



ALABAMA SHAKES



Alabama Shakes recently played two nights to sold-out crowds at the Greek Theatre in Berkeley, Calif.



FOH engineer and production manager Shane Haase, right, with systems engineer Matt Grabe at the Solid State Logic Live L500 console, chosen after a test drive at Spectrum Sound in Nashville. "I chose to stick with the console because I feel it has the best-sounding head amps, A/D and D/A conversion, and summing, on top of being reliable in various

environments. I think that today's engineers and technicians need a customizable workspace that sounds incredible.

"My outboard rack gear consists of a Tube-Tech Compressor CL1B, GML 8200, Chandler LTD TG12413 Zener Limiter, Neve 33609C Limiter/Compressor, (3) Chandler Limited LTD-2, Thermionic Culture Vulture Super15, (2) Transient Designer SPL effect processor, (2) Teletronix LA-3A leveling amp, Distressor EL8-X, (2) BSS 901 Dynamic Equalizer, (2) Chandler Germanium compressors and (4) Bricasti M7 with Mro controller.

"I only use plug-ins when we're doing a one-off or if we have international dates that don't allow us to bring a full package overseas. I use the L500 delay for a slapback and the onboard compressors and gates. They sound great, have phenomenal versatility, and are easy to use.

"I'm very fortunate to work with a band that cares about their sound. The outboard rack is beautiful and I'm blessed to work with quality gear. I strive to create a sound that is intrinsically specific to the Alabama Shakes. Transparency is key to my role as a FOH engineer, and my hope is that people relate to something that inspires an emotional response."



Monitor engineer Justin Tamplin is mixing on the Avid S6L-32D. "I'm really liking the new surface and the added flexibility in terms of channel count and routing options. I'm using a variety of the stock Avid plug-ins like the Pro Multiband Compressor, Pro Compressor, BF-3A compressor, Impact compressor, and the Re-Vibe II reverb. Third-party plug-ins are Crane Song Phoenix II

and Plugin Alliance SPL Transient Designer Plus and Maag EQ4.

"The only outboard gear I have is the Rupert Neve Designs 5045 Primary Source Enhancer on Brittany's vocal channel, which helps me get a few more dB of gain before feedback in the wedges. Her dynamics are so wide that I can't be too dramatic with it, but it definitely helps."

The band is on a combination of in-ears and wedges: Shure PSM1000 with UE 7 Pro and UE 11 Pro IEMs, d&b M2 wedges and d&b V8/VSub sidefills.



Drummer Steve Johnson, left, and **drum tech Kenny Bozich**, at the kit, miked by an AKG D12 mic on kick, Shure SM 57 snare top with beyerdynamic M201 on snare bottom, Sennheiser e 904s on toms, and RCA BK5 ribbon mics for overheads.



Keyboardist Ben Tanner's mic setup consists of two EV RE 38s on his Leslie top with an ATM 23HE on bottom. The microphone on the Ampeg Gemini 5 is a Telefunken M80, which was chosen for its warmth and expressive midrange.



SL keyboardist Paul Horton has a Shure SM7 on his Nord and Wurlitzer amps and an EV RE38 on congas.



Guitar tech Andy Jones says that Brittany's guitar amps, Sears 1484 2x12-inch and 1x15-inch, are miked with a Beyerdynamic M88 and an Audio-Technica 4040, while guitarist Heath Fogg uses an AEA N22 ribbon mic and Shure SM57 on his amp.



Brittany Howard sings into a Telefunken M81. "For Brittany's vocal, I hit the BSS 901 first to tame some of the changes in her voice when she reaches different dynamics, ranges, and emotional excitement," FOH engineer Haase says. "Second, I hit the CL-1B followed with GML8200. Gentle compression allows me to keep Brittany's vocal focused and dynamic. In parallel to this channel I have a distorted vocal channel that is blended in equally. Bricasti reverbs are the key to creating the spaces that everything sits in."



"We brought in an L-Acoustics rig for the two nights at the Greek Theatre in Berkeley," says systems engineer Grabe. "The L/R arrays consists of 16 K2 per side supplemented by eight Kara per side as out-fills and six ARCS Wide as front-fills. The nine SB28s per side are increasingly delayed to widen the coverage."