

of Contemporary Art—a renovated hospital—features many of the nation's artistic treasures, but it also sports an audio system comprised of numerous loudspeakers from the Arco and Artec catalogs of D.A.S. Audio.

Electronic Amusement S.A (EASA) of Quito designed and installed a distributed audio system consisting of more than 200 D.A.S. Audio Arco 24T surface-mount loudspeakers, which are now located throughout the museum's corridors, living rooms, waiting areas, and the rear courtyard.

In each of the museum's five exposition halls, the EASA team installed six D.A.S. Audio Artec 28 loudspeakers. These areas house various multimedia presentations that document the country's journey to independence.

With the Museum of Contemporary Art now open, Diego Ojeda, EASA's project director, reports that sound quality throughout the facility is everything his client had hoped for. "The museum's management staff has been highly complimentary," reports Ojeda. We've re-



D.A.S. loudspeakers adorn the inside of the new Museum of Contemporary Art in Ecuador.

ceived numerous reports that the loudspeakers look good and sound great."

D.A.S. Audio
www.dasaudio.com

areas and six more covering the courtyard. "The difference in intelligibility is like night and day," says Dietze.

The loudspeakers are configured into multiple zones, allowing the AV staff to turn various sections off and on, depending on what's needed for a given event. As Dietze explains, the building's older construction presented a few wiring challenges. "We only had a single 3/4-inch conduit to run wiring through," he says, "so we converted the signal to digital using an Aviom Pro64 encoder in the rack, and another in the Yamaha LS9 digital console. That enabled us to carry the signal on a single Cat-5 cable. The only connection to the console rack is two pieces of Cat-5 and power cables. It solved any potential grounding problems as well."

Dietze says the school is impressed with the new system. "Even at the louder sporting events, people have commented on how much better it sounds. The R1 has made a big difference."

Community
www.communitypro.com

Masque Runs Away with the Circus

NEW YORK, NY—A perennial holiday attraction, the Big Apple Circus, has been delighting New York City children for more than 30 years. The combination of downs, acrobats, jugglers and equestrians is complemented by live music, ranging from jazz to rock, disco and classical. This year, the show added RockNet 300 to the troupe.

Nick Borisjuk, an associate sound designer for numerous Broadway and touring productions, including *Legally Blonde* and *The Drowsy Chaperone*, was the sound designer for the 2008-2009 Big Apple Circus

touring production, *Play On*. "When I began discussing our equipment needs with Scott Kalata at Masque Sound, he recommended RockNet," Borisjuk says. "After doing some research, it was a no-brainer. I needed a cable system that could accommodate more inputs and outputs than previous years, but one that could be loaded in with the same limited audio staff in the same amount of time. Other factors that influenced my decision were the system redundancy and the reduced carbon footprint. Less cable means less weight and space on the truck, which

means less fuel and less harmful gases released into the environment.

"I tend to shy away from using unfamiliar gear, especially when considering something so central to the sound system, but David Sanderson, my associate on the Big Apple Circus, had already used the RockNet system," Borisjuk adds. "He convinced me of its reliability, versatility and high-quality preamps. It's a real-time, low-latency audio distribution network specifically designed for live sound applications. I was particularly intrigued by the streamline redundancy concept. In a ring configuration, the network is self-healing for single connection

failures. That's a major advantage."

Borisjuk reports that the setup was extremely easy. "My staff was able to prep the show in about half the time it would have taken with an analog multi-cable distribution system. There was practically no learning curve, and we never need any additional support from Masque Sound. RockNet's scalability, flexibility and outstanding sound quality met all our production criteria. The system has had a very positive impact on the Big Apple Circus, and I am already recommending it to some of my colleagues."

Masque Sound
www.masquesound.com