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NEWSROOM

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Tritech Setting Sights High

CINCINNATI, OH—You've gotta walk before you can run, as they say. But once you start running, look out. That's sort of what's happened to Trittech Light and Sound, a Middletown, Ohio, sound contractor as it's grown to be more of a force in the live sound business in central Ohio.



Having cultivated a core of customers among operators of annual events, such as the Cincinnati Blues Festival, the New Year's Festival in Columbus and the Jerry Lewis MDA Telethon; among live acts ranging from Iron Butterfly to 50 Cent to Dave Chappelle; and among customers with regular, ongoing live sound needs, such as Miami University of Ohio, Trittech is eyeing new opportunities that will further test its capabilities.

Earlier this year, owner John Hutton added to his complement of SPL-td1 loudspeakers from Sound Physics Labs, upping the count by six to bring the total inventory to 18.

"We've been using the 12 original td1s for four years, and we realized that we needed more," he says. "When you need to do events that have large crowds, like the King Biscuit Jazz Festival I attended, where that was the setup for a crowd of about 7,000, you simply need that many loudspeakers to do the job."

A multiple entry horn, the td1 uses Unity Summation Aperture design to combine the outputs from multiple drivers to power a single horn. The result is that each driver operates in its own frequency range, resulting in a multiple driver horn design that is automatically time/phase correct. When combined with projection accuracy features, the td1 delivers a precise representation of sound across the frequency range. The result is that listeners virtually anywhere in the audience can hear clear, crisp sound.

"The td1 has been a very reliable speaker for us. It does what they say it will do," Hutton says. "They really throw the sound." By using td1s, Trittech is able to sidestep the cost and headache of assembling a line array speaker system that frequently requires loudspeakers to be flown, not ground stacked. But their design effectively mimics the sound quality and coverage that have made line arrays an increasingly popular approach to live sound.

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"Line arrays are made for long-throw applications, but you have to apply many rules to achieve the correct configuration and optimum performance," Hutton says. "From a practical standpoint, if you're not schooled in that and you're in a hurry those things don't get done. It's all about how you set up a line array. If you don't do it right they don't work right. With the td1, you ground stack or fly them, get some basic visual alignment and you achieve great results."



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Because the td1s are essentially a "plug-and-play" device right out of the box, Hutton says they're an ideal product for the hectic nature of a live sound setup environment.

"You can get perfect time alignment with the td1s, without the technology involved in a line array," he says. "For my live sound work, I wouldn't do a large venue job without this product."

With six more in hand, Hutton is gearing up to handle more and larger live sound work. Having seen the speakers cover many venues, Hutton says upping the td1 count will give him more flexibility and access to more work. He's even toying with the idea of adding more down the line.

"Ideally, I'd like to get six more, to do even bigger shows," he says. "Having that many td1s in inventory will be helpful because it will allow me to bid on more projects. Plus, these employ a technology that will stand the test of time because they allow the speakers to be used in so many different ways."

For more information, visit www.soundphysics.com.

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