# Limp Bizkit Pushes the Limits of Sennheiser Mics

Wedemark, Germany, July2011  In support of their long-anticipated sixth studio album, Gold Cobra,foundational rap-metal crossover act Limp Bizkit is crisscrossing Europe toperform at a string of prominent festivals and venues. Not content to let theirfans have all the high-volume fun, every member of the band insists on wedgesand side-fills dialed up to chest-crushing SPLs. In an era where big-name actsof Limp Bizkits stature are expected to tour with the stage-taming wirelesspersonal monitors, some might argue that the bands reliance on a loud stageunderscores their authenticity. Whatever the motivation, Limp Bizkits modusoperandi provides monitor engineer George Squires and front-of-house engineerGreg Bess with the unique challenge of delivering 21st Century punchand clarity under far-from-ideal conditions. To succeed, they rely on theexceptional ability of Sennheiser microphones to provide natural capture withpeerless rejection.I have twenty-one open mics in the drum fill,stated Squires flatly. With something other than Sennheiser, there would be alot of latitude for things to go wrong  either feedback, a terrible mix toavoid feedback, or both. Happily, the Sennheiser microphones that dot the stagehave excellent rejection, and Im able to pull them up to where they need to bewithout issue. Across a truly gigantic drum set, whichfeatures at least two of everything, Squires and Bess have recently shiftedevery mic to Sennheiser. The modern classic Sennheiser e901 paired withan e902 sits in each bass drum. The 901 and 902 really complement eachother, said Squires. The 901 has lots of low end and attack, while the 902gives me nice low-mid push. Sennheiser e905s cover the top and bottom ofboth snares, with Sennheiser e614 pencil condensers conveying the cymbalsand hi-hats.

A legion of Sennheiser e904 clip-on micscaptures the toms. We had previously used another manufacturers tom mics,reported Bess, but they were prone to problems. For one, they required agooseneck that always seemed to be fighting me and never wanted to stay inplace. They had a little spaghetti cable that had a habit of failing. And theydied when they took a hit. In contrast, the Sennheiser e904s are simpleand reliable to use, and they keep working no matter what abuse is heaped onthem. Taken together, Squires concludes that, even for a metal band, LimpBizkit has a very natural drum sound. It moves a lot of air but still containsa lot of dimensionality and openness.

All of Limp Bizkits vocals use Sennheisere935 capsules, with frontman Fred Durst pushing the limits of theSennheiser SKM2000 wireless transmitter with an MMD935-1 cardioidcapsule, and Wes Borland and Sam Rivers on wired 935s for backing vocals. ASennheiser EM2050 receiver ties Durst back to the wired universe. I knowIve said it before, but rejection is the key for me, said Squires. The 935capsule sounds great on-axis and drops to nothing off-axis. Its smooth andwarm and almost completely immune to feedback. On top of the sound andrejection, both the wired and wireless Sennheiser mics have proven to be verydurable. After all, this is Limp Bizkit, s**t hits the ground! Time and again,the Sennheiser mics come back up working perfectly.

Classic Sennheiser MD421IIs pairwith Sennheiser e906s to deliver Limp Bizkit guitar tone without mercy.The 421/906 combination gives me a natural, rounded sound that captures allthe attitude that I hear coming straight out of the amps, said Bess. Itsespecially nice to have a 421 in there. It has that amazing tone that no amountof after-the-fact processing or plug-ins can mimic.

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