

Google Chrome users: be sure to refresh your browser window to get the latest content.

**AES** Audio Engineering Society - Pacific Northwest Section

*Around the Puget Sound, Seattle, Washington, U.S.A.*

## **January 2023 Section Meeting**

# **PA With Mic Cuppers - Dealing With It How Live Concert Monitor and FOH Engineers Handle Something That Is a Given — If They Want To Keep Their Jobs**

**Presented by  
Christina Moon  
Jesse Turner  
Vince Agne  
and  
AES PNW Section**

**Hybrid Zoom Meeting  
Monday, January 30, 2023, 6pm PST (UTC -8)**

This is a Hybrid Zoom and In-Person Meeting, Seattle, Washington (South of Downtown/Stadiums) Zoom link and physical location address will be sent to ticket-holders 2 days before the meeting.

Free and paid parking nearby.

To attend this FREE event, [Click Here](#) to access Eventbrite for this event.

At our wonderful October meeting about microphones, there was a lively discussion about performers who wrap their hand around the microphone head and thereby simultaneously kill the directionality of the cardioid microphone and degrade the frequency response. Although both those things adversely affect the ability to faithfully reproduce the source signal, the practice continues widespread in certain circles containing widely beloved and respected artists, and the resulting concert experiences repeatedly sell millions of concert tickets all over the world. From the performers' perspective, they are using a comfortable technique that does

exactly what they want it to do and gives the look they want, and will most likely have no interest in suggestions from strangers how to better do what they do. Their technique and its results are already known and loved by legions of fans, or else they're emulating other performers who do just that.

With live concert sound being a service industry, it's obvious that if the providers aren't delivering the desired level of service, either in terms of perceived quality or from argumentative bad vibes, the clients will look elsewhere the next time or even at that moment in the case of individual engineers. Engineers who don't want to be sent out of the building have to find a way to do their job.

### **So how do the monitor and FOH engineers achieve the desired goals and continue working those shows?**

We'll find out from a group of respected live sound engineers who work all over the world, and invite you to join us and share your experiences in this area.

Our presenters will be:

- Christina Moon
- Jesse Turner
- Vince Agne

Our moderator will be Dan Mortensen, current AES PNW Section Chair and owner of a smallish live sound company for nearly 50 years.

This is a hybrid Zoom and In-Person meeting, with registration for both required through Eventbrite. The in-person part will be at the warehouse of a very large concert PA provider in Seattle, Washington, USA, and if you join us online we will do our best so you can interact with us just as if you were there. Questions will be welcomed at any time, and relevant experiences and arguments will be similarly welcomed. Attendees whether online or in-person must sign up for either free or make-a-donation tickets that are otherwise equal, and make a choice at that time for in-person or online attendance.

**Since we may be through with COVID but it is clearly not through with us, all in-person attendees including staff will be required to wear masks appropriately at all times during the meeting. We will provide water, and you can move your mask while the bottle is at your lips. If that's unacceptable, please feel free to join us online.**

We will do our best to simulate a live concert experience in the warehouse, and our guests will demonstrate their techniques in real time at real volume levels, so you may want to bring appropriate ear protection for yourself. The room will get loud, since that's a big part of what we're trying to show, how an omni mic, or a bunch of them, can be made to work in the path of a big PA.

We'll have cameras pointing at the presenters and the screens they're operating, so we can see what they are doing as they are doing it, and the audio from the console will be routed into the Zoom (Original Sound ON) so you can hear what they are doing.

If this sounds as much like your idea of fun as it does ours, we hope you'll join us.

## **About the Presenters**

Christina Moon is a sound engineer from Seattle Washington. Working in the music industry for over twenty four years, her love of audio started at an early age, sneaking out to any show she could. Christina started out as a house engineer in clubs as well as assisting at Studio X in Seattle. She has been a touring monitor engineer for the last nineteen years for bands such as Yeah Yeah Yeahs, Death Cab for Cutie, Interpol, Beach House, Cat Power, LCD Soundsystem and Sleater Kinney.



Jesse Turner started working in live sound while going to the University of Hawaii 1998. He was working for the student union putting on concerts and working at the campus radio station while working towards a communications degree, but decided he wanted to pursue live sound instead. Jesse transferred to the Art Institute of Seattle in 2001 and graduated from there in 2003.



Jesse worked at American Music Rentals and Production doing PA, backline, lights, and just trying to make the gear work from 2003 till 2005. He then took a position at Carlson Audio in their rentals department in 2005 and has worked at Carlson till the present doing a variety of roles from stage patch to Monitor tech to System engineer and Crew Chief.

Jesse has been lucky enough to work with and tour with several acts doing monitors: Macklemore, Brandi Carlile, The Head and the Heart, T-Bone Burnett, and Jenny Lewis to name a few and countless hours running monitors at festivals for acts not carrying engineers and many venues around Seattle. He enjoys the challenge of finding out what an artist needs to perform at their best, and understanding that it is unique to each situation.

Vince Agne is a Seattle based, freelance live sound engineer. He has been working in the show and entertainment industry for 20+ years. He has worked with Pacific Northwest sound companies Carlson Audio Systems and Dansound, and was a staff engineer at Showbox Market and Showbox SoDo. He's recently toured as a monitor engineer with Jenny Lewis, Fleet Foxes, and Caroline Polachek. When not on the road, you can sometimes find him at gigs in various venues in and around town or at: Seattle Capitol Hill Block Party, Watershed, Bumbershoot, Sasquatch, Washington State Fair Concert Series, or Thing Festival. And, when he's out on the road, you might catch him making people laugh in a costume offstage, onstage, or even on television. The photo is Vince removing Jenny Lewis from the stage on The Tonight Show recently.



### **More research?**

At the 148th convention (June 2020), Eddie Brixen from DPA and other affiliations presented a thorough treatment of the topic, "The effect of hand position on handheld microphones' frequency response and directivity."

The paper has many pictures and graphs, and very little math. It is *Open Access* meaning that anyone (member or not) can download and read it.

permalink: <http://www.aes.org/e-lib/browse.cfm?elib=20745>

### **To Attend**

This is a hybrid Zoom meeting, starting at 6pm PST (UTC-8).

### **RSVP**

To attend this FREE event (either virtually or in person), [Click Here](#) to access Eventbrite for this event.

The location (virtual or physical) will be disclosed in the EventBrite materials.

**THIS EVENT IS FREE, OPEN TO ALL, AND AES MEMBERSHIP IS NOT REQUIRED**

## **Dan Mortensen**

*AES PNW 2022-2023 Section Chair*

**n.b.** *The material presented at our meetings is the opinion of the presenter and not necessarily that of the Society. You are encouraged to conduct your own research and*

*to form your own opinions before adopting the presented material as Truth.*