

Installation Profile



ASHLY AUDIO'S KLR AMPLIFIERS A HIT AT NYC'S NEWEST HOTSPOT – TAMMANY HALL

NEW YORK, NEW YORK – Like a self-assured CEO of a Fortune 500 company walking into the PTA meeting at their kid's school, Tammany Hall recently opened on Manhattan's Lower East Side and immediately asserted itself as a formidable player in the local music scene. Its owners have created a number of successful clubs in New York City and across the country, most notably Crash Mansion, also on the LES. Tammany Hall delivers a wide selection of excellent beers and mixed drinks across three floors: an upstairs balcony, a prohibition-style basement lounge, and a main room with a generous stage. The owners gutted and rebuilt the interior to distance Tammany Hall from the space's previous long-term resident, The Annex. Similarly, they hired Paul Bell of **PBell Sound** to completely redesign the new club's sound system. Bell relied on Ashly Audio's new high-power, low-cost KLR-Series amplifiers, as well as Ashly Audio's proven DSP technology, to make Tammany Hall worthy of its swagger.

Although the owners asked Bell to redesign the system, they also asked him to repurpose whatever equipment was still in good working order. Indeed, they even added some equipment from Blvd, a club they owned in Los Angeles. Bell relegated those items to the lower-priority functions. The shiny new equipment composes the main stage system and included four two-channel Ashly KLR amps to power the loudspeakers and subs. Ashly KLR-4000, Ashly KLR-3200 and Ashly KLR-2000's provide all the power amplification at Tammany Hall.

Ashly's new KLR-Series builds on the company's three decades of pioneering robust, high fidelity amplifier technology. Each unit is very efficient, lightweight, and tremendously accurate. A state-of-the-art Switch Mode power supply ensures the integrity of the amplified audio signal. "The Ashly KLR-Series amps deliver on their promise," said Bell. "They provide tons of clean power to the stage at Tammany Hall, and they can run all night without any hint of strain. I can't wait to do more jobs with them!"

A stalwart Ashly ne24.24M modular DSP provides input conditioning, signal routing, and loudspeaker conditioning for the stage system, including all monitor and distributed signals. Bell configured it for eight-in to accommodate the bus architecture of the house mixing console, and twelve-out to match the needed amplifier channels. "I use the Ashly ne24.24M in almost all of my designs," said Bell, who, parallel to the current claim for first KLR-Series amps in NYC, was the first to install a ne24.24M in NYC as well as NYC's first generation 24.24M. "I love that the input and output count is completely modular so that I can scale it to the needs of a particular installation without wasting money on unused channels. Of course, the programming is straightforward and the sound quality is top-notch."

In addition, an Ashly 4.24C four-by-eight DSP provides all of the processing for Tammany Hall's lower level, which serves DJ and live music.