



## **ASHLY PROCESSING AND AMPLIFIERS UPDATE HOPE UNITED METHODIST**

TRINITY, FLORIDA – Like many churches, Hope United Methodist Church in Trinity, Florida limped along for many years with an aging sound reinforcement system. As components died, well-intentioned church members replaced them with purchases from the music shop, and things slowly drifted toward poor intelligibility and dissatisfying musical impact. The straw that broke the camel's back was a series of channel failures on the old analog FOH mixer. They could no longer deal with all of their inputs, never mind the quality of everything downstream from the mixer! Hope United hired Christian Sound Installations (CSI) to start from scratch, and the integrator designed and installed a first-rate sound system that includes Ashly Audio processing and amplification.

“Like most mid-sized churches in the current economic climate, Hope United needed to stick to a strict budget,” said Paul Garner, CSI’s owner and chief designer. “Of course, it’s my job to bring the system in at or under budget, but I’m not willing to do that by sacrificing quality, performance, or reliability. Because ultimately, the work reflects on CSI, and no one makes allowances for the budgetary constraints we were working under. They either hear a good system, or they hear a bad system.”

Everything in Hope United’s sound reinforcement system is new. The stage has six wireless microphone systems, a drum shield, and a personal monitoring system for the drummer. A cutting edge digital console gives the operator the flexibility of a modern digital system with the intuitive feel of a classic analog console. CSI recessed the equipment rack into the wall adjacent to the mixer, and the back of the rack is accessible from a nearby closet. A hard drive recorder lets the church easily record all of the sermons for easy uploading to the church website.

An Ashly Protea 3.6SP processor provides all input and output conditioning for the new sound system. “I’ve had great success with the entire Ashly processor line,” said Garner. “The bang for the buck I get with the 3.6SP and 4.8SP can’t be beat. For a straightforward installation, they have everything I need, without heaps of stuff I don’t need. Importantly, the audio path and algorithms are clean and natural sounding.” In addition to providing crossovers, limiting, and overall EQ, Garner used the Ashly 3.6SP to signal align the house system with the stage monitors.

Three Ashly KLR-2000 amplifiers power the loudspeaker array. “The Ashly KLR-Series sounds excellent and has proven to be perfectly reliable,” said Garner. “We’ve put a lot of them in and had zero failures, zero callbacks, and no issues whatsoever. That means a lot in today’s market. It’s nice to deal with companies like Ashly that recognize that there’s still something to be said for quality while still working hard to keep costs in line.”