



◀ BURNS ENGINEERING BASS PLATE BP-20 PEDAL DOCK

Following the successful release of their 22-inch bass drum model in early 2015, the BP-20 is the second Pedal Dock from Bass Plate. The (pictured) new BP-20 is for 20-inch kick drums and both it and the original BP-22 attach directly to bass drums that have either 8 or 10 lugs.

Both of these Bass Plate docking devices improve the sound, protect the hoop from pedal rash and increase the stability of kick drums. They also provide a way to adjust and position kick drum pedals laterally to change exactly, where the beater hits the head.

Bass Plates are compatible with most popular bass drum pedals and carry a suggested retail of \$69.99. bass-plate.com.

▶ CLOUD MICROPHONES CLOUDLIFTER CL-ZI INSTRUMENT/MIC ACTIVATOR

Cloud® Microphones' Cloudlifter® CL-Zi Instrument/Mic Activator® is designed to be inserted into the mic line between your microphone and mic pre-amp. The CL-Zi adds a CineMag 12:1 step-down transformer so besides providing up to 25db of gain, the Zi also doubles as a variable impedance active direct box for guitar, bass or keyboards.

The CL-Zi has a single Zi control knob that continuously varies its input impedance from 150-ohms to 15k-ohms to load or unload the impedance of a connected microphone or the instrument direct input.

When the ¼-inch DI is used for guitar or bass, varying the load impedance on the instrument's passive pickups changes both the tone, feel and playing dynamics of the instrument. The CL-Zi's new 6dB/octave high pass filter works in conjunction with the Zi knob for a tone shaping capability I found very useful when recording any source.

My first test was using CL-Zi as an active direct box for my Fender Strat guitar. The More or Max gain positions came in handy when changing the load impedance with the Zi knob. I found the range between the 7k-ohm and 350-ohm knob positions to offer the best range of different variations of clean, direct guitar sounds. With the HPF switched in, rotating the Zi knob works the same except the low frequencies are reduced as well.

The Cloudlifter CL-Zi works well with low impedance mics and the HPF feature worked great to reduce proximity effect on old mics without roll-off switches. I could adjust the high frequency amount, gain, and low frequency content in different ways. I am adjusting the source's "size" and dynamic-ness or the relative ease with which the mic reproduces the transients from drums and percussion instruments.

The Cloud Microphones Cloudlifter CL-Zi Instrument/Mic Activator is a "must have" here in my studio and I think everyone should have at least one or two (for stereo). It sells for \$379 MAP. cloudmicrophones.com/cloudlifter-cl-zi/



▼ STOMPLIGHT DMX PRO EFFECT PEDAL AND PAL

The StompLight DMX Pro lightshow pedals have undergone a major update including a reduction in pricing. Available in white or black, the StompLight DMX Pro sells for \$299 MSRP and the StompLight Pal that interconnects and synchronizes to the DMX sells for \$249 MSRP.

I received for review a StompLight DMX Pro, StompLight Pal and two PowerBank batteries and cables. Both the units come with 12.6-volt wall-wart adapters that also charge the PowerBank batteries. StompLight DMX Pro has a hinged 'clamshell' cover that allows the super-bright LED bank to throw light up at nearly any angle. I used the review unit here at my recording studio decoratively—and I miss it already.

There are five modes available using the Mode footswitch. The color wheel mode is my favorite mode and you can adjust the speed at which it fades from one color to the next color. The Rate/Sensitivity control allows changes from about once every half-second to about once every 30 seconds.

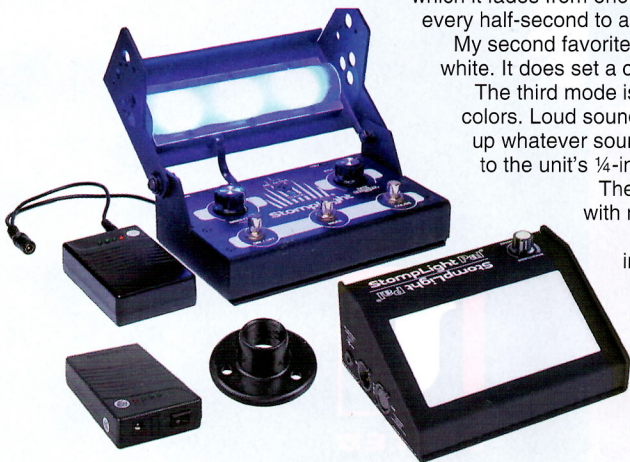
My second favorite is solid color mode that offers red, orange, yellow, green, blue, indigo and finally white. It does set a certain mood in the studio with the white mode making a good troubleshooting light.

The third mode is a kind of color organ that works dynamically to blast light in any of the above single colors. Loud sounds produce a brighter light—an internal microphone with a sensitivity control picks up whatever sound(s) in the room. Or the fourth mode uses a mono audio signal directly connected to the unit's ¼-inch Input jack.

The fifth mode is a stroboscopic mode for bright flashes in any of the chosen colors with repetition rates from every ½-second to three times a second.

Multiple StompLight DMX Pros or StompLight Pals can be interconnected and flash in perfect sync using the unit's In/Out XLR connectors. It's easy to fill out larger stages all trigger from a single DMX Pro unit. I think this is a great product and useful in all sorts of ways for parties, music venues, nightclub/bar lighting and much more. All StompLight products come with a 1-year warranty.

stomplight.com.



BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com