

A Meteora of a PA system

During their recent European tour, rock rappers Linkin Park's FOH engineer went for an Adamson PA system

FRANCE/EUROPE: Those of you who know Linkin Park will know that they have a unique sound. On their CDs they have fused rock and rap like no other band in the world, but duplicating this sound live is a tricky concept.

This is what we were expecting when we arrived at a packed Palis Omnisports de Paris-Bercy on the 30th May this year. But as soon as the band kicked off with their first song, it was clear that Front of House engineer Kenneth "Pooch" Van Druten had got it right.

Chatting to him at the venue, Pooch agreed that Linkin Park is a very audio demanding band. "They have spent a great deal of time working with major producers to achieve

a very high level of sound that they wish to maintain in their live shows," said Pooch. "We found that the easiest and the best way to do that is with the Adamson stuff right now. It really sounds phenomenal."

There are several things that Pooch likes in the Adamson System, but the thing that is the most important to him is their mid and high range. He says, "It's the same in every single box they have, from the little tiny lip fill box the SpekTrix all the way to the Y18 and Y10." This means there's a really seamless integration in the room, and this is something Pooch strives to achieve as he believes everyone watching the gig deserves a good sounding show.

Commenting on the Adamson T21 subs, Pooch reckons, "Now with the recent addition of the T21 subs it is a complete package. I feel like I'm a salesman for this PA, but I'm really excited about this PA because how good it is. The efficiency of the T21 Sub, it's unlike any other sub. You can have lots of mount of any other sub to achieve the same kind of low end in a room situation, that's always exciting. Less gear better sounding, I'll sign up for that, any day."



The Adamson System has allowed Linkin Park to duplicate their recorded sound live

To get the sound so precise, production rehearsals started way back in February. In the beginning the rehearsals took place at Pooch's place. "I was in my own room with some near field monitors, kind of a

real recording situation and a lot of discussions about how it should sound," he said. Pooch burnt CDs of his board mix and gave them to the band. They could then tell him if he needed to do more of this or

less of that.

For the Linkin Park concerts, Pooch also used a Digidesign Profile desk and hooked up a Pro Tools rig to the desks sound check feature. This meant they could record the



The efficiency of the T21 Sub is unlike any other sub

>> sound check or the shows. "We do things like the band will play a song and then come out to FOH and listen to what they just played. And that gives an opportunity for me to communicate specifically about sound," said Pooch. All the outboard gear we saw on the night was actually all recording gear. So everything heard is all internal in the Digidesign console.


Pooch's pedigree is obvious, having been mixing for years. He was monitor engineer for Whitney Houston for five years, and then mixed KISS for six. He did their FOH from the Psycho Circus days to the end of their farewell tour. Recently it's been Limp Bizkit, System Of A Down and Kid Rock. It's all those kinds of clients and that

have led him to where he is now.

One of the secrets to his success is the relationship he has with his systems engineers. "I believe that just as important my job as a mixer is his job as a systems engineer. And I cannot claim to know what he knows in that department, so I rely heavily on my systems engineers to provide to me the best, best sounding linear PA. So that when I hand him good left and right what comes to me is good. We have quite a bit of communication about that."

He goes on to say that, "And suggestions come from him, even in relation to my mix. I don't have a problem with that, that's the type of things he should be saying to me because we're a team, you know. I

don't really get into the 'inner' workings of it."

Finally Pooch tells us, "I enjoy having interactions with the artists, because I love being creative and feeling my direction about how an artist should sound. I did mix monitors for a long time and what's great about mixing monitors is if you can make someone happy that has heard that song a million times and make them happy enough to where they can hear it and do what ever they needed to play then you are very successful. Now if you can make it sound like the record that's, you know, really exciting!" 

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