



XTA DRINKS IT IN AT T IN THE PARK

Tickets sold out in just over an hour for Scotland's T in the Park 2007 less than 48 hours after the 2006 had event ended. And with such a monster line-up, it's no wonder. Rental company SSE Hire supplied full audio requirements for the festival, which this year included an unprecedented 20 channels of XTA G2 gates for the main stage alone.

SSE's Pete Russell, [job title] for the event, explains that the high number of G2s was necessary to cope with the ever-quickening turn around for bands on this summer's festival scene. "We have a 'flip flop' system so that we are able to mirror everything for the band that is performing and the one that is line checking," he says. "And we have to duplicate that again when we have a two site festival, as we did here for T in the Park and Oxygen in Ireland."

But the reasoning goes further than this. From May to September, SSE works on an average of two festivals per week and tries to make sure it has a standardized system throughout this period.

"We want to make sure that everything we have is familiar and easy to use for the engineers," continues Pete. "XTA is known and liked by people. As the gates are becoming more familiar, we're starting to see them on specification lists. We particularly like the fact that we are able to select the frequency at which they operate."

"This is a very useful feature," adds XTA's Stuart Down. "Not only can you 'tune out' LF and HF extremes like a standard gate to prevent false triggering, but the sidechain PEQ section (with selectable width) allows you to 'tune in' on the sound you wish to trigger on. This sidechain tuning facility, coupled with the look ahead attack time, on both the G2 and C2, makes these units fantastic in festival situations."

[ENDS]

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