

vivint Smart Home

CASE STUDIES

Corporate Events



Unite Your Audience
The Martin Audio Experience





Martin Audio

At Martin Audio we believe that uniting audiences with exciting sound creates shared memories that sear into the consciousness delivering more successful tours, events and repeatedly packed venues.

We achieve this by an obsessive attention to detail on the professional sound system's acoustic performance, frequently challenging convention and involving a sophisticated mix of design, research, mathematical modelling and software engineering, to deliver dynamic, full-frequency sound right across the audience.

With over forty years of live sound and installation expertise to our name, Martin Audio offers a wide range of premium professional loudspeakers so customers can be assured of selecting the right system for their chosen application, whether it's a small scale installation or a festival for over 150,000 people.



Corporate Events – Unite Your Delegates

As much as pictures can paint a thousand words, the spoken word counts at every corporate event. There are few things more frustrating for any attendee than to struggle to hear what is going on.

Sometimes this is because the power handling or coverage pattern of a loudspeaker is ineffective in reaching the very back or the very corner. Maybe because the space itself isn't designed for good sound reproduction: so many venues, even so say purpose design conference facilities, suffer from reverberation and reflective surfaces that impact intelligibility for the audience.

Assuming that this is a company event and the organiser is intent on exciting their troops to achieve their next big corporate goal, poor sound quality can quickly distil the audience to a 'back of the classroom' syndrome where people find it easier to focus on their smartphone than what is occurring from the stage. A lot of time and money can be wasted, not just on the event, but its longer term effect without adequate sound production.

If this is a conference where people have paid to attend then the implications are more direct. A lack of audience engagement makes it very difficult for presenters, sometimes highly paid presenters, to be masters of the room and can quickly lead to the whole event feeling flat. If that occurs expect people to seek refunds and at the very least (and in some cases the very most) be negative on social media.

Like any event, the temptation to invest in fancy lighting and impressive production staging is always going to be there, but the old adage of 'all style and no substance' comes ringing true if sound reinforcement is inadequately specified and deployed.

With Martin Audio solutions you can be assured of a clarity and warmth of sound production that can reach and engage the very outer limits of an audience. Whether it's the very discreet yet powerful solution of DD6 all the way through to the awesome power and controllability of MLA, there is a Martin Audio solution that will truly unite your delegates.



MLA - When the Very Best is Required



“ THIS GROUNDBREAKING MLA TECHNOLOGY ELIMINATES THE ACOUSTICAL CHALLENGES FOR ANY EVENT AND DELIVERS EXTRAORDINARY SOUND QUALITY

Phoenix Convention Center

Imagine a corporate event for 11,000 people in a single layer exhibit hall with partial carpeting, cement flooring, and hard walls with the main attractions varying from talking heads to live entertainment, all of which create significant acoustical challenges. Thankfully, with Martin Audio MLA and the expertise of our MLA partner, OSA, such challenges can be made light work of.

In 2000, the largest real estate franchise company in North America turned to VEP Events, LLC, a full-service event production company, to produce their two annual shows. Fourteen years ago, the events had no more than 600 attendees with six powered speakers on sticks and two 7.5 x 10-foot screens. Today, these shows have grown into full production events with extraordinary set designs utilizing the latest video and multimedia technology, lighting, and a state of the art sound system to excite and engage an audience of 11,000-plus real estate professionals.

Each year, the company holds its training camp in the fall and its sales meeting for franchisees and recruitment in the winter, both of which bring approximately 11,000 attendees. An event of this magnitude takes considerable planning and coordination between VEP Events and the sub-contractors involved in the production, including video and multimedia displays, content, stage sets, and audio design and reinforcement. As these events have

grown, the prevalent challenge is the audio design and engineering due to the variety of presentations and world-class entertainment as well as the venue, which is why OSA International, Inc. was brought to the table three years ago.

“Other audio companies in the industry have a lot of catch up to do when comparing the audio technology and engineering OSA offers,” says Managing Director Henry Marshall of VEP Events. “OSA has the largest inventory of the Martin Audio MLA (Multi-Cellular Line Array) sound system in the U.S., and a top-notch team with the expertise to execute flawlessly. This groundbreaking MLA technology eliminates the acoustical challenges for any event and delivers extraordinary sound quality – so much so my client recognized the difference and was more than impressed during our last event.”

ANNUAL SALES MEETING

In February 2014, the client held their annual sales meeting at the Phoenix Convention Center. The vision within the main room was to create a dynamic and versatile environment within the 260,000 square foot, single layer, exhibit hall style room with aluminium walls and partial carpeting. During the five day event, the main room had to support talking heads, concerts, dinners and parties,

requiring multiple seating and configuration dynamics in order to hold the variety of events in a single space. The design created an audience area over 250-feet deep by 450-feet wide, without bleachers or risers, challenging the audio engineers to fill the room with impeccable sound quality for both the spoken word as well as entertainment performances by world-class artists, such as this year's artist Kenny Loggins. In previous years, the client brought in other top name performers, such as Doobie Brothers, Hall & Oates, Paul Thorne, Kelly Gray, and Tommy Emmanuel. Many of their own A1 engineers have a difficult time mixing a room requiring delays as these type of venues often require, and it's important to have the right system in place to make sure the entertainment sounds as it should.

EXCEEDING THE CLIENT'S EXPECTATIONS

With the goal of exceeding the client's expectations, the OSA team and A1 Harold Blumberg of Blumberg Sound Design brought in the highly advanced MLA sound system, had it up, and running in a single day. With the accuracy of the modeling software used in the MLA system in calculating and creating the DSP settings for each cluster, the team had few corrective actions to tune the system to peak performance.

"Having supplied audio solutions for this event in the past using standard line array systems, offered us a great opportunity to see how the Cellular Drive Technology in MLA functioned when we compared results year to year." says Vice President Jim Risgin of OSA International, Inc. "Of course the sonic results were amazing. This ground breaking technology in the hands of the mixers delivered outstanding performance and sonic quality, regardless of location in the sound field, and was noticed by everyone – attendees, presenters and performers."

The MLA sound system delivers superior and consistent sound to exact locations with precision and clarity in any venue, regardless of floor plan dimensions, height and

structure, unlike any other sound system available today. It gives the audience the same experience whether they are in the front row or seated in the back, ensuring the message is heard.

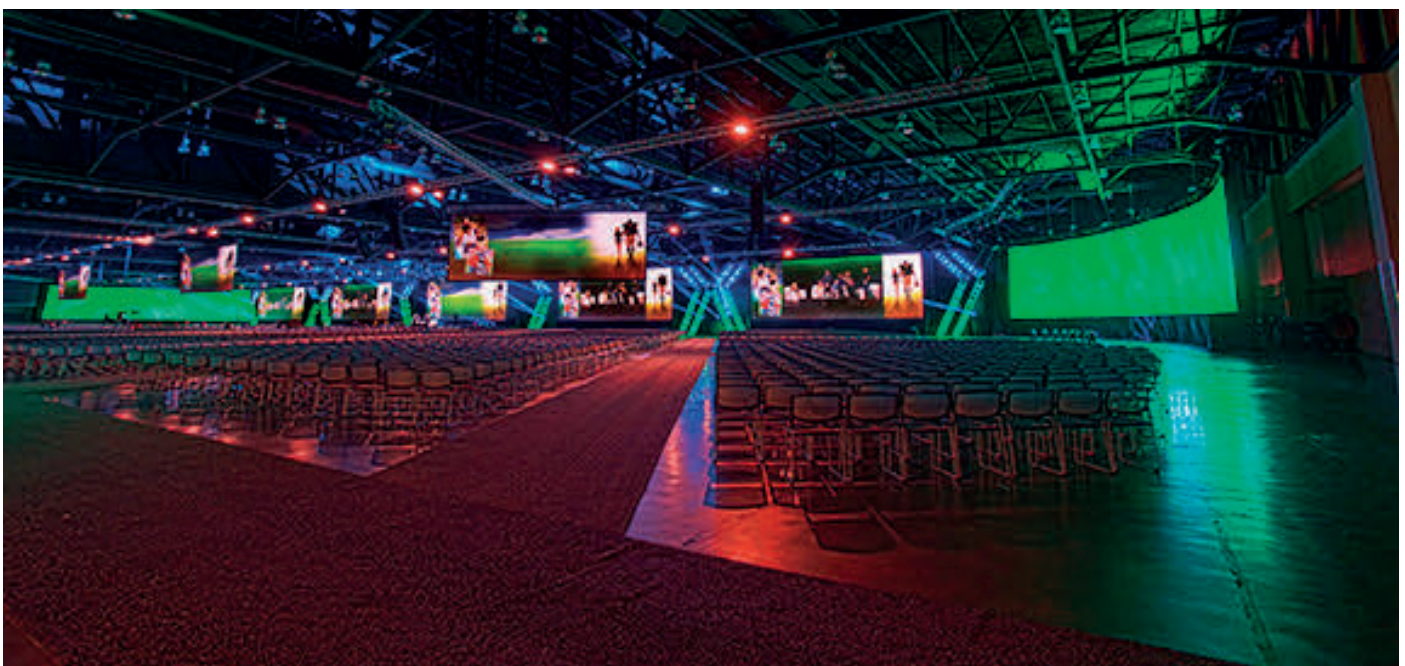
"Ultimately, being the audio engineer I am, to this day I am still amazed by the sound quality when I hear an MLA system deployed. It still puts a smile on my face every time."

Unlike other line arrays, the MLA system also reduces the number of speaker clusters required to cover the vast audience and accommodate the numerous seating configurations. Ultimately, saving the client time and money, as it requires less rigging, local labour, and significant time savings to install and balance this complex sound system because of its accurate prediction, sound control and fidelity.

In addition to the main room, there were four breakout rooms. OSA provided Martin Audio sound systems for the smaller breakout rooms with audiences ranging from 1,500 to over 3,500 per room. These rooms were used for additional meetings, awards banquets and training sessions. One of the breakout rooms required the MLA sound system to accommodate the aluminium acoustics and deliver quality sound.

"Bottom line is the MLA system overcomes the challenges audio engineers have faced for years," says Marshall. "Corporate audiences are more difficult to impress, yet they recognized the difference in the system and we received positive responses. The MLA precision and sound quality is truly unmatched, and I can't image going to back to another system after this experience."

It is no surprise with consistent and superior results as this OSA is seeing the demand quickly grow for the MLA system. More and more producers, technical directors, event planners, and audio engineers are hearing the difference and audience response to the system.



MLA – OSA Surpasses Expectations at Nu Skin Event



The premier anti-aging company Nu Skin has grown from its humble beginnings in Provo, UT in 1984. The company now distributes its products in 54 markets worldwide through a network of close to 1.2 million independent distributors. Every two years, the NYSE-listed company holds a four-day event with a dynamic mix of philanthropy, business sessions, recognition and entertainment.

For the past decade, Nu Skin has turned to Atlanta-based Executive Visions Inc. (EVI) and its large team of producers and creative thinkers to create an exciting and memorable event. For 2017, EVI President & CEO Michael Marto had something very special in mind. “Nu Skin is an especially rewarding company to work with,” says Marto, “as the culture of empowerment, opportunity and being a Force for Good influences everything they do. We wanted to weave an experience unlike any other that broke new ground for a customized corporate event and told the whole Nu Skin story.”

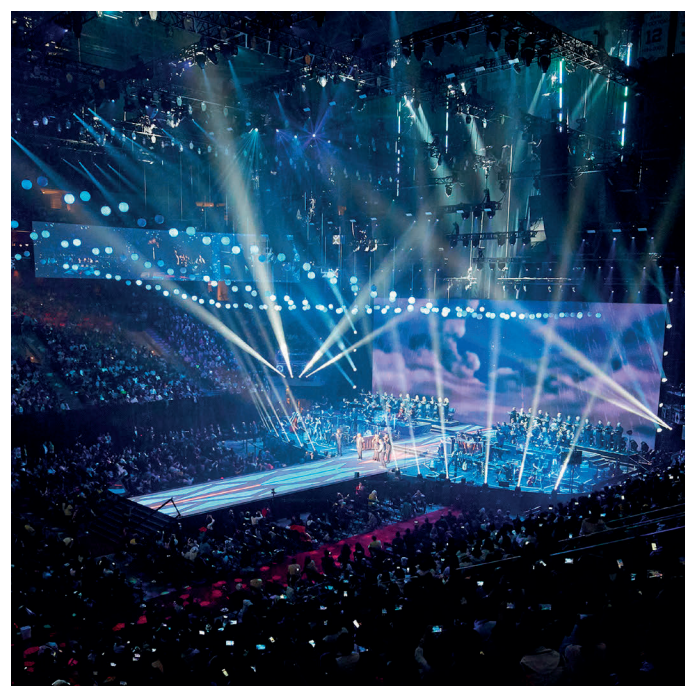
Of particular importance was addressing the difficult audience of Millennials. Marto expands, “We wanted to use a massive social program to attract young people to the company as part of a strategy for growth for Nu Skin. We didn’t have Maroon 5 and Hans Zimmer just because they are colossal global talents, but also because they speak especially clearly to a millennial audience through the international languages of music and movies.”

In keeping with their high standards, EVI contracted OSA International of Chicago, Nashville and Las Vegas to provide audio for the Nu Skin LIVE! event held at the Vivint Smart Home Arena in Salt Lake City, UT. In turn, OSA opted for a comprehensive Martin Audio MLA speaker system to provide smooth, even coverage and pristine sound quality throughout a challenging 270-degree listening environment.

According to OSA’s Audio Designer and Entertainment Engineer Carmen Educate, “the venue posed the usual

design challenges present in an arena including hard reflective surfaces and a large cavernous ceiling. We also needed to avoid blocking a complex lighting rig and a large automated LED video wall that sat behind the stage, which meant running the system with the speakers about 40 ft. above the deck, much higher than a typical concert setup. Additionally, we had to avoid spilling audio onto the stage which had a large thrust that extended into the audience.

“ TO GET THE PROXIMITY EFFECT AND PUNCH EVERYONE WAS LOOKING FOR IN THAT TYPE OF SETUP REALLY SET MLA APART AND ALLOWED US TO SURPASS THE AUDIO STANDARDS REQUIRED BY THE EVENT ON EVERY LEVEL



“The sound had to be perfect since we not only had high level executives speaking through the PA but we were also providing audio support for various entertainment sessions including talent show and awards shows, a special concert by Maroon 5 and a finale headlined by composer Hans Zimmer and his bands with members of the Mormon Tabernacle Choir and the Utah Symphony. The setup had to be designed to flow from one segment to the next: corporate speaking into high level performances and immersive experiences, and back into speaking.”

To accomplish this given all of the challenges, OSA designed and set up a system consisting of 15 MLA and one MLD per side as the main hangs; 11 MLA and one MLD a side for near outfills; 12 MLA Compact a side for far outfills; two hangs of seven MLA a side for delays, and a sub complement that included six flown MLX subs a side with three stacks of two MLX left and right in front of the stage and under the stage thrust.

“With a large seated audience of over 15,000 separated by the runway to the stage,” Carmen adds, “we had to make sure there was even coverage front to back and side to side without excessive reflections or slapback.”

“Martin Audio’s MLA system is outrageously efficient which made designing for that type of large-scale venue easier. It allowed us to get into a finer resolution of how we wanted to tune the PA based on how it reacts and how the computer says it will react, while helping us deal effectively with on-site anomalies like banners, screens and other surfaces that block audio and inhibit the sound.”

“The system performed beautifully,” Carmen concludes. “All of the engineers were ecstatic about how excellent MLA sounded in the higher configuration. To get the proximity effect and punch everyone was looking for in that type of setup really set MLA apart and allowed us to surpass the audio standards required by the event on every level.”



Photo credit: Suzanne Teresa for EVI



MLA Compact - Power and Versatility Combined



QuakeCon

Originally founded in 1984 by Steve and Tom Alford, Alford Media is a Dallas-Fort Worth, USA based company that specializes in staging high-end corporate events throughout the U.S. and around the world.

Asked about the company's criteria for choosing a new speaker system as part of an equipment upgrade, Manager of Audio Services John Caswell said, "We've been using another system for about 11 years and wanted to take it up several notches to offer our customers a high end solution that could stay on the cutting-edge of technology for years to come.

"We demoed many of the top lines before talking to some of our freelancers who'd used the Martin Audio MLA System and had a lot of good things to say about it. Tom Alford spoke with Mario Educate, CEO and founder of OSA, who strongly recommended that we listen to the system before making a final decision.

"That got us listening to MLA," John continues, "discussing the product and the technology in terms of a loudspeaker system that's still going to be ahead of the curve many years from now. When we looked where Martin Audio was headed with MLA, we felt it would be the longest-term solution and stay well ahead of other companies technologically. This explains why we made the decision."

Declaring that Alford Media is "glad to be part of the MLA family," Caswell affirms how impressed they were when his team first demoed MLA at a Walmart show at the Orlando Convention Center. "This is one of the biggest and most acoustically challenging convention centers in the country, which truly helped demonstrate MLA in its element. We were extremely impressed with the results on that show, and so was our client. The system covered the areas it was supposed to cover with a balance across the spectrum. The ability to control sound and quickly achieve optimization was what sold us on MLA."

In 2014, Alford initially opted for a system comprised of 32 MLA Compact, 32 MLA Mini, 18 DSX and 8 MSX subs. Taking delivery early, the audio team quickly had half of the system hanging in the MGM Grand for a corporate focus group event and the other half on a truck headed to San Antonio for a Pizza Hut show.

According to John, "Initial feedback from our audio team was that the system was covering exceptionally well and had more horsepower than we needed for these events. Overall, when you factor in the system's cutting-edge technology, product cycle longevity, superior performance and exceptional audio quality, the reasons for choosing Martin Audio MLA just go on and on."

In 2015, Alford Media Services deployed MLA Compact at QuakeCon, a four-day gaming get-together at the Hotel Anatole in Dallas, Texas.

QuakeCon, often described as the “Woodstock of Gaming,” features competitions for cash prizes, the latest games from organizer Bethesda Softworks (known for games such as Quake, Doom, Fallout and Wolfenstein, among others) and unique custom built PC’s with everything from aquariums to lighting effects and robot-sized/themed computers.

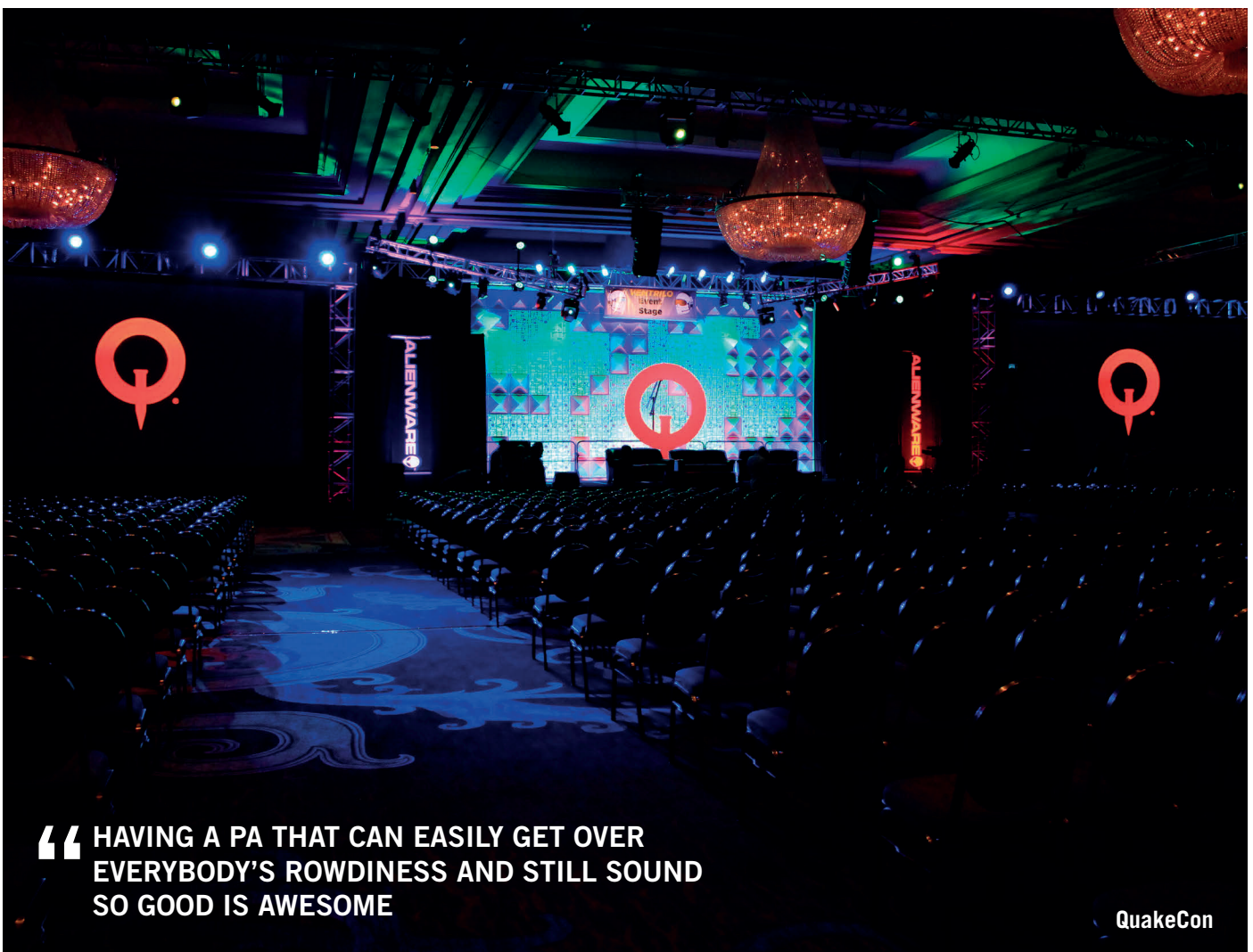
According to Steve Ellis, Alford FOH Systems Engineer, the audio system “is mainly used to reinforce presenters and game developers on stage using handheld and headset mics who discuss new games that are about to come out. They also show parts of the game onscreen,” Steve explains, “and we’ll crank it up for the soundtrack to get the audience even more involved in the gaming experience than they already are.”

“QuakeCon also does a movie event like Mystery Science Theater 3000 with comedians where they clown on the film and do a skit about it. The last night, there’s a tournament championship with a LAN party and the two leading contestants facing off on the main stage with play-by-play commentary from sportscaster types who comment on the action.”

To cover all of these events, Steve and his team rigged up a system for the hotel’s Chantilly Ballroom, which is 140 ft. wide by 200 ft. long, that consisted of 7 MLA Compact per side with 2 centre clusters of 1 MSX sub over 4 MLA Mini enclosures. 2 arrays of 4 Mini over 1 MSX were ground-stacked off stage and 8 DSX subwoofers were in an upstage array.

Asked about special challenges, Steve responds, “We knew we had to go out wide with the main arrays because of the chandeliers, but they hung down further than we thought. With MLA, we were able to drop the PA about three feet without actually having to re-rig anything. We just lowered the motors and made the changes we needed using the software. That way, we were able to cover the room, a throw of about 145 ft. from the mains to the back wall with a trim of 18 ft., without bringing the whole rig down and rehangng it.

“Overall, the MLA Compacts are actually pretty great because it’s a very loud event with a rowdy crowd,” Steve concludes. “Having a PA that can easily get over everybody’s rowdiness and still sound so good is awesome. I had it set where the Compacts were filling the whole room but there was no more than 4dB difference from the front to the very back of the room.”



“ HAVING A PA THAT CAN EASILY GET OVER EVERYBODY’S ROWDINESS AND STILL SOUND SO GOOD IS AWESOME

QuakeCon

MLA Compact – OSA Covers Adobe Summit



Adobe Summit

Las Vegas, NV—Produced by PIX Productions with audio supplied by OSA International Inc., Adobe recently held the Adobe Summit 2018, a successful meeting for 13,000 digital marketers and advertisers, at the Sands Expo and Convention Center.

The high-powered event featured guest speakers such as Sir Richard Branson, SNL’s Leslie Jones, and Houston Texans standout JJ Watt, while OSA ensured consistent coverage and exceptional audio quality with a multifaceted Martin Audio MLA system.

According to OSA Project Manager and Systems Engineer Jamie Ransford, “At 600 feet wide and 300 feet deep with video displays throughout the space, we were faced with the challenge of getting uniform coverage throughout the audience while keeping sound away from where we didn’t want it. MLA was huge in helping us to avoid specific areas like the back of the screens with Display software and Hard Avoid™. Besides the PA, we only had two days to put in the system.”

The system setup was comprised of 96 MLA Compact enclosures, a total of 17 hangs varying in size between five and seven boxes per hang, in a large distributed system throughout the venue. The large square stage was supplemented by two hangs of MLA Mini in the center and

12 MLX subs ground-stacked on either side of the stage behind the screens. Martin Audio CDD12’s were used as fill speakers wherever they were needed.

Jamie explains, “It was also a challenge to distribute signal because everything was so spread out, with potential cable runs of over 600 feet to reach the delay clusters. We opted to fly Merlin distribution and loudspeaker management systems throughout the hall in centralized locations so that no cable run to a speaker cluster exceeded 150 feet. Each rack also had a Focusrite Rednet D16R on a Dante network for AES distribution.”

“EVERY TIME MARTIN AUDIO COMES OUT WITH A NEW PRODUCT, I’M JUST BLOWN AWAY

Asked about reaction to the PA, Jamie confirms, “The system sounded great, with really even coverage from front to back and side to side, even within a very wide space.

“Everyone was very happy with the coverage, clarity and overall sound quality. Every time Martin Audio comes out with a new product, I’m just blown away. In fact, I’m looking forward to checking out the Wavefront Precision system for the first time at an upcoming corporate event we’re doing in Orlando.”

MLA Compact – Deployed to Cover High Energy Convention

Orlando, FL—Alford Media recently provided audio, video and lighting for a dynamic marketing event with 16,000 people in the round at the Orange County Convention Center.

Faced with the challenge of providing consistent coverage and superior audio quality despite the venue’s acoustic shortcomings, Alford designed an innovative audio solution consisting of Martin Audio MLA Compact and Mini hangs deployed in concentric circles around the stage.

As Alford’s FOH Engineer Jonathan Lieurance explains, ‘This was a high-energy multi level marketing show that featured presenters, bands and other entertainment both on stage and 60-foot catwalks and ramps out into the audience with people running around, driving cars up to the stage and doing all kinds of crazy stuff. There was a turntable center stage where the cars, which were giveaway prizes, rotated.

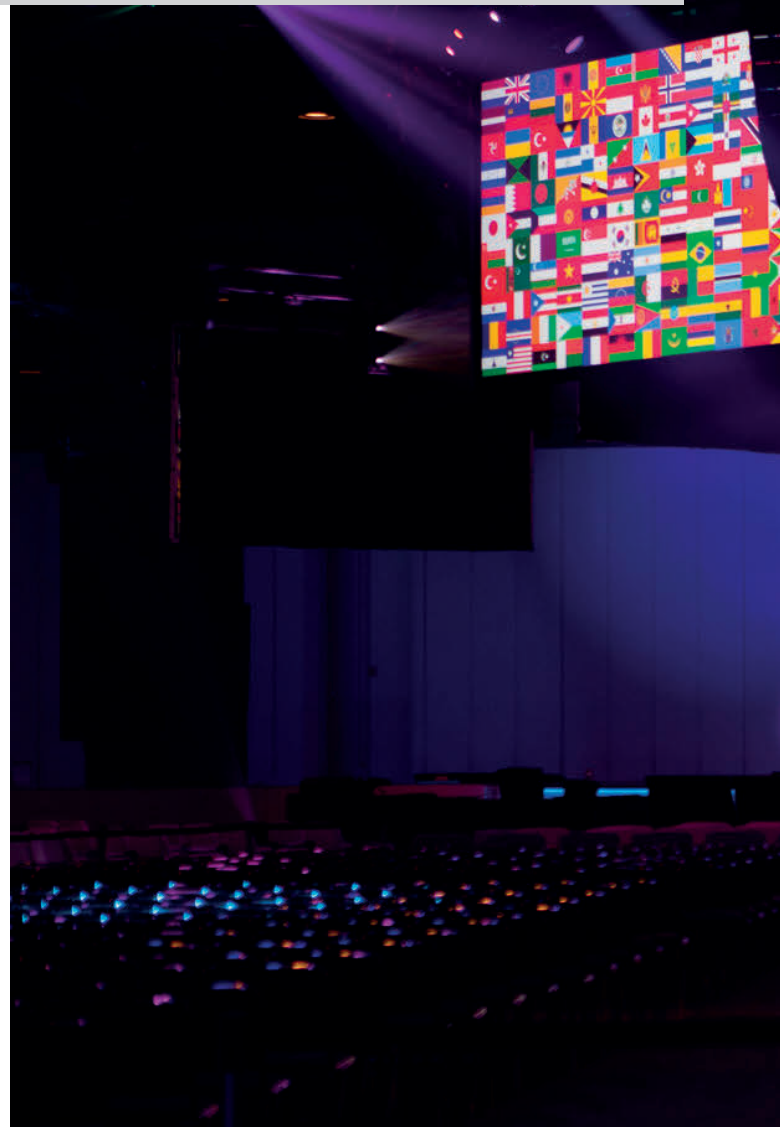
‘The ceiling heights in the Convention Center were lower than in a typical arena,’ Jonathan continues, ‘which necessitated an alternative to typically larger hangs. So we came up with 8 hangs of 9 MLA Compact boxes placed equidistantly around the stage. Beyond that, we rigged a delay line concentric ring with 16 hangs of 8 MLA Mini boxes on a very long circle truss to reach the outer areas of the room and fill holes created by the venue’s concrete pillars and the event’s display screens.

‘It was about 140 feet from the Mains to the delay rings, and the MLA Mini were firing another 110 feet beyond that for a total of 250 feet to the walls. We also implemented a combination of 32 Martin Audio DSX and MLX subs that were evenly spaced around the stage in two rings to provide even low-end coverage and solid punch in every seat without overwhelming the people on stage.

‘We had just taken ownership of eight Martin Audio CDD-LIVE 12 boxes that were used for stage fill along with 12 DD6 for front fill. I’d never heard the CDD-LIVE 12 Live boxes before and they worked out great for covering the 60-foot diameter stage in terms of clarity, definition and smoothness.’

According to Jonathan, Alford designed the system by using what was available in terms of hang points and putting data into Martin Audio’s Display® software ‘to see what we could do in terms of rigging the best solution. It actually worked out really well, providing very even coverage throughout the space with minimal slapback off the concrete walls. The coverage was totally even throughout the seating area from front to back and side-to-side with smooth, consistent low-end as well.’

Asked about the response to MLA, Jonathan concludes, ‘The client was thrilled even though the event was held during Hurricane Matthew and we had no rehearsal day for the show. They had DJs, vocal groups, drums and DJs, and we were able to push out some very good levels and dynamics with the system.



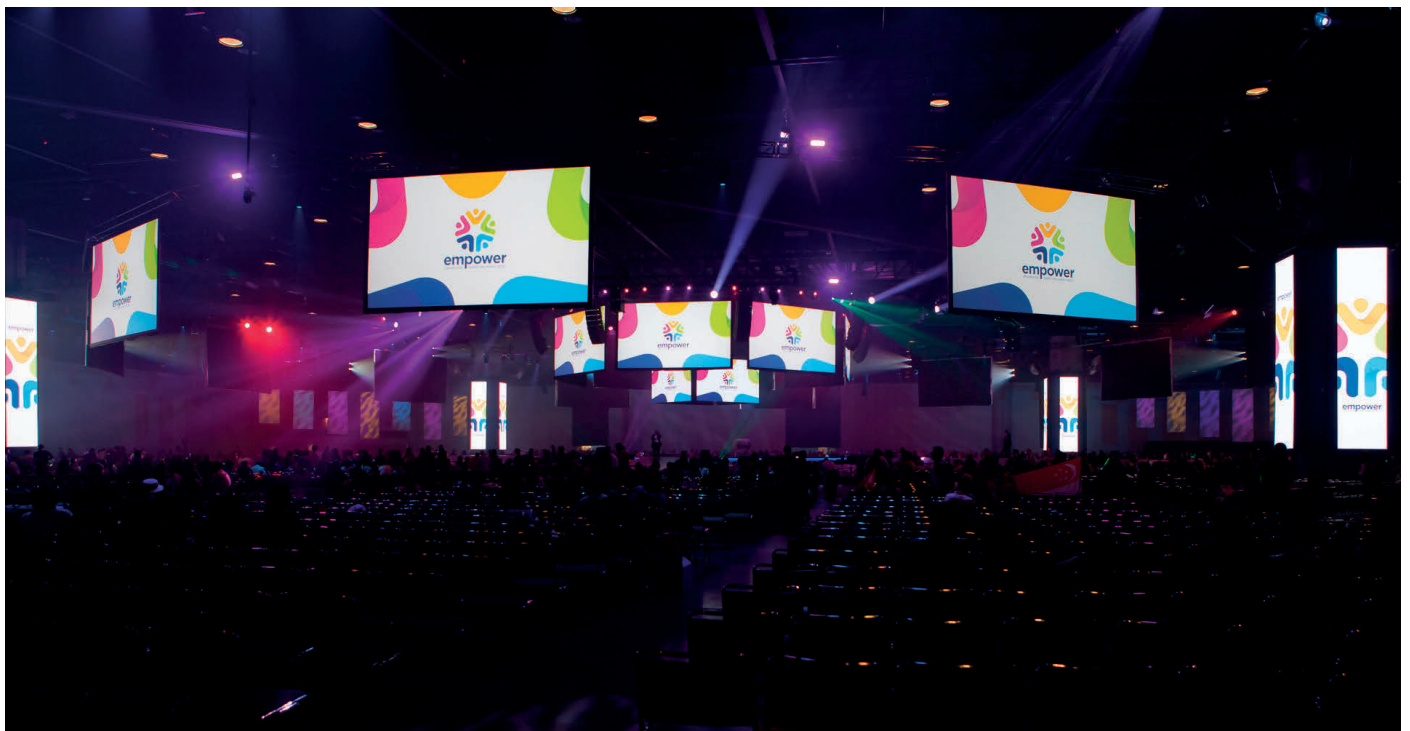
“**MLA’S CONTROL CAPABILITY REALLY HELPED IN MAKING THE SHOW SOUND LIKE IT WAS IN AN INTIMATE PERFORMANCE SPACE**”

‘MLA’s control capability really helped in making the show sound like it was in an intimate performance space, not a big hall. It allowed us to maximize the audio where it needed to be and minimize the splash and echo from what was essentially a concrete bunker.

‘Finally, the audio sounded fantastic and the coverage achieved matched the expectations of the design. We continue to be very pleased with our choice to invest in Martin Audio products and hope to continue expanding our inventory.



Orange County Convention Center



MLA Mini – Mini, but Mighty



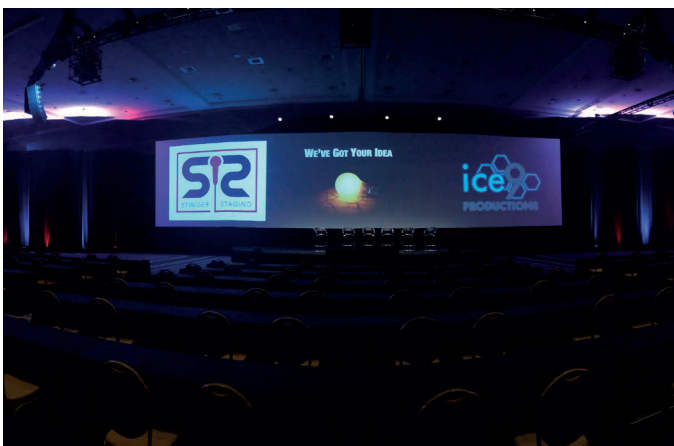
Gaylord National Resort and Convention Center

Based in Wakefield, MA, USA, Stinger Staging is a versatile full service AV production, installation, management and communications company that purchased a Martin Audio MLA Mini loudspeaker system to enhance its capabilities for a wide range of events.

“In terms of shows, we do about 50% music and 50% corporate,” says company principal Chaz Loews. “In fact, we’re setting up the MLA Mini system right now for a concert by the Dropkick Murphy’s at their departure gate in Logan Airport’s terminal E before they leave on a tour of Ireland.

“Last week we had the MLA system at the Gaylord National Resort and Convention Center in Maryland for a big corporate event, so we’ve had the Minis out a lot lately.”

The system includes 16 Mini enclosures and four MSX subs and was a logical choice for Chaz, a longtime Martin



Audio user. “We’ve had very good results with the W8LC rig for over a decade and we’re big fans of the Martin Audio brand,” he points out.

“So when they came out with the MLA Mini system it was definitely something on our radar that we wanted to take a look at and invest in. We listened to a bunch of other similar sized PAs in a shootout situation and determined that MLA had the control and versatility we wanted and, most importantly, the sound of a big PA. My biggest pet peeve is to have a tiny PA that sounds like a tiny PA.

“The MLA Mini threw a lot further than other similarly sized PAs, which is great for our clients because we don’t have to fly as many points, or bring in a bigger system. Plus there are no sightline issues and we get the impact of a big PA with less equipment. MLA Mini works equally well for speech and music because we do high tech seminars and meetings for MIT and MediaLab in Kresge Auditorium that are more speech-oriented along with jazz concerts and operas, and the clarity and coverage for both is excellent.”

Chaz also appreciates the control that MLA offers, “in terms of directing sound exactly where you want it and avoiding where you don’t want it. The control software with DSP built into the MSX is very helpful when we’re designing the PA in difficult buildings, especially in an airport where it’s a bunch of walls and glass that are all reflective. We can design the PA so we don’t have those standard issues in a room.”

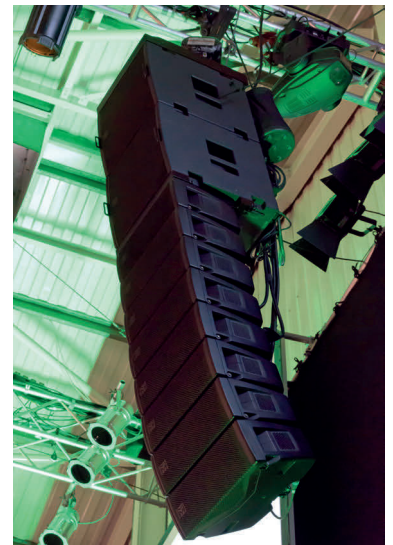
Asked about reaction to MLA Mini, Chaz responds, “Clients love the system’s profile, that’s a big thing nowadays. For that show at Gaylord’s, we had an 18 x 80 foot screen,



which didn't give us a lot of space to put in a PA and the Mini's small profile was very beneficial. We could kind of tuck them away and hide them, and it still sounded like a big PA in the room.

"A lot of different engineers mix through it, guest engineers as well as our staff engineers and everyone responds really well to it. The last show a guest engineer was blown away by the gain before feedback you get out of the PA and the general sound of it, nice and flat right from the get-go.

"We're very happy with MLA Mini," Chaz concludes. "It works well for us and as new technology, it really give us a competitive advantage. MLA represents a whole new way of designing and using a PA that puts Martin Audio in a good place for the future."



Gran Casino

Mla Mini – Triumphs At Inaugural BCX Disrupt Summit



Tasked with providing technical services for the inaugural BCX Disrupt Summit in South Africa, production company Lucidity fielded a Martin Audio MLA Mini rig, and used all their expertise in taming a difficult, ‘active’ venue, with high reverberation time.

Lucidity acquired its first MLA cabinets back in November 2014 from Audiosure, Martin Audio’s South African distributors. They then followed this up with a further purchase in mid-2015. For the Summit, they were able to equip the Kyalami Conference Centre, where it was held, with their full MLA Mini inventory of 24 MLA Mini and six MSX subs.

The system was specified by Lucidity owner, Paul Newman, deeming it to be the most suitable PA for this venue. Was he convinced that the smaller footprint of Martin Audio’s award-winning series would be man enough to cover 2,000 delegates, the response was unequivocal. “Yes, absolutely,” was the reply. “We didn’t have any heavy musical content — the playback was predominantly speech, with speaker intros and videos.”

The convention itself was designed to urge delegates to change their way of thinking in the modern age, and the concept was put together by Dean Carlson, founder and CEO of events company, Brainfarm. Among the guest speakers were Black Eyes Peas’ Will.i.am and journalist, Malcolm Gladwell. Keynote speakers also included Jane

McGonigal, Game designer, Futurist, New York Times Bestselling Author; Nick Goldman - Research Group Leader at the European Bioinformatics Institute; Lars Silberbauer - Senior Global Director of Social Media & Video, LEGO, and Charlie Ayers, described as “The chef who fed Google”.

Paul Newman’s PA design was based around two main hangs, left and right of stage, comprising eight mid-tops and two subs. Two further hangs of four MLA Mini and a single sub provided side fill coverage.

Pierre Slabbert, Lucidity’s chief systems technician, designed and programmed the system, as well as doubling as FOH engineer.

“**MOST OF THE OTHER PEOPLE IN THE ROOM WERE THINKING I HAD SOME DARK POWER OVER REVERBERANT WAVES AND THE BIG BRASS WERE SAYING THAT THE ROOM SOUNDED PRETTY GOOD**”

He stated, “Knowing we were going into a tough reverberant venue the plan was to try and not ‘excite the room’ unnecessarily where the audience isn’t and keep the levels down when and where possible. Given that the PA

was to be flown as high as possible, out of the sight lines of the screens, this meant that we wouldn't be able to 'come in close' to the audience. But this did mean that we could achieve a good physical angle relative to the audience area and away from the back wall.

"My usual method is to run a first quick pass through the Display 2 software to calculate the angles and set 'Non Audience' and 'Hard Avoid' areas as normal and only go back into the software once we have it all up and passing audio, when I can listen for any problem areas.

"In this case I was pleasantly surprised that, although the room had an RT60 time of about a week (!) the PA behaved very evenly across most of the audience area."

With that, he decided to adjust the coverage stop position to hit the back wall less, and increase the 'Priority Slider' of the 'Non Audience area' by a few percent and upload that to the boxes, then pass noise through again. "At this point most of the other people in the room were thinking I had some dark power over reverberant waves and the big brass were saying that the room sounded pretty good — so that's a win for us and I'll take that every time.

"By putting the PA hangs on separate matrix busses I was then able to walk-in a few milliseconds of delay to the outside hangs and make a few EQ adjustments— firstly to account for the things going on in the room and then to account for the differences in the PA hangs due to the inside hangs being bigger than the outside hangs, this also helped in that I could reduce the level or even shut off the outside PA hangs depending on the audience size from one session to the next. This, combined with the MLA Mini's ability to focus and optimise the PA for the specified audience area, helped tremendously in not sending unnecessary energy to where the audience wasn't."

Paul Newman agreed that the PA system had coped admirably with the concrete and steel shell building. "It poses a challenge getting the audio to cut through without the low end reverberation interfering, but we managed to do this exceptionally well ... so much so that we have received a call from another events company, which manages a similar size event in this venue, to provide the audio solution for their event later this year."



Ideal for Smaller Events

Of course, not every corporate event demands the latest technology and full on performance of the MLA Series, but that doesn't mean that the goals and expectations of smaller events are any less. The quality and coverage of sound is still a critical aspect and desire to communicate key messages to every member of the audience is paramount.

This is where CDD-LIVE! and BlacklineX Series come into their own.

CDD-LIVE!

Comprising three full-range models and two subwoofers, CDD-LIVE! is a perfect fit for corporate events both as a standalone solution as well as integrating with MLA series.

Combining the 'point-source' benefits of coaxial designs with the consistent coverage of Differential Dispersion technology, CDD-LIVE! full-range systems project sound evenly front-to-back while exhibiting wide horizontal coverage close to the speaker — delivering ultimate fidelity and impact to all corners of the audience.

Onboard Class D amplification, DSP and Dante™ Digital Audio networking assure simplicity of stage set-up and

efficient installation, while tour-grade enclosures and comprehensive mounting options — including pole mount, wall brackets, yokes and rigging inserts — provide maximum flexibility in deployment.

With sonic consistency across the range, a rectangular coverage footprint and a multitude of deployment options, CDD-LIVE! is truly versatile — the professional self-powered solution that means business.

SoCal Rentals recently became the first US customer to purchase Martin Audio's new CDD-LIVE speakers. According to Audio Department Manager Matt Forgey, "SoCal Rentals has been in business for seven years and we're the one stop shop for Broadcast and Corporate AV, specifically cameras, LED and full audio and communications systems. Our bread and butter is the Broadcast TV production and live events such as award show, but we've been doing more and trade shows for the AV market.

"We'd been in the market for a high quality, smaller format 8" speaker that produced high SPL and a very clear sound, which led to the purchase of 28 Martin Audio CDD-LIVE 8 speakers after a demo of the line. Our AV trade show clients need a speaker that's easy to hang and rig with a



low profile that doesn't get in the way of lighting and LED displays."

Asked about the CDD-LIVE's performance capabilities, Matt explains, "We were blown away by the CDD-LIVE 8 in terms of the sound quality, ease of use and the added flexibility provided by the Dante networking, especially at the price point. Other speakers of similar format, features and quality that we were comparing it to were three times the price; that value in the CDD-LIVE line just doesn't exist anywhere else in the market right now, and was the defining factor for us in making this purchase.

"The CDD-LIVE's wider dispersion is particularly effective in trade show applications where the main concern is coverage for large display booths. So a wider coverage pattern allows our client to hang less boxes, saving money and install time, which is always a plus.

"We've already deployed the speakers to trade shows in Las Vegas," Matt concludes. And now that some of our major clients here in LA have found out we have them, we've been getting multiple calls for a dozen or so at a time. There are still a lot of people who haven't heard them yet and in the rental market it's hard to get people to try something new, but they know and trust the Martin Audio brand so they're willing to give them a shot.

"By now, everybody who's heard CDD-LIVE have given us great feedback on the speakers, they love the sound, wide coverage, low profile and price point."



Dorchester Hotel

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Martin Audio Ltd
Century Point, Halifax Road, High Wycombe
Buckinghamshire HP12 3SL, England

Telephone: +44 (0) 1494 535 312
Facsimile: +44 (0) 1494 438 669
Email: info@martin-audio.com

www.martin-audio.com