

Total flexibility for James's Love is the Answer tour supplied by
DiGiCo Quantum 338

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James performs with spontaneity and without set lists, so being ready for anything means Front of House engineer, Chris Lynch, needs the power and speed that only DiGiCo can deliver. The generous surface area of the Quantum 338 and three large screens means that everything he needs access to is within arms-reach. In addition Aled Irfan, at the monitor position, is using an SD10 and has also invested in KLANG and a Fourier transform.engine. His company, AL Touring, supplies the control package for the tour including microphones, in-ear monitoring, and stage-wedges, with the PA provided by Solotech.

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"I've been touring the Quantum 338 for about 18 months now," Lynch explains. "I pride myself on being able to use any console comfortably, but this job requires a lot of channels. We have nine performers on stage, two drum kits, keyboards, trumpet, violin, cello, there's loads going on. I need access to a lot of faders and the Quantum 338 was the console I thought best suited the band."

With a back catalogue of over 300 songs, James has plenty of choice when it comes to material. A

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smaller console could house all the inputs and outputs but, as Lynch continues, three screens and 38 faders on the surface makes the Quantum 338 the ideal console to help him keep up with the band.

"The Quantum Spice Rack and Mustard Processing is really good," he continues. "You have to be flexible for a show like this. James did songs on the tour they hadn't even played in rehearsals, and hadn't played for months. They just said, 'oh, we're going to do this one', and they did it, and it sounded amazing. It's incredible, really. I honestly don't know how they do it, how they just pick a song and go, 'okay, we're going to do this one today'. That's the genius of James. I could do it on a Q112, probably with an iPad, but it's much more efficient on the Quantum 338."

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During rehearsals, Lynch got to test the new Fourier transform engine, purchased by AL Touring from Solotech for the tour. Trying out a new piece of equipment can be hit and miss, but for Lynch, the process has been smooth. The main issue was not getting overwhelmed by the choice of plugins.

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"We had a week's worth of production rehearsals where we trialled the Fourier. Suddenly I had hundreds of plugins to have a play with," he recalls. "I wanted the mix to breathe and the band to be dynamic, with a more rock mix. But that's different every time because of how the band play, so I've used the plugins selectively. I probably only used three or four, and they're all in the mix. I'm not using anything for the sake of using it, and it's all been good so far. I think I've still got lots to discover. I've got a few plugins I've been looking at that I'm going to purchase myself that we'll try in the summer, but it's been flawless, which has been great."

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Having been an engineer for a variety of bands, as well as many other types of performance, Lynch has worked with a huge range of consoles from many different manufacturers. Being able to programme quickly and efficiently, whatever console he stands behind, and instinctively get the best sound for the show is a key skill. This flexibility has always rewarded him, but going forward he believes that choosing DiGiCo is likely to become a regular occurrence.

“There are features that I like from other consoles, but nothing comes close to the separation you

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get from a DiGiCo console," he concludes. "I've also been impressed with the DiGiCo availability around the world, we're able to get supplies and support wherever we go. I've been very impressed with what DiGiCo has done for us."