in the front-of-house and hall, and background music for the restaurant area, Sennheiser Asia installed L-Acoustics speakers and amplifiers which are among their distributed brands. Dr. Christian Heil, President and co-founder of L-Acoustics explains, "This project is very important for us, one of our first installations in Asia – the first of many more to come! I am extremely happy about the way Sennheiser Electronic Asia represents our brand in Singapore, Malaysia, Indonesia, Vietnam and the Philippines."

[\[www.hardrock.com\]](http://www.hardrock.com)

Right: The dining area in the Hard Rock Café in Jakarta. Dine to live music and exhibits from the world of Rock

Left: View from the mixer onto the stage. Sound systems by L-Acoustics and microphones by Sennheiser create perfect sound



Signing ceremony between Colin Syn, President of Hard Rock Café Holdings, and Swee Fook Ho, President of Sennheiser Asia, marking the successful installation and handover of the Jakarta Hard Rock Café

History of the Hard Rock Café

The Hard Rock Café was founded by Isaak Tigrett and Peter Morton in London in 1971. The motto of the two Americans was "Love All, Serve All" and that way they created a restaurant for all age groups and people from all kinds of backgrounds. The connecting element was the music. Besides the live gigs, the Hard Rock Café is best known for its exceptional collection of rock 'n' roll memorabilia. More than 60,000 items are constantly exchanged between the different branches – the largest collection in the world. It all began with two donations by Eric Clapton and Pete Townsend. Clapton and The Who guitarist Pete Townsend each gave a guitar. "Mine is just as good as Clapton's", Townsend is rumored to have said when he handed over his own guitar. Today the Hard Rock Café, which is also very committed to charity work, is owned by the British Rank Group Plc.



Now Complete: the evolution 900 Series!

Eighteen months ago, the first three models of the wired evolution 900 Series were launched – and became an instant success among artists and sound engineers. “We were very pleased with the extremely positive feedback from professional users with regard to the first microphones in this series,” said Stephan Scherthan, Product Manager for wired microphones at Sennheiser electronic. “And the new 900 Series microphones will be just as impressive.”

The dynamic vocal microphone e 935 (cardioid), e 945 (supercardioid) and the instrument mic e 903 have now been joined by seven more instrument microphones to cover the entire backing line. The condenser boundary microphone e 901 with a “semi” cardioid pick-up pattern is ideally suited for miking kick drums. The dynamic e 902 (cardioid) is a specialist for low-frequency instruments, such as kick drums, tubas and bass guitar amps. For percussion and drums – particularly for toms and snares – professionals can now choose the dynamic e 904 (cardioid).

The cardioid e 905 is a real all-rounder. Its compact dimensions make this dynamic microphone the ideal choice for miking snares. The e 906 features a classic flat profile. The supercardioid is perfect for guitar amplifiers, but also for percussion and the brass section. The condenser microphone e 908 comes in two versions: the e 908 B with a special clamp for brass instruments and the e 908 D with a clip for drums and percussion. Both feature an impressively lively, clear sound and come with an intelligent phantom power adapter that indicates via a multifunctional LED whether the cable, phantom power or audio level are in order. The e 914, a condenser model, is the professional choice for cymbals, hi-hats, overhead miking, orchestras and choirs. The modular cardioid microphone has a sensitivity control and a bass roll-off/cut-off switch.

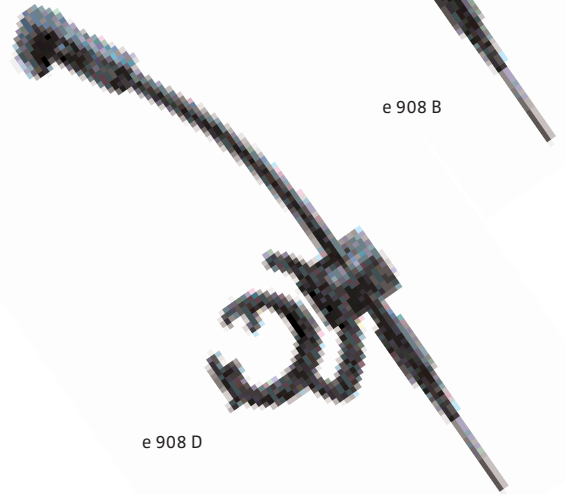
“2004 has been a very successful year for Sennheiser especially in the music industry sector,” said Stephan Scherthan. “In the spring, we launched the second generation of our evolution wireless systems, and now we are completing the top-of-range series of wired evolution microphones.”



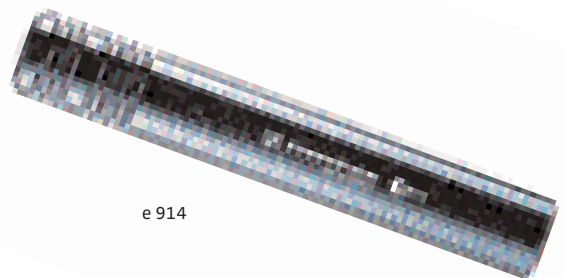
e 901



e 908 B



e 908 D



e 914

Mikroport 2015 System: Better Hearing with Professional Audio Technology

The new Mikroport 2015 personal FM System for the hearing impaired makes use of the same technology as used by stage and sound professionals. The advantages are clear: sound transmission in the particularly interference-free UHF range, professional audio quality, and unprecedented flexibility in the choice of channels.

Mikroport 2015 provides anyone who has a serious hearing impairment – especially children and adolescents – with a direct link to a contact person such as a parent or teacher, thus allowing them to clearly understand what is being said. The system is fully compatible with all standard hearing aids and cochlear implants. Hearing-aid wearers simply connect a small, sturdy receiver to their hearing aid via a cable or an induction loop. The contact person talks into the microphone of an equally compact transmitter that transmits the sound by radio waves (almost) directly into the hearing aid. The system's special automatic priority circuit then takes over: as soon as it receives an audio signal from the transmitter, the automatic filter system lowers the sensitivity of the hearing aid microphones. As a result, the ambient sound is attenuated, making it easier for the contact person to be heard. This is an extremely valuable benefit especially when children are learning to speak. When an audio signal is no longer being received, the hearing aid microphones are turned up again and ambient sounds can once again be heard in their original volume.

A special asset for schools: due to the system's intelligent frequency management, many Mikroport systems can be used simultaneously. Up to 20 channels (from up to 160 freely selectable channels) per frequency version can be used at any one time without any interference and in optimum audio quality (80 – 16,000 Hz). An LED on the transmitter shows the teacher whether his or her voice is received by the child.

Both the transmitter and the receiver use batteries or special accupacks that can be fully recharged within 2.5 hours. The system comes with a clip-on mic, but other types of microphone such as plug-on or headset microphones can also be used. Two different menus guarantee simple and comfortable operation for the user while providing the hearing-aid supplier with every possibility for professional adjustment (channels, squelch, automatic priority circuit, etc.). The Mikroport 2015 personal FM System is fully compatible with the EMP 2015 Soundfield System for improving speech audibility in the classroom. Mikroport 2015 will be available from November 2004.



The best way to listen and learn: Mikroport 2015 System



Mikroport 2015 System:
EK 2015 receiver (left) and
SK 2015 transmitter

Mikroport creates a direct link between teacher and pupil



The HSP Series

With a completely new headset design, Sennheiser is now targeting music and broadcasting professionals: the new headset microphones HSP 2 (omni-directional) and HSP 4 (cardioid) are virtually invisible and extremely robust.

The ear bows are made of β -titanium, and the comfortable neckband can be easily adjusted to the wearer's head size. The microphone boom can be fitted on either side and is adjustable in length and angle. The HSP 4 has a gooseneck that ensures perfect adjustment of the microphone head. "Musicians, sound engineers and radio stations will be impressed by these headsets," said Stephan Scherthan, Product Manager for wired microphones at Sennheiser electronic. "The modular design, full-bodied sound and high wearing comfort are the characteristic features of the new HSP series. The advanced design may look somewhat delicate, but these fully professional headsets are nevertheless extremely robust."

Both models are available in beige or black, each with connectors for the transmitters of the 3000 and 5000 Series (Lemo), for evolution wireless transmitters (mini jack plug) or with open cable ends. Combined with the evolution MZA 900 P phantom power adapter, the HSP 2 and HSP 4 can also be used as wired headset microphones.

New Microphone Head for the SKM 5000 N – Neumann KK 104 S



At the 117th AES conference, held in San Francisco at the end of October, Neumann presented another microphone head for the wireless Sennheiser SKM 5000 N: the KK 104 S with a cardioid pick-up pattern. The KK 104 S is particularly beneficial for all those applications in which the monitor system is located on the 180-degree axis directly behind the microphone. With this new microphone head, Neumann is offering professional users a further highly practical capsule version that makes it possible to use the Neumann/Sennheiser wireless system in every conceivable stage configuration.

As Wolfgang Fraissinet, President Marketing and Sales at Georg Neumann GmbH, Berlin, points out: "Ever since the system was launched in 2002, musicians and sound engineers alike have been delighted with the wireless Neumann sound. Like Rod Matherson, the sound engineer for the last Kylie Minogue tour, many experts are convinced that they've never heard such a clear and transparent 'One, Two, Check...' before."

Joss Stone

When Joss Stone became the new star of the soul scene with her debut album, "The Soul Sessions" last year, everyone was stunned: the smoky voice that sounded like a mix of Aretha Franklin, Janis Joplin and Mavis Staples didn't belong to an American soul diva but to a teenager from England who had just turned 16. The British newspaper, The Observer, wrote that soul normally creates images of broken hearts and big American cities in the mind of the listener rather than a teenager from sleepy Devon in southwest England.

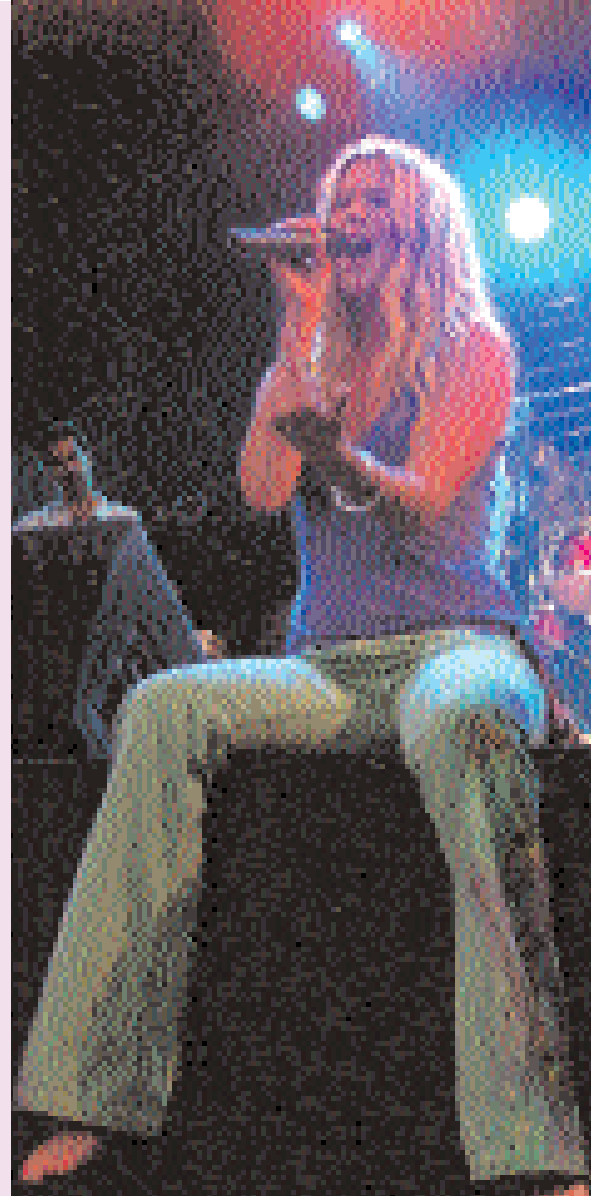
Joss Stone, whose real name is Joscelyn Stoker, was still a student when she was signed up by American record company S-Curve. Rumor has it that during her first meeting with S-Curve manager Steve Greenberg she was offered the record deal after just 5 minutes – and she was only 15. Greenberg sent Stone to Miami to record her debut album and had a band lined up for her consisting of soul legends of the Sixties and Seventies – the Miami equivalent to the Buena Vista Social Club, he later claimed. The result, "The Soul Sessions", is a collection of cover versions of old soul classics like "Chokin' Kind", "Dirty Man" plus a cover of the White Stripes song "Fallen In Love With A Boy". Not just the Anglo-American music press was astounded. How could a teenager sing so passionately about love, sorrow and misery? Joss Stone just said, "How old do you have to be to hurt? I think some people have forgotten what it's like to be a teenager."

With such a repertoire of soul classics it doesn't come as a surprise that Stone initially had her breakthrough in the USA – a remarkable exception to the rule, considering that British acts rarely make it in the US, apart from maybe Coldplay or Dido. Stone has already appeared on the David Letterman Show, worked with artists like Betty Wright, Stevie Wonder and Chaka Khan, toured with Simply Red and can count Tom Cruise as one of her biggest fans. She even performed in the White House and not only once but twice. At the moment, Stone is also on the rise in Europe. She played Glastonbury and was nominated for one of the most important British music awards, the Mercury Music Prize, together with artists like Franz Ferdinand, Keane and Amy Winehouse. Even a nomination for the MOBO, the Black Music Award, seems possible – a sensation for any non-black singer.

But behind all these superlatives you still find the shy teenager from Devon, England. For example, Joss always performs in bare feet – she says it is so that she won't trip on stage – and with her record deal she was "a bit shocked that someone was interested, really." About living between Ashill, New York and Miami, Joss Stone says that the hotels she stays in "are not that great, to tell the truth. When I'm in London, I sometimes stay with my friend Dee." Her mother obviously would prefer her to fly First Class but Joss says she can't understand "why anyone would spend that kind of money on a ticket."

Just recently, Joss Stone's anxiously awaited second album, "Mind, Body & Soul", was released – the first album with her own compositions and, so to speak, her real debut. In this production, too, she was supported by well-known stars. For example, the now 17-year-old wrote songs together with soul legend Betty Wright and Beth Gibbons, singer of the English band Portishead, recorded songs with The Roots and worked with Angie Stone. But despite all those big names in the background, more than anything, Stone is a young talent with an exceptional voice. Steve Greenberg adds, "Joss Stone is a gifted artist singing great songs. She no longer needs a trendy single – and that is an incredibly liberating place for a young artist to be."

[\[www.jossstone.co.uk\]](http://www.jossstone.co.uk)

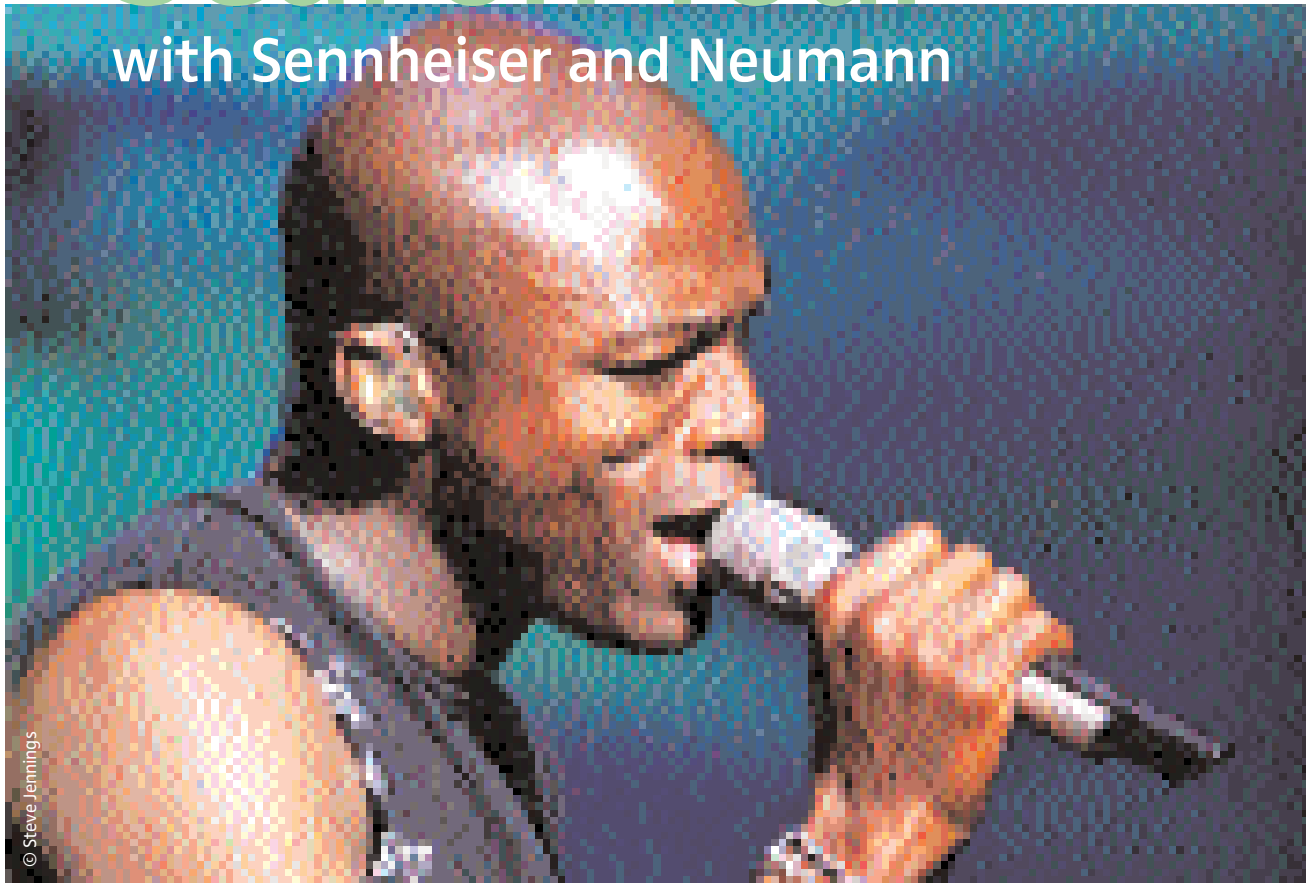


As a Sennheiser endorsee Joss Stone relies on an evolution wireless SKM 500 vocal microphone with evolution 935 capsule for her current tour. Her backing band is equipped with wired e 865 vocal mics and e 602, e 604, e 903 and e 609 Silver instrument microphones. Also, eight evolution wireless monitoring systems are used.



Seal on Tour

with Sennheiser and Neumann



© Steve Jennings

After a five-year break from performing live, superstar Seal was back in late 2003 with an impressive new album. According to the critics, "Seal IV" represents a milestone in the career of the London-born architect. "Seal IV" was produced by studio legend Trevor Horn, "inventor" of the typical Seal sound behind hits like "Crazy" and "Future Love Paradise".

Seal is currently touring the USA and Europe promoting his new album. The multiple Grammy winner relies on microphone technology by Sennheiser and Neumann. Seal's front of house engineer, Orris Henry, (Guns n' Roses, Brian Wilson, Velvet Revolver), uses the Sennheiser SKM 5000 N wireless transmitter with Neumann KK 105 S mic head during the tour. Henry explains, "I've used the wired KMS 105 before and I've mixed Seal before. I like the mic because it gives me nice, smooth lows and pristine highs. Knowing Seal's voice, I thought that it would be the microphone for him."

The feature he likes best about the 105 is that it records the full bandwidth of Seal's voice: "It captures the nice, smooth lows – his voice goes really low – and those nice crisp, airy highs that he sings. With that mic, when he gets down to a whisper, you can still hear the articulation. When you have a guy with a voice that sexy you want to accentuate those lows and that breathiness," says Henry.

"Seal IV" including the hit single "Love's Divine" has already sold more than 2 million copies.

[\[www.seal.com\]](http://www.seal.com)

Discography
Seal (1991)
Seal II (1994)
Human Being (1998)
Seal IV (2003)

© Matthias Jurkschat



Shania Twain

A Pop Fairy Tale

It's a fairy tale for the 21st century. The scene is Ontario, Canada. A couple with five children are living in poverty. The mother and stepfather are all the more delighted when the second oldest child shows musical talent. They help and encourage her to become a star on the local Country scene. At the age of eight she is already a professional and earning real money. When she is 21 her parents are killed in a car accident. The girl gets a job as a singer at a seaside resort to support her three younger brothers and sisters. When they grow up and leave home, she is free to develop her career again. Then suddenly it all comes right. One of the most successful music producers of all times falls for her – thanks to her music video. He takes the unknown artist under his wing. Long phone calls lead to an actual meeting – and six months later they get married and set up home in a chateau on the border between France and Switzerland. It may sound like a fairy story or Hollywood hype, but this is the story of one of the most successful women in show business, Shania Twain.

Shania Twain is re-writing music history with worldwide album sales of more than 50 million. And the secret of her success? An explosive mix of pop and country. One of her albums, "The Woman in Me", recorded under the direction of her husband, the top producer Robert John "Mutt" Lange (Bryan Adams, AC/DC, Def Leppard), is the fastest and best selling album by a female country artist ever.

Apart from her studio productions, this musical superwoman has also gained a reputation for her innovative stage shows which are more like musical events than traditional Country and Western. "It used to be just old men in straw hats and cowboy boots who went to Country and Western. Shania has revolutionized Country and Western!" says her biographer Robin Eggar. Back in 1998 she was already racing ahead with her successful "Come on Over" tour. She hired George Travis, who had already master-minded tours for Madonna, Mariah Carey and Bruce Springsteen, and gave him complete freedom in organizing her shows. The result was a show to end all shows – more like Las Vegas than Nashville.

UP!: Shania Twain's live show on the gigantic circular stage was simply breathtaking



© Jörg Küster

Shania has stuck to this approach. Her European "UP!" tour in the spring of this year excited the millions who saw and heard her. The show was a volcanic success both musically and visually. Shania and her band performed selections from her greatest hits on a circular stage in the middle of the arena – surrounded by awesome special effects and pyrotechnics – and wearing a succession of fabulous costumes. Shania wanted the complete arrangements for her current album "UP!" to produce a perfect result, so her crew went for technology by Sennheiser. A total of 16 evolution wireless 300 IEM systems were used for monitoring. The musicians wore a total of 32 SK 3063 bodypacks and at the receiver end there was a rack of four EM 1046 with SMCD control. Shania sang using a specially modified evolution wireless SKM 500 with a dynamic capsule. The specially customized mic was the result of close cooperation between Shania's front-of-house engineer Steve McCale, Sennheiser's Worldwide Artist Relationship Manager Paul Hugo and Sennheiser R&D engineers. The mic signal was picked up by two EM 3532 receivers which had been converted to be compatible with the compander system of the evolution wireless mic transmitter.

Shania's latest album "UP!" has already sold more than eight million – yet another milestone in the life of the Princess of Country Pop.

[\[www.shaniatwain.com\]](http://www.shaniatwain.com)

Discography

Shania Twain (1993), The Woman in Me (1995), Come on Over (1997), UP! (2002)

Madonna's "Re-Invention" Tour

The one constant in Madonna's career is change. In more than 20 years the superstar has constantly re-invented herself, and these images (and the songs that go with them) were the hallmark of her most recent tour, "Re-Invention". A collage of Madonna classics, "re-invented" old hits and current songs highlighted Madonna's creativity and versatility and, once again, proved most impressively how Madonna Louise Ciccone has influenced pop music and pop culture over the years.

Hardly ever does a Madonna gig not deserve to be called legendary and so, too, this production was full of costumes and changing background topics like war scenes, circus or disco themes. Audio-wise the show relied on wireless microphones and monitoring systems by Sennheiser. Gene Phillips, Madonna's system engineer, explains, "Sound and RF quality are of the utmost importance and Sennheiser has the best RF gear out there." For the monitoring systems, Phillips relied on evolution wireless G2. He says: "Basically what we wanted was a lighter-weight pack that could be worn while dancing." He personally loves the scan feature, "There are 33 frequencies that we have to get each day and in the bigger cities, avoiding potential interference is difficult. To help with that problem, Sennheiser offers a scan feature in the banks of the G2 pack. You can take a pack into the facility, scan it, and it will tell you how many frequencies are free in each bank. That gives us a great starting place and we don't have to drag out the computer to tune everything."

Madonna sings with her SKM 3072 with ME 3005 capsule and her special tailor-made headset microphone with ME 105 capsule. Gene Phillips explains: "She's been using the SKM 3072 on previous tours, and she as well as her background singers have always been really happy with them. Headset-wise, we're using the SK 5012 pack because it is so incredibly small and works great." The headset was tailor-made by Gene Phillips. "At the beginning of the show, she is hanging upside down. And there isn't anything out there that works for hanging upside down. Getting the right headset required some custom work." When miking the instruments, finding the right microphone for bagpipes was a special challenge: "That was a first," recalls Phillips. "For the job, we're using three Sennheiser SK 500 G2 transmitters and three condenser microphones – one for the chanter, one for the tenor drone, and one on the bass drone. It's all about mic positioning with the bagpipes. Once we got that right, the bagpiper could go wherever he wanted and it all sounded quite nice."

A feature of Madonna concerts, unnoticed by the audience, is the exacting sound monitoring requirement. Madonna's monitor engineer Ian Newton: "The main thing requested from Madonna is to make the monitor mix sound like the original recordings. Because of that, the monitor mix is really a team event. I have Gene Phillips doing the wireless systems with me, and Sean Spuehler, who worked in the recording studio with Madonna, is doing the vocal processing." Sean Spuehler, "It's really for her to get the vibe. Front-of-house engineer Kevin Pruce has a stereo feed of the effects I'm using and he'll use those along with her dry signal while EQ-ing it the way it needs to be for the audience. For me, getting the effects right while dealing with audience noise and all the ambience can be pretty tricky." Gene Phillips is extremely happy with Sennheiser's worldwide product support. "Sennheiser has a great support team, so anything that we need to swap out is easily compatible," he explains. "Their support is truly remarkable. I've played out with all the other manufacturers over the years and I've seen what's out there. I know that if we had to do this tour with another wireless system, it would be very, very difficult."

[www.madonna.com]



© Getty Images, Frank Micelotta

Discography

Madonna (1983), Like a Virgin (1984), True Blue (1986), Like a Prayer (1989), Erotica (1992), Bedtime Stories (1994), Ray of Light (1998), Music (2000), American Life (2003)

Happy Birthday, Udo!

On September 30 Austrian-born pop icon Udo Jürgens was 70 – but “Europe’s answer to Frank Sinatra” is far from considering retirement. Only recently the gifted entertainer and composer finished his 18th tour comprising of 103 concerts. More than 400,000 people in Germany, the Netherlands, Austria and Switzerland enjoyed almost three hours of hits, medleys and thrilling duets. The artist was supported by the legendary Pepe Lienhard and his band who, refreshed with a shot of fresh blood, provided an upbeat sound. It didn’t come as a surprise then that Udo Jürgens sold out top locations like the Munich Olympiahalle twice over. The Olympiahalle was also the venue where his new double live album was recorded, which contains not only the tracks of his current studio album but also live medleys, most popular with the fans. Swiss Sennheiser partner, Bleuel Electronic AG, received a special thank you from the artist: Udo personally expressed his gratitude for the Sennheiser sound.

“When I read my own biography I can hardly believe my eyes”
 Udo Jürgen Bockelmann was born in Klagenfurt, Austria in 1934 and grew up at Ottmanach Castle with his two brothers. In 1948, even before finishing school, he started studying at the Klagenfurt Conservatory. At the age of 16 he won a composers’ competition organized by the Austrian broadcasting corporation. After finishing secondary school, he adopted the stage name Udo Bolan and, together with his band, played his first gigs while working for various radio stations as a composer, musician, singer, arranger and presenter. In 1954 he got his first record deal but the success didn’t follow. Udo then adopted the name Udo Jürgens.

The Sixties finally brought the breakthrough for Udo Jürgens – not only as a singer (winner of the Eurovision Song Contest with “Merci Cherie”) but also as an actor and a composer for German, English, American and French singers. The artist completed successful tours in Germany, Poland, East Germany, Bulgaria, Romania, Czechoslovakia, Austria, Switzerland, Holland, Belgium and Luxemburg.

In the Seventies, Udo again proved his musical versatility. He made musical versions of poems by children’s author James Krüss, performed in Japanese, appeared on stage with Shirley Bassey and composed a musical. He also toured Canada and the U.S. On German television the Udo Jürgens shows are absolute hits.

In the Eighties, Udo Jürgens was hit by an avalanche of music awards. In Germany, he is the German-speaking artist with the most airtime; market research showed that an amazing 95 % of people are aware of him. In 1982, he started working with the Pepe Lienhard Band; in 1984, his first book was published. He also toured Central and South America and Scandinavia. In 1989 Udo Jürgens became a Goodwill Ambassador of the UNHCR.

In 1992 the largest European open air concert marked the climax of Udo’s four-month tour. An audience of more than 200,000 wanted to see Udo in Vienna. A year later he signed a lifetime record deal with BMG Ariola, the company he had been working with for 26 years. In 1994, he received the Order of the Federal Republic of Germany. The awards for his music keep coming: for four decades Udo Jürgens has been collecting one golden record after the other. In 1995 he was awarded the Order of the Republic of Austria. In 1999, Udo Jürgens founded a trust to help and support children and orphans. And in the new millennium, there is no end to tours, awards – now in growing numbers for the lifetime achievements of this exceptional artist – and his new hits. Udo Jürgens is and always will be special.

[www.udojuergens.de]



The current live album





Ertan Yücel (fourth from right) and his team

Sennheiser Partner: MeTan

2004 – a successful year for the Turkish Sennheiser partner MeTan. When the Eurovision Song Contest was staged in Istanbul in May this year, MeTan's technical expertise was much in demand. The audio specialists provided technical support for the mega-event in the Bosphorus metropolis – as well as the necessary equipment for the TV station TRT, who broadcast the show live. This was a home game for Ertan Yücel and his 12 colleagues, who supply complete audio solutions for professional applications as well as consumer products from their headquarters in downtown Istanbul. "Being involved in a unique music event like the Eurovision Song Contest was, of course, something very special for us. The show was a great success – thanks to the tremendous cooperation with Sennheiser. We would like to take this opportunity to give special thanks to Klaus Willemsen and his team. Naturally, we were also very pleased that our city was able to host the Song Contest – the largest live music and TV event of the year – which gave pleasure to so many people throughout the world", said MeTan's owner Ertan Yücel.

The company, which was founded in 1991, is also very successful in the field of fixed installations. GuidePort systems are used in several Turkish museums, such as the Architecture Museum at the Ministry of Building or the State Museums in Bursa and Kayseri. In addition to products from Sennheiser and Neumann, which MeTan has already been supplying for 12 years, the company also has such famous brands as NEC, KH, D.A.S., Stumpfl and Extron Electronics in its product range. But Yücel insists that MeTan is more than "just" top-quality products: "Whether our customers are professionals or hobby users, we want them to have pleasure in our products. That's why we do all we can to create a friendly atmosphere in our company, to ensure that both our workers and our customers are equally content."

MeTan is located in Istanbul, one of the cultural centers of the world. A view of the famous Topkapi Palace



Life at the Manor House

The German TV company ARD is starting out on a new journey back in time: its living history project “Life at the Manor House” follows in the footsteps of its successful docu-soap “The Black Forest House”, which won the prestigious Grimme Award last year. While “The Black Forest House” portrayed life on a German farm in the 19th century, the new series gives a taste of life at a Prussian manor house east of the River Elbe at the beginning of the 20th century. In the series, about two dozen people from the modern world took over the roles of a family of landed aristocracy and their servants for two months – with all the consequences involved. For 16 episodes from November, this TV experiment will transport TV viewers back to the early years of the 20th century, and the new inhabitants of the manor house agreed to do without all the comforts and conveniences of modern life. They had to come to terms with rigid social roles, perform tasks fitting to their status, take care of the housekeeping without modern machines and organize receptions and hunting trips. Their constant companions were two camera teams and audio equipment from Sennheiser. For the first time, the new evolution wireless G2 series was used for a TV production of this magnitude.

The impressive setting for the series was provided by a manor house in Mecklenburg-Vorpommern, which was authentically restored to its state around 1900 with the help of historians. With almost 20 rooms, the manor house presented the sound engineers with extremely varied acoustic conditions. Any modifications to the building to improve the acoustics were ruled out from the start, as the setting was to be as authentic as possible. As Paul Oberle, the sound engineer on location, commented, “The manor house was a real challenge for us! We had to deal with huge halls as well as tiny rooms, some of which had the acoustics of a tin can. It soon became obvious that we would have to “wire” all the house’s inhabitants.”

In February 2004, Sennheiser engineers began to take radio measurements inside and outside the house and designed a comprehensive RF solution. The inhabitants of the manor house were fitted with MKE 2 Gold clip-on microphones and SK 500 G2 bodypack transmitters hidden underneath their clothing. These microphones were ideally suited to cope with the spontaneity of the participants and did not hinder their everyday behavior or the authenticity of the project. In addition, original sounds were picked up by two sound assistants, and these audio signals were transmitted to the two cameras and the sound editor. For this purpose, MKH 40, 50, 60 and 70 microphones were used. For larger events, room microphones and microphones for music recording were also installed – with wireless transmission. Chief sound engineer Paul Oberle was delighted with the quality of the Sennheiser equipment. “During the entire 50-day filming period, not a single transmitter or receiver failed due to technical fault. This is all the more impressive when one considers that the inhabitants included six highly energetic kids and two huge dogs, and that the others didn’t always handle the transmitters and microphones with the greatest of care either. We can certainly confirm that Sennheiser technology provides the utmost in technical quality and reliability!”

In order to transmit the audio signals from the inhabitants’ bodypack transmitters to the sound engineers in an adjacent building 80 yards away, two pairs of receiver antennas were installed under the roof and in the basement of the manor house. The signals received went to a specially made antenna combiner, from where they were transmitted via antenna lines to the sound editing room. Here, an antenna splitter distributed the two signals to 32 EM 500 G2 and EM 550 G2 evolution wireless rack receivers. Problematic areas in the house and grounds were overcome by using directional antennas.

One phenomenon, however, completely baffled the engineers. When they made the first RF measurements in the garden of the house in February, they found it easy to cover ranges of up to 300 yards. But as the months went on, the range gradually deteriorated as May approached. The explanation soon became apparent. “When we finally left our secluded editing room”, said Paul Oberle, “we discovered that the wonderful chestnut trees that surrounded the entrance to the house were now covered in magnificent thick foliage and blossoms.”

[\[www.daserste.de/gutshaus/\]](http://www.daserste.de/gutshaus/)

Today’s technology captures life in the past for TV viewers. Sound assistant Oliver Lumpe was kept busy with sound on location



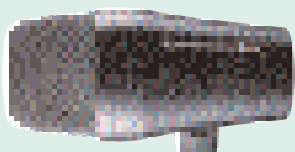
Sound assistant Herbert Wüst with a small Sennheiser collection



Paul Oberle and Helen Neikes busy sound editing




evolution e 900 Series – Tips for Miking Instruments (I)

e 902



In order to prevent interference due to crosstalk between adjacent sound sources, try to position the microphone so that the interfering sound source is located in the angle area of the highest cancellation of the microphone (approx. 180°).

Kick Drum




Positioning the microphone	Resulting sound	Commentary
	Much attack, little resonance, dry	Position the microphone at a distance of a few centimeters from the batter head.
	Less attack, much resonance, smooth, voluminous	Position the microphone at the level of the resonant head.
	Less attack	Position the microphone in the middle between the batter head and the resonant head. For less attack in all three positions, turn the microphone away from where the beater strikes.

e 904



In order to prevent interference due to crosstalk between adjacent sound sources, try to position the microphone so that the interfering sound source is located in the angle area of the highest cancellation of the microphone (approx. 180°).

Drums



Positioning the microphone	Resulting sound	Commentary
	More fundamental, little overtones	Position on the drum: 3 – 5 cm above the batter head, the fundamental to overtones ratio can be adjusted by changing the angle of the microphone. The most balanced results are obtained at an angle of 30 – 60°.
	Less fundamental, many overtones	
		Use of a second e 904 for picking up the bottom head and the snares. NB: The lower microphone must be phase-reversed to avoid phase-cancellation effects due to the second microphone being on the other side of the snare drum.

e 905




In order to prevent interference due to crosstalk between adjacent sound sources, try to position the microphone so that the interfering sound source is located in the angle area of the highest cancellation of the microphone (180°).

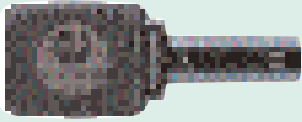
Snare drums, drums and percussion instruments

Positioning the microphone	Resulting sound	Commentary
	more fundamental, little overtones	Position on the drum: 3 – 5 cm above the batter head, the fundamental to overtones ratio can be adjusted by changing the angle of the microphone. The most balanced results are obtained at an angle of 30 – 60°.
	less fundamental, many overtones	




Snare pick-up using two microphones

		Use of a second e 905 for picking up the bottom head and the snares. NB: The lower microphone must be phase-reversed to avoid phase-cancellation effects due to the second microphone being on the other side of the snare drum.
---	--	--



e 906



Loudspeaker of a guitar amplifier

Positioning the microphone	Resulting sound	Commentary
	Many trebles, aggressive sound	Microphone directed towards the dome of the loudspeaker.
	Less trebles, more lower mids, smoother sound Balanced, natural sound	Good starting position: Microphone directed towards the middle between dome and edge of the loudspeaker. If necessary, turn the microphone by approx. 30° towards the edge.
	Less trebles, more lower mids, smoother sound	Microphone directed towards the edge of the loudspeaker.

Drums

	Less fundamental, many overtones	Position on the drum: 3 – 5 cm above the drumskin, directed towards the center of the drumskin, the fundamental to overtones ratio can be adjusted by changing the angle of the microphone. The most balanced results are obtained at an angle of 30 – 60°.
	More fundamental, little overtones	

In order to prevent interference due to crosstalk between adjacent sound sources, try to position the microphone so that the interfering sound source is located in the angle area of the highest cancellation of the microphone (approx. 120°).

Overview of microphone applications

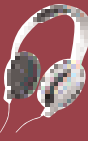
Model	Application																			
	Vocals	Choirs	Studio, acoustic instruments	Orchestra	Brass/saxophone	Acoustic guitar	Acoustic bass	Guitar amplifiers	Bass amplifiers	Leslie	Piano/grand piano	Kick drums	Snare drums	Rack toms	Floor toms	Congas	Cymbals	Percussion	Overheads	
e 901										X	X	X								
e 902					X				X			X			X					
e 904					X								X	X	X	X			X	
e 905													X	X	X				X	
e 906			X					X					X	X	X	X			X	
e 908 B					X											X			X	
e 908 D													X	X	X	X			X	
e 914		X	X	X		X	X				X							X		X
e 935	X																			
e 945	X																			



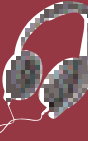
HD 280 Silver



HD 25



HD 212



HD 202

No. 1

on your playlist

Sennheiser's DJ headphones let you put your music first. The headphones are built to fit so closely that they guarantee 100% sound isolation. All unwanted sound is blended out and eliminated. The integrated neodymium magnets cover the entire sound spectrum and create a laser-sharp and clear soundscape. Sennheiser's headphones are as comfortable and easy on the head as they are on the ear. So you get to focus on what matters most: creating sounds as close to perfection as any you'll hear. Whether you're mixing it in the studio, in the club, or out in the street, Sennheiser's headphones add a touch of first-class audio genius to each and every playlist. www.sennheiser.com