



Welcome TO A1 Entertainment Services

Technical Innovations and Achievements

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1. [<Download PDF>](#) - March/April 1971, Volume 2, Number 2 Issue: Recording engineer/producer Magazine, relating recording science, to recording art, to recording equipment. Article: "Bi and Tri Amplification" by Albert Siniscal, p.27. This initial three page technical article was the first published information on how to practically accomplish bi- and tri- amplification for our industry.
2. [<Download PDF>](#) - March 14-16, 1972, Paper of the Convention 1972, Audio Engineering Society, Inc., Central Europe Section, Munich, Germany. Technical Paper: "High-Intensity, Modular Tri- & Quad-Amplification Loudspeaker Systems" by Albert Siniscal. This detailed ten page technical paper was the first time such information was presented in Europe, about self-powered, multi-amped loudspeaker systems. While giving this paper, a German engineer raised his hand and vehemently said to me and the whole audience, "This won't work! If it did the power company would be using it". I explained that the power company operates at one frequency, 50 or 60 Hz, while music operates over a broad range of frequencies from 20 to 20,000 Hz! That is why it works, and works well! I introduced these concepts to our professional audio industry, and over the next 35 years, they were slowly adopted, by the major manufacturers.
3. [<Download PDF>](#) - May 2-5, 1972, Preprint Paper Presented At The 42nd Convention, Audio Engineering Society, Los Angeles, California. Technical Paper: "High-Intensity, Modular Tri- & Quad-Amplification Loudspeaker Systems" by Albert Siniscal. This detailed ten page AES Preprint was the first time such information was presented in the United States of America, about self-powered, multi-amped loudspeaker systems. It was previously presented, as listed above, to the AES, Central Europe Section, Munich, Germany. At this time, very few people even knew what Bi-Amplification meant, and even fewer understood the concepts of Tri- and Quad-Amplification.
4. [<Download PDF>](#) - October 1978, Volume 9, Number 5 Issue: Recording engineer/producer Magazine, relating audio science, to audio art, to audio equipment, including Concert Sound Reinforcement. Article: "The Doobie Brothers Touring System" & "The Doobie Brothers Concert Sound – an in-depth look at their touring system" information by Albert Siniscal to writers Stan King and P. Robert Marich, starting p.56. This seven page technical article was the first published information on how to practically accomplish bi- and

tri- amplification with self-powered loudspeaker systems for the US Touring Industry. It featured classic photographs of the system in use in the Aladdin Theater for the Performing Arts, a large indoor 7000 seat Las Vegas venue. It also discussed "flying" the system in various concert arenas. Sometime after this article, a one or two US Professional Touring companies also started experimenting with these methods. Gradually, over the next 20 years, everyone slowly began adopting these technical innovations.

5. [<Download PDF Page 1>](#) [<Download PDF Page 2>](#) - August 1980, Volume 11, Number 4 Issue: Recording engineer/producer Magazine, relating audio science, to audio art, to audio equipment, including Concert Sound Reinforcement. Article: "Singin' in the Rain" ... "SINATRA for an audience of 140,000 at Rio's Maracana Stadium", information by Albert Siniscal to writer Pat Maloney, starting p.80. This eleven page technical article was the about the first concert ever performed in Rio de Janeiro's Maracana Soccer Stadium. This show was so well attended that it was listed in the 1981 Guinness Book of World Records by Norris McWhirter. It was listed as, One-Man Concert Attendance: The largest live audience ever attracted by a solo performer is an estimated 175,000 in the Maracana Stadium, Rio de Janeiro, Brazil to hear Frank Sinatra sing on January 26, 1980.

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