

## What You Say?

It's all about accuracy – and context

By Julie Clark

**O**ur daughter, age three-and-a-half, has the sometimes-annoying habit of repeating, over and over, “What you say? What you say?” Which of course she thinks is hilarious. There’s nothing like the fun of making mom re-word her last sentence 10 different times just to quiet that refrain. Although irritating (especially when visualized during a two-hour drive to Chicago), it also makes one pause and think:

What DID you say?

At a recent trade show, I saw a sign outside of a demo room reading, “Demonstrations At Odd Hours.” I laughed – my immediate thought was, “I wonder if midnight would be odd enough? Or would 5 am be even more odd?”

I understand that the company was trying to convey that the demon-

strations would take place at odd-numbered time periods during show hours, i.e., 11 am, 1 pm, 3 pm, etc. But the mere flip of a word put a completely different twist on the message.

The promo sign at the local video store recently proclaimed: “Intolerable Cruelty for \$9.95.” What a deal! I haven’t had anyone be intolerably cruel to me in months, and now I can get this rare commodity for less than



10 bucks? Sign me up!

Of course, context lends sense to both of these examples. But take context away, and it’s pretty easy to see that both messages could mean something entirely different.

The act of communication these days is often a hurried one. In the process of trying to get from point A to point B as quickly as possible, we can sometimes overlook the obvious.

Now, I’m not going to advocate the use of the “dreaded red pen” for every little e-mail message that goes out.



(Although, frankly we could all do a bit better in this regard – the sloppy habits we’ve formed by relying so heavily on informal e-mail “lingo” has probably contributed to the

problem.)

But let’s all help each other out, lessen headaches and wasted time (at the least) – and avoid serious mistakes – by taking a moment to review and think about our communication efforts from every angle.

Eliminate context and location – does the message still make sense to someone else (or a diverse multitude of folks) who will be reading it?

So at the same trade show noted earlier, there was a sign in a restroom reading “Toilet Out Of Order. Please Use Floor Below.”

What you say? ■



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## Chances are, audiences at the Royal Albert Hall don't know a thing about *Divergence Shading*.

But that's how EAW line arrays conquer challenging venues like this, bringing consistent sound from the front row to the "cheap" seats.

### Our concept

Divergence Shading emerged from intensive research into both line source theory and actual venue geometry. Like most breakthrough ideas, it's blindingly simple. To get consistent level from the front to the rear of an audience, you need more acoustic power at the back, less up front. Divergence Shading delivers using variable array curvature rather than multiple input signals. The array's rate of curvature increases proportionally as the distance from the speakers to the seats decreases. SPL is consistent from the front row to the "cheap seats." With no dis-

continuities in pressure magnitude, frequency response is smooth.

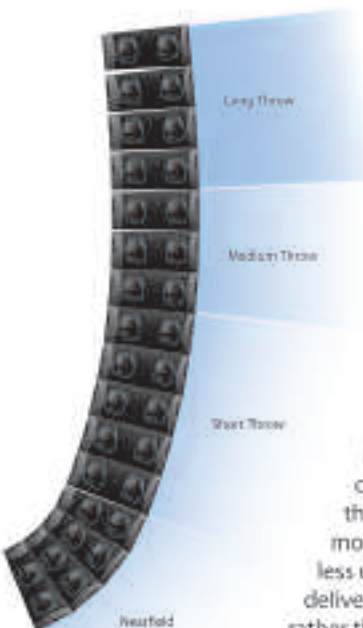
### Our challenge

Divergence Shading is how line arrays should work, but only next-generation KF Series line arrays actually work this way. EAW engineers use innovative techniques to minimize interaction and maximize coherent summation: multiple transducers in each passband, horn loading, wave front curvature, frequency-variant dispersion, even line source coupling (!) to control the LF.

### Your conquest

Our KF760 and KF730 Wizards perform the complex calculations behind Divergence Shading, making it easy to determine the optimal height, length, trim angle and curvature. The unique designs of EAW line array loudspeakers let you use Divergence Shading to control the system's full operating band.

ELAN (EAW Line Array Network) members are using these power tools every day to create memorable live events for the world's top artists and their audiences, conquering difficult venues from Royal Albert Hall to Budokan and everywhere in between. You can learn more about EAW line array technology at [www.eaw.com](http://www.eaw.com). To join ELAN, get in touch with your local EAW office today.



The KF760's complex design makes it simple to adopt Divergence Shading to almost any venue.

George Harrison  
Tribute, Royal Albert  
Hall, London, UK  
Concert Savant.

“There are no seats that are too close to a Divergence Shaded array, or too far away. The array's curvature varies while input remains constant. Pressure magnitude changes gradually, so everyone hears the same SPL and frequency response. That's well worth the time, ingenuity and effort we put into the development of KF Series line array loudspeakers.”

**EAW**  
neverending innovation



Keith G. Taylor  
Executive, Concert Savant

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