

THE SOURCE

Issue Twelve | September 2005

Military Tattoo's Marching Power

In this Issue:

Ministry Reshuffle

WW2 Commemorations

Ligabue Extravaganza

Live8, Kylie, WOMAD



The Martin Experience

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RIGHT AT THE CUTTING EDGE

In 1996 I decided to bring down the curtain on my long career in publishing: I vowed I would never again be the midwife to the arrival of another A4 page of newsprint into the world. Then Martin Audio entered the new millennium by deciding to produce a periodical newsletter to keep distributors, dealers and customers round the world informed of their activities. As a result a 16-page title — little more than a pamphlet — appeared at the 2000 Musikmesse in Frankfurt. But of course any living organism has a habit of evolving ... and 12 editions down the line we are now producing a 36-page-and-rising book.

This latest edition of *The Edge* contains a record number of pages — as befits the extraordinary scope of work that the company has circumnavigated in the past six months: the Kylie Minogue World Tour, The Eurovision Song Contest, the Ministry of Sound Refit, the 60th Commemorations of the end of World War II, the Edinburgh Military Tattoo ... and probably the largest production event ever staged in Italy (the four-stage Ligabue extravaganza at Campovolo in Reggio Emilia). Distributors have similar stories to tell through most of the territories in which we are represented — and fortunately they have been telling us.

Thanks are due to everyone who has contributed to this bumper edition — especially our friends in the press: Mike Clark; Tim Goodyer and Richard Lawn at *Pro Audio Asia*; Synco's PR guru, Mike Lethby for the words on WOMADRID and Live8 at the Eden Project (and to *Total Production's* Mark Cunningham for giving us permission to run the latter); and finally Martin Audio's own in-house snappers and correspondents (notably Martin Kelly, Jim Cousins, Peter Owen and Brad Watson). There is plenty for us to celebrate at this year's PLASA Show, and we hope you will take the opportunity to share in this success with us.

Jerry Gilbert

Where to see us

- Sept 11 - 14:** *Plasa 2005, London, UK*
- Oct 07 - 10:** *AES, New York, N. America*
- Nov 11 - 13:** *LDI, Orlando, N. America*
- Feb 01 - 03:** *ISE 06, Brussels, Belgium*
- Feb 12 - 15:** *SIEL, Paris, France*
- Feb 13 - 15:** *Entech, Sydney, Australia*
- Feb 20 - 23:** *Pala, Kuala Lumpur, Malaysia*
- Mar 11 - 14:** *SIB, Rimini, Italy*
- Mar 16 - 18:** *NSCA, Orlando, N. America*
- Mar 29 - Apr 1:** *Musikmesse, Frankfurt, Germany*

Cover: *The Edinburgh Military Tattoo*
Pic: *Rob Wilson Photographs*



Launching at Plasa 2005 will be the **W8LMD** and **WMX**, two exceedingly versatile cabinets designed to further augment the already highly successful range of Martin Audio Line Array products. Also making their debut will be a new series of high performance ceiling speakers.

Wider Waves

The Martin Audio W8LMD is a mini, wide-dispersion vertically arrayable enclosure. Designed to be used individually and in small quantities for short to medium throw (<30m) applications or as a downfill element for the W8LM. With its 20° vertical dispersion fewer cabinets cover the same area as a conventional line array element, yet still benefit from the smooth, predictable coverage of a vertically coupled system.

Using one or two W8LMD cabinets at the bottom of a W8LM array benefits the whole system. The W8LM array becomes less curved and throws further and the W8LMD's 120° dispersion is now covering 'front row central' and the extreme front left and right.

The W8LMD is also effective in arrays of 1 to 4 cabinets when used over short to medium (<30m) distances and coverage areas that require a large vertical angle.

The W8LMD is a full-bandwidth system (-3dB @ 60Hz) and may be used without subwoofers in many applications. Where additional low frequency extension is required, it is ideally complimented by the WMX subwoofer from which the W8LMD can be flown, pole mounted or ground stacked.

The Martin Audio WMX is a compact, 1 x 18" high performance flown/groundstack sub-woofer featuring our trademark Hybrid™ loading. Primarily intended for use with the W8LM, it shares the same cabinet width and is directly compatible with the W8LM and its flying hardware.



Ceiling... the deal!

A welcome addition to the Martin Audio Architectural portfolio will be a completely new series of high performance ceiling speakers. The range consists of the C4.8T 25W 4" (100mm), C6.8T 75W 6.5" (165mm), C8.1T 150W 8" (200mm), C10.1 200W 10" (250mm) and the CS10 200W 10" (250mm) ceiling sub-woofer.

The C4.8T, C6.8T and C8.1T models feature a 2-way design using soft dome tweeters to achieve the widest dispersion and excellent off-axis performance. The exceptionally wide dispersion of the C4.8T and C6.8T make them particularly suitable for low ceiling areas.

The C4.8T, C6.8T and C8.1T units are set to 16 ohms as standard but contain proprietary line transformers that have excellent low frequency characteristics, and so can be easily switched to 70/100V working. The C10.1 is supplied as a 16 ohm unit with a 70/100V transformer available as an optional extra. The CS10 sub-woofer is supplied in 8 ohms.



Reflections on World War II

Two of the biggest World War II commemorative events in London this year — respectively celebrating the 60th anniversary of the Victory in Europe and the subsequent conclusion of the war — both broadcast the entertainment to crowds around Trafalgar Square and Horseguards Parade via Martin Audio W8LC Compact line array systems.

In the first of these major Heritage festivals, in which the entertainment turned back the clock to the 1940's, System Sound were contracted to production company, Mantaplan, while for the larger *Festival of Commemoration* in July, Wigwam Hire, working through Unusual Services, supplied their own Martin Audio W8LC system to a design by John Del' Nero.

July 10 saw the culmination of a week-long festival of events, when the Queen was joined by the prime minister and 12,000 others at Horseguards Parade for the *World War II 60th*



The stage at Horseguards Parade

Anniversary Festival of Commemoration and address to the nation.

With a speech by Her Majesty, the event was hosted by Simon Callow and featured readings, humour and music from World War II. The cast included a choir of

184, a 157-piece orchestra and a host of celebrities including TV host Bruce Forsyth, singer Petula Clark and actors Simon Callow, Jane Horrocks, Robert Hardy and Clare Sweeney. There was also a special appearance by Dame Vera Lynn, while in a symbolic gesture, veterans' groups handed over their standards to the younger generation.

Working for Unusual Services to a sound system design by Imagination's John Del' Nero, Wigwam Hire provided four Martin Audio line array hangs (two for Main and two for Outer coverage) each comprising 12 x W8LC's, with four W8LM (Minis) taking care of the nearfield. All W8LC/W8LM columns were controlled using a combination of Martin

Audio DXI and XTA DP226 controllers.

Wigwam project manager Chris Hill was on hand throughout, supervising the set-up, and was delighted with the sound clarity and coverage across the make-shift arena.

The main sound mix was handled on a pair of 96-channel Digico D5's by Paul Stantering, with Kevin Pruce sub-mixing the orchestra and sending stereo mixes to the main desk where vocals and effects were processed and VT's and OB's flown in. Live feeds were taken from The Mall and also Buckingham Palace, with the FX hot-keyed at FOH using 360 Systems' Instant Replay and Short Cut machines. Stage sound was handled by Mark Ballard.

Said Stantering, "I have used the Martin Audio line array a couple of times in the past



The VE stage at Trafalgar Square



and it's a really nice system. For this kind of full-range work it's very smooth and warm, and lends itself to the strings and brass of the tri-Service orchestra."

Providing loudspeaker system technical support was Martin Audio's Jim Cousins, who optimised the hangs using the company's ViewPoint™ software, and checked the overall vertical and horizontal coverage using Martin Audio's DISPLAY™ predictive software. "I wanted to get clean, powerful, broadband coverage without having to resort to delays. DISPLAY™ confirmed that all would be well – even in the very dry conditions that prevailed on the day.

"Our other concern was the buildings on the side; had we not tilted the system down we would have risked slap-back." To compensate, they set the system so that it narrowly skimmed the seats, using the mix position as the highest point the sound would project to.

As a result the entire 180° audience seating area was evenly covered by the four hangs.

Other Wigwam crew involved in the production included system technicians Simon Hall, Sid Rogerson and Gary Kenyon, monitor tech Vince Sharpe, Tracy Campbell on radio with PJ



and Tom Asby (comms) and Freddo (RF engineer). Aside from Jim Cousins, further technical support was provided by Roger Wood (Digico) and Stu Cheney of Plus 4 Audio (RF system).

Two months earlier, a near-capacity 15,000 crowd had thronged Trafalgar Square for *A Party To Remember Live* — a two-hour concert celebrating the 60th anniversary of VE Day.

Presented by Eamonn Holmes and Natasha Kaplinsky, the event saw appearances by Will Young, Katie Melua, Katherine Jenkins, Sir Cliff Richard, Dame Vera Lynn and more. With a strong presence by the Royal British Legion, and the event televised live on BBC One, memories of victory in Europe 60 years ago were strongly rekindled.

With Martin Vanstone as site manager, System Sound director and event sound designer, Simon Biddulph, said that the Martin line array system was always in his mind when the classical event specialists — no strangers to working at Trafalgar Square — were awarded the contract by Mantaplan.

However, the originally projected sound-field — designed to carry the concert down the Mall — was reduced to a barrier point between the Mall and Trafalgar Square, set at a distance of 110 metres from the stage.

"Fortunately this was set at low level, so there was no bounce-back," reports Simon. "There was no scope for delays and I was initially concerned about fielding a straight Left/Right PA. But we rigged ten W8L's per side, with a pair of W8LC's at the bottom of the hangs for downfills — and the sound carried without difficulty."

The PA was set up using the BSS Soundweb, which resided in a mixing position, oddly set at 5m in the air. "I controlled everything through Soundweb, which gave me easy remote access, and modified the rig, putting

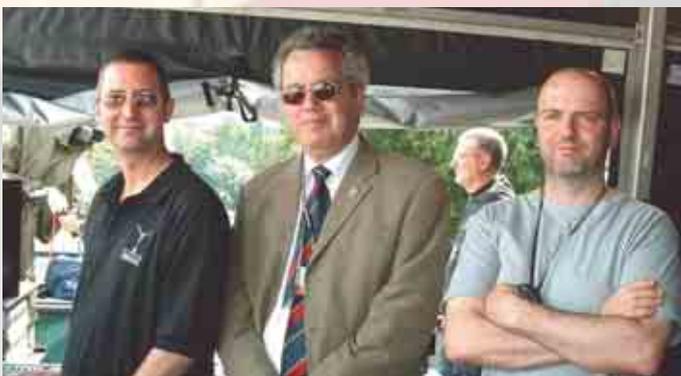
a computer under the seating block," says Simon. "The sound had to be carefully directed to keep it away from as many buildings as possible."

Summarising the production, Simon Biddulph said, "Because of the wide sweep of the BBC's Jimmy Jib (camera crane system) the rig had to be trimmed higher than we had hoped — but thanks to the downfills it worked tremendously well.

"Also, because there was a big band playing throughout I wanted to avoid lots of subs — and the Martin system really showed its capability as a full range system.

"Finally, the system went up and down in seconds — Shirley's put us some great rigging points in, which made it simple."

Simon praised his system technician, Chris Coxhead, backstage co-ordinator Pete McGlynn and the support given by Martin Audio's senior project engineer, Jim Cousins — while the experienced FOH engineer Richard Sharratt ensured a consistent mix throughout, despite some turbulent winds, and Chris Vass looked after monitors.



Left to right: Paul Stannering, John Del' Nero, Kevin Pruce



Nelson's Glory



The day after the re-enactment the war theme continued with the International Drumhead Ceremony, which took place at a purpose-built arena (the IDC Arena) close to the War Memorial. Attended by HRH The Duke of York and HRH Princess Michael of Kent, this was open to war veterans and invited audience, with a strong emphasis on youth participation.

Featuring a wide range of entertainment — from the Royal Marines Marching Band to speeches by war correspondents such as Kate Adie and Brian Hanrahan — once again Capital Sound Hire

Thousands of spectators braved wet weather to watch a Battle of Trafalgar re-enactment off Portsmouth — the climax of the bicentennial celebrations.

Fusillades of gunfire, blasts from cannons and fireworks helped mark the 1805 victory over France and Spain.

The sound effects — including narration by actor Robert Hardy — were triggered from a special soundtrack compiled by Smudge Productions. This was mixed live in ProTools and distributed along 650 metres of promenade by Capital Sound Hire's Martin Audio W8C system.

Cap Sound, working for production company MICE International, set up their control position at the nearby Southsea Rowing Club, where they were anchored over a ten-day site period at the coastal resort.

After the Queen had conducted a massive international fleet review the battle re-enactment commenced, with reported crowds of up to 250,000 thronging the seafront.

Occupying 13 positions along the length of the esplanade (between Clarence Pier and the Sea Life Centre), were stacks of two WSX, three W8C and two W2's (the latter handling the nearfield)

mounted on Steeldeck. Beyond this, a local company had provided an auxiliary 100V line system so that the distributed sound could be extended over a 1km distance.

The sound was not only fed to the 13 clusters by radio link but also to three video screens, positioned out on Southsea Common. The two groundstacked displays were each flanked by stacks of three W8C's while the flown screen saw eight W8LC Compact Line Arrays (per side) up in the air, reinforced by ground-stacked WLX subwoofers. The screens were used both for the Fleet review and at night for the re-enactment.

In addition, a purpose stage was constructed on Southsea Common, with a further eight W8LC and four WLX enclosures per side, which hosted a variety of entertainment from Japanese traditional groups to school choirs, all mixed by Giles Woodhead.

provided the sound reinforcement in the shape of four W8LC's hoisted on Summit masts.

Martin Connolly said the event had been an unqualified success and praised his crew. Overall production manager for the Festival was Kevin Field, while George Glossop took charge of the IDC Arena, Sean Busby-Little and Kevin Hopgood oversaw the Trafalgar Re-enactment sound mix.





Bigger Liga

Record-Breaking Airport Show

Luciano Ligabue is not one who believes in doing things by half measures. In recent years, the raunchy rocker has staged a concert at Verona's Arena, where he avoided installing PA towers by having the sound system flown up and over from two huge truck cranes parked outside the arena. Another mega event was a pair of concerts at Milan's San Siro soccer stadium with a stage set occupying the entire length of the pitch.

This year, he decided to go one better, and as *The Edge* went to press 'Liga' was set to perform on four stages (designed by Igor Ronchese), at Campovolo Airport in Reggio Emilia to an audience in excess of 160,000.

Designed by Claudio Trotta, event production was by Barley Arts and Friends & Partners in conjunction with Riserva Rossa, the artist's management; executive producer was Trotta's sister Cristina.

Audio contractor for the huge event was Renato Fumasoli, and the Martin Audio Wavefront line array system installed at the venue ranked second only in size to that used for the World Youth Rally with Pope John Paul II in Rome: as in Rome, the line array systems have been designed by Martin Audio's Senior Project Designer Jim Cousins using Martin's DISPLAY™ prediction software.

In addition to the 48 x W8L system Fumasoli already had in house, he dry hired the remaining systems from

Capital Sound Hire and FX Music (UK), D-Rent (Belgium), Ampco Pro Rent (Netherlands) and Sirius (Germany).

The majority of the show was set for the 270ft wide 78ft high main stage (with the singer and his current band), connected by a pair of 100-yard catwalks with the Theatre and Solo stages (both 45ft x 30ft), where Ligabue was scheduled to perform with special guests and alone with acoustic guitar respectively. At the opposite end of the concert site, behind the mix platform, the Vintage stage would host the artist's show with his original group plus support bands.

The system for the Main stage consisted of two hangs on either side of the stage, each with 16 x W8L 3-way line array systems, plus five delay arrays; of these, the outermost on either side of the site has 14 x W8L systems and the three centre ones 16 x W8LC Compacts each. The PA for the 180ft x 45ft high Vintage stage, facing the main set, was almost identical, but without the outermost delay arrays. The three central delays were mounted one on either side of three 48ft high 'double' audio towers. The two smallest stages have six W8LC at around head height on either side of the stage, connected to the Main stage system. Excluding the W8LM's used on side fill, front fill, near field and catwalk duty the PA tally is 156 x W8L and 120 x W8LC.



Photo: Jarno Iotti

The entire system was under the supervision of Fumasoli, his son Enrico and Luca Morson, who optimised the systems using Martin Audio's ViewPoint™ software.

Ligabue's long-time FOH engineer Paolo 'Red' Talami, has used the Wavefront

"The feature I appreciate most with W8L systems is the great combination of line array coverage and that good 'healthy' Martin rock sound! The enclosures don't 'condition' my work in any way, as has been the case with other brands I've used."

Talami also confided that Ligabue is so fond of the 'Martin sound' that he has even installed Martin systems as monitors in his private recording studio.

Stefano Rocchi, of Martin Audio distributors, Audiosales, provided full product support, including Martin Audio/Lab Gruppen amplification.

Summarised Claudio Trotta, who was

hoping to set a record with the show, "If not the biggest, the event will definitely be among the world's top three or four as far as concert attendance for a single artist is concerned."



Photo: Chico DeLuigi

systems on festival duty many times in the past, having attended the original system demo back in 2000.

Noting that this was the first time a top Italian artist had used the line array set-up for a solo concert, he enthused,



MoS Moves Over to Martin

There have been significant changes to the technical infrastructure at the Ministry of Sound, where the famous London club has recently replaced its sound set-up with a premium Martin Audio system.

The criteria for an undertaking of such magnitude had to be based on preserving the Ministry's reputation as the number one club in the world, and head of production, Dave Bradshaw, knew from the beginning that his criteria needed to be based on sound quality, reliability and back-up service.

Dave has used Martin Audio for DJ monitoring in the Ministry of Sound's main room, (The Box) for some years,



and had received many plaudits from top DJs, who had remarked on how clean and powerful the system was.

The club's resident DJs, Marc Hughes and Nick Bridges, used the same system in Singapore recently and said, "The Martin Audio sound gives us just what we want, really phat and punchy, incredibly clean, a definition that had escaped us in the past."

And Dave Bradshaw, who put together the system with Martin Audio's Peter Owen, added, "The reliability of the units has been first class — in fact I haven't replaced a single driver."

Owen responded by saying, "I have known Dave for a number of years, and when he approached me with his requirements we were able to construct this new outstanding solution very quickly."

The new specification — which remained the same from concept to completion — sees eight W8LC Compact Line Array enclosures distributed in two drops of four, for main coverage at The Bar. A further four W8LM Mini Line Array boxes have been configured in two hangs of two per side (as side fills) and a pair of Blackline S218 as subwoofers.

The Bar's DJ booth also houses two Blackline F12's and a single

S15 sub for DJ referencing. The Baby Box has four each of the larger Blackline F15 and S218 subs with a pair of F8's as infill under the balcony area with two Blackline F12's used as the DJ monitors.

The main VIP room has a selection of four Blackline F10's and a single S218, allowing The Ministry to maximise the use of the room — from full-on party to background low level music. "The beauty of the Martin product is that it retains its characteristics at low and high level, so that you do not need to adjust the EQ to boost the sound when it is running at low level," observes Dave Bradshaw.

The venue's head of production also changed the audio components in all other peripheral areas such as entrance walkway, private VVIP rooms and outside courtyard to keep a well balanced sound running throughout the club.

As a result, sound in the VVIP Room is now reinforced through four Contractor series C115's while the entrance corridor has four AQ6's (finished in white) and in the outside courtyard the sound is distributed through a pair of black AQ8's.

The system was supplied by Chris Preston of Absolute Audio in Maidstone, who also carried out the installation. Chris has worked in the industry for many years and for much of that time has been using Martin Audio as his preferred choice of loudspeaker.

Chris felt the tie in between the Ministry of Sound and Martin Audio had been long overdue and noted, "The EQ has been minimal as the boxes have adapted to the environment very well."

Erick Morillo and Pete Tong christened the system as part of the *Subliminal* evening over the August Bank Holiday weekend. Dave Bradshaw commented, "My initial reason for changing was to have a closer working relationship with the manufacturer. Martin Audio and Absolute Audio have surpassed all expectations. Having owned a premium brand I had not expected to experience such a sonic difference! The Bar is properly rocking now, a real kick in the chest, just brilliant."



Voices at the Coliseum

When System Sound were contracted to provide the house PA system at the London Coliseum for the recent ENO & O2 'Voice' Season they looked at the versatility of the programme — ranging from chart-topping R&B artist Lauryn Hill to the cool Brazilian vibe of Gilberto Gil — and knew that the W8LC compact line array from Martin Audio would best reinforce a programme designed to introduce a wide variety of world voices to a new audience.



But having worked the famous venue before, Simon Biddulph's company

was well aware of the hazards confronting them since the Coliseum is not only the largest space auditorium in the UK but it is designed with three 'letterbox' balcony tiers into which the sound needs to be accurately projected, with little spillage.

"Everything had to be carefully measured and the sound cut to length," Simon explained.

Based on their experience, Simon Biddulph provided identical W8LC hangs on either side of the proscenium arch, grouped in two vertical clusters set eight metres apart, using a system of clutch chains and motors. This solution was devised in conjunction with consulting engineer, Chris Coxhead.

"The venue is very sensitive about employing third party equipment, but the acts needed a fully dynamic system," said Simon. "We didn't want to fly subs and so the W8LC became the obvious solution because of its full range capabilities."

Although Martin Audio supplies proprietary ViewPoint™ software to optimise its systems, the predictive properties will not extend across four tiers. "Instead, we designed the system using CAD and used ViewPoint™ to check our calculations; we then moved it by 1° as a result of applying a listening test." The shelves were carefully worked out and the very narrow characteristics of the sound dispersion ensured that

System Sound were able to fire it into each 'letterbox'.

Simon Biddulph was delighted with the result. "The room saturates really quickly and you couldn't have put a full-sized line array in for that reason. The system needed to contain power that you wouldn't normally have in a place such as this, but which at the same time is controllable. This system rocks when you just tickle it."

And he says the icing on the cake is the speed of the system rigging. "On the experimental day we had the W8LC hangs up and down three times with just two crew. In fact the whole process only took an hour once we had the mother truss in position."

The system EQ was handled by Martin Audio's dedicated DX1 system processor whilst the high left and right crossovers were programmed into the BSS Soundweb.

Simon Biddulph says the W8LC has now become their favoured system after using it at the VE Day celebrations in Trafalgar Square last month and later the VE/VJ Day commemorations in St James's Park and BBC Africa season at the British Museum where it "performed brilliantly." It will also be used by System Sound once again at *Proms In The Park* on September 10-11.



Display™ and Downfill Debut on Showgirl



Photo: Ken McKay © Darenote Ltd 2005

A special downfill cabinet was developed for Martin Audio's Wavefront Line Array series, in time to debut on Kylie Minogue's *Showgirl Greatest Hits* tour.

The production requirements of the tour, serviced by Martin Audio's premier rental company Capital Sound Hire, gave the manufacturers all the encouragement they needed to produce the W8LD downfill line array cabinet as an extension to their flagship W8L system.

Prior to its cancellation (after Kylie had been diagnosed with breast cancer), the *Showgirl* tour featured an unusually large thrust stage which the artiste occupied for almost the entire performance. Typical of tours of this size, the stage apron needed to be kept clear, resulting in the flown PA being asked to provide coverage all the way from the stage barrier to the back of the room.

To cover the far left and right of the front rows required an extremely wide horizontal dispersion pattern (of 120°). More importantly, to avoid feedback and reduce PA spill into the in-ear monitors, Martin Audio were tasked not only with developing an extremely wide horizontal dispersion cabinet but also one which was capable of an adjustable asymmetric dispersion pattern in order to direct sound away from the thrust stage.

Another important design goal was the seamless integration between the W8LD downfill cabinets and the main W8L system above.

Using two W8LD cabinets per side to cover the first 20 metres also boosted the output from the main system, as W8L cabinets were not being used to cover the first few rows.

The W8LD was just one of a number of new technologies being put through their paces on the tour by the Aussie partnership of FOH engineer Chris Pyne and system tech Tony Szabo.

In the UK, the Wavefront hang configuration varied depending on venue — from 16 x W8L's per side (at Manchester Evening News) down to 12 x W8L (in Glasgow).

At the Birmingham NEC Arena, Capital Sound Hire rigged 14 x W8L's per side with 12 x W8LC Compact Line Arrays as side hangs. An additional 12 x W8LS front-loaded subs are groundstacked each side of the stage (the crew are carrying a maximum of 30 — sometimes running 24 in the air and six on the ground).

Szabo and Pyne set up the system using Martin Audio's predictive ViewPoint™ software, using the maximum number of

enclosures to flatten off the array angles. This was confirmed using Martin's newly-developed DISPLAY™ program, which equips users of W8L Series Line Arrays with a powerful yet simple to use analysis and design virtual 3D environment.

With the extra PA that was introduced, the DISPLAY™ file had been indispensable, enabling Tony Szabo to plot the room without guessing coverage and SPL values. "I just have to put that into a 3D space, which represents the room and via placement of a virtual mic it will give me the correct frequency response.

"Martin Audio have used a software engine which 'gamers' use, known as OpenGL. It enables you to move around just as you would in a 3D games environment. You can put the PA anywhere through the 3D model, and it works really well."

Finally, both men were agreed on the rigging attributes and overall aesthetic of the W8L system. "And everyone knows that looks are worth 6dB," quips Tony Szabo.

Other crew members included Rod Matheson (monitor engineer); Al Woods (crew chief); Simon Hodge (monitor & RF tech); Becky Pell (PA tech); Andy Banks (PA tech). Production manager was Kevin Hopgood and tour manager Sean Fitzpatrick





Africa Calling

While the rock and pop luminaries were gathering in Hyde Park, some of Africa's finest musical talent assembled to perform at Live8's sole all-African event. Staged amid the distinctive Biomes of the Eden Project in southwest England, *Africa Calling* proved a magical experience for a capacity crowd and a stellar cast.

Alongside N'Dour – who was helicoptered down from London to duet with Dido, the pair then flying on to the Paris Live8 show – were Ayub Ogada & Uno, Mariza, Thomas Mapfumo, Coco Mbassi, Modou Diouf and O Fogum, Geoffrey Oryema, Angelique Kidjo, Tinariwen, Kanda Bongo Man, Daara J – and, from somewhere

The main stage PA consisted of a Synco by Martin Audio W8LC Compact line array with support subs flown in line with the compacts..

APR production manager Dieter van Denzel (who mixed FOH with Jeroen Ebskamp) explains: "With a roof capacity of just 2000kg, using the compact line array and our new subs was a perfect solution as it's very light but sounds fantastic. It performs like a big line array – it has the same number of

from scratch without soundchecks and in that situation it's vital to have all the channels to work on all the time. Most of the mics stayed on the same channel, allowing quick changeovers and connection to OB mobiles." 48 channels of BSS mic splitters routed signals to the TV and radio mobile trucks.

Protone, the oldest and largest Benelux backline company, provided generic backline and instruments for



The concert was presented in association with WOMAD and its co-founder Peter Gabriel, together with Youssou N'Dour, who worked with WOMAD's artistic director Thomas Brooman to assemble the lineup.

Eden Project chief executive Tim Smit provided the venue and galvanised local backing for the show.

Their combined efforts led to a host of the continent's top stars agreeing to perform.

slightly closer to Cornwall, Peter Gabriel.

Production came from Ampco Pro Rent (PA), Protone (backline), Neg Earth (lights) and Done & Dusted (TV and video), with production manager David Stallbaumer and stage managers Steve Field and Tony Morris.

Ampco Pro Rent (APR)'s standard festival control setup stood them in good stead, with barely a week to prepare during the peak festival season.

HF units as larger types but you fly it like a really small line array. Everyone was raving about the way it sounded from the arena to the top of the hill, where we ensured it stopped, since Eden has sensitive neighbours."

52-channel Midas Heritage 2000 and 3000 consoles at both front of house and monitors provided control. Says van Denzel: "I approached this show like a regular television show which APR does a lot. We mixed it

all 12 bands. The rest of the APR team comprised Steve Watson, Koen Benschop and backline specialist John 'Cable' Hessing.

Concludes Brooman: "It was a complete team effort with, of course, all the fantastic people here at Eden. A massive great weight of professional impetus and energy resulted in this. It was a big production for WOMAD and a brilliant result."



Sheridan Hills Church Upgrades

With W8LM

Travis Groat, Technical Director of Sheridan Hills Church in Hollywood, Florida, contacted Professional Audio Visual consultant Lee Buckalew to discuss the church's need for an upgraded sound system. And he should know — for in addition to his consultancy, Buckalew is Technical Director for First Baptist Church of Arnold just outside St. Louis.

Keeping in touch with Sheridan Hills' Technical Director, Pastor and Worship Leader throughout the design process was critical. The church's ministries were growing to the point where the existing meeting place for Sunday morning services was soon to be outgrown and Buckalew and Groat wanted to anticipate future needs in terms of facility growth.

Sheridan Hills' main Worship Centre seats approximately 1200, and the church added a second Sunday morning service to accommodate the overflow. Each Sunday morning service in the Worship Centre includes a full 25-member orchestra and 65-member choir. The Worship leader uses a wireless headset for vocals with a wireless belt-pack for his guitar. The existing sound system could no longer handle the needs of this growing church.

The Worship Centre presented unique challenges for a loudspeaker system. It was old and had been extensively modified over time. "We had to determine if any of the existing drawings were accurate," said Buckalew. Detailed measurements of critical areas were taken and the designers were surprised to discover a set of drawings with the updated construction.

The next challenge was using blueprints of manual drafting plates. "Normally we would take an electronic drawing and convert it to EASE format to do acoustical calculations for various speaker systems and layouts," recounts Buckalew. Instead they took the blueprints and hand drafted a series of overlays that allowed him to analyse the



various coverage angles for the room. They then used Martin Audio's proprietary ViewPoint™ software and laid out the initial system.

Martin Audio engineers confirmed Buckalew's cabinet positioning. "This made me feel great since I was working with a brand new box that I hadn't had a chance to hear or use yet. However, I was quite familiar with the W8L and W8LC, and was confident that the W8LM would be the sonic equal of the larger boxes."

There were sonic and acoustic challenges as well. The Worship Center room had many hard, reflective surfaces, compounded by the beaming of the sound off of the hemispherical walls.

"There was never another manufacturer in my mind other than Martin Audio," explains Buckalew. "I had worked with Martin products for years and found them to be among the best available." The compact size and low weight of the W8LM made it possible for them to utilise a true LCR system that didn't block sightlines to the proposed new screen locations.

Pastor Ed Callahan, Sheridan Hills Worship Leader, had never heard a full Martin system before. "I knew the

Worship Leader was a bit apprehensive," says Buckalew, "so we arranged a demo of some Martin LE12JB floor monitors. They fell in love with them and bought them on the spot."

A flown three-array, LCR system was laid out with six Martin W8LM cabinets in each. Four Martin WLX sub bass cabinets were designed in with the option of either being ground-stacked or flown. Four Martin WTUB cabinets were specified for under balcony fill. "The side balconies in this space represented another challenge," said Buckalew. "We were afraid that they would create significant acoustic shadows for two or three pews of congregation members." Buckalew worked with engineers at Martin to customise two LE12JB monitors for the fill.

"I wanted to use the LE12JB's because they utilise a differential dispersion horn," explains Buckalew. "Essentially this all-horn design means that, as you get farther from the box, sound pressure remains relatively constant because the horn's compound angle is very broad when you are close to the box and narrows as you are further away." Implementing this principle had the desired effect.

“This system is the best sounding that I have ever heard,” said Callahan. “All of the subtlety of the instruments is there, vocals come through clearly and cleanly and are easily understood without being harsh or too loud. We couldn’t be happier with the system.”

As Buckalew concludes, “The results we were able to obtain even before acoustically treating the room were due in part to the exceptional pattern control provided by the W8LM arrays but were influenced even more by the consistency of phase response provided by the Mini Arrays. Test measurements of coherence and phase response in the Worship Center after the installation showed an incredible increase in the coherence of sound and a smoother phase response curve throughout the room even with all three arrays driven.”



Saintly Recognition

The parish of St. Martin’s church on the East side of Providence recently experienced a major uplift in audio quality thanks to Martin Audio’s new AQ series architectural speakers ... and sound designer Mark Waker.

The church already had a sound reinforcement system but the age of the equipment and questionable installation techniques had rendered it almost unusable.

“In St. Martin’s, there is very little in the way of sound absorptive material until the congregation is in the pews and even with a full house, there is still an enormous amount of highly reflective hardscape,” explains Waker. “The only way to distribute the programme without generating massive reverberation was using multiple speakers operating at low levels in time-aligned zones. One of the key factors in the selection of the speakers is flat power response to avoid stimulating resonances wherever possible.”

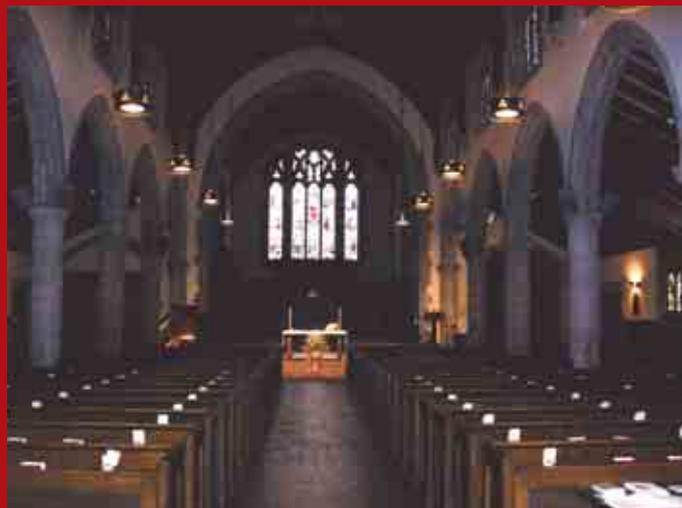
The selected speakers are Martin Audio’s brand new AQ line. Although Waker’s company, Balanced Input, were given the go-ahead, as the system needed to be operational by Easter Sunday — just 17 days away — it needed a fast response by Martin Audio and FedEx.

The central nave area is covered by four Martin Audio AQ8 systems; the outer aisles are served by Martin AQ6 systems, as is the font at the rear of the church, and a pair of cleverly-concealed Martin CTI 15’s provides coverage for the choir.

The resulting installation in this beautiful building — which has

been home to the congregation since 1916 — has received rave reviews from the parishioners, and carries music and spoken word with equal aplomb. Commented Waker, “The speakers are superbly balanced and required minimal equalisation, basically just a high pass filter. The dispersion is exactly as Martin Audio states, and we covered over 8,000 sq. ft with just ten AQ speakers and eight channels of amplification.

“Perhaps the best comment we heard was that the sermon now felt more like an intimate conversation rather than the voice from on high.”





America West System Spreads its Wings

Since installing a Martin Audio loudspeaker system as part of multi-million dollar audio and video upgrade last year, America West Arena has found new uses for the ultra-flexible sound system.

Recently, they were able to re-configure the speaker clusters for the University of Phoenix Online graduation ceremonies. As described by AWA Audio Manager Carson Price the process was quick and relatively painless.

“When we set up for normal concerts or this type of event instead of our usual set-up in the round,” Price explains, “The stage goes at the north end. So we took our Northwest and Northeast clusters of the 12 Martin Audio W8LCs, moved them around and faced them in the proper direction, south.

“Then, we took those two clusters of 12 and moved them to the edge of the stage, like a normal concert and we have extension cables that live on our catwalk and drop down. So, we didn’t have to do any re-programming — we just muted the clusters we weren’t using and we were off to the races.”

He continued, “Because the Martin Audio W8LC rigging system is so ingenious and easy to work with, putting the system together didn’t take much time at all and saved on labour as well. We actually have an extra Crest

48-input console on the floor and we mix the event just like a concert.”

AWA hosted three graduation ceremonies over two successive days, each with approximately 1200 graduates. The results? As Price puts it, “The clients couldn’t have been any happier. You could hear every word of every speech. We had two podiums and video playback, and also recorded it on DVD for sale.”

different speaker combinations. The four main clusters have W8LC Compacts, and there are two clusters with four WLX subs and eight W8LM Minis; and two clusters with eight W8LX subs and two W8LM Minis.

To further accommodate concert work, the installer, Genesis Audio Systems, installed a wireless network, Crown IQ, with a graphic interface for the arena to

allow control of the PA for the floor, a value-added feature. A production manager for any major music act going into America West Arena can feel confident that the house system will be his speakers for that night.

Why Martin Audio? Price elaborates: “We chose the Martin Audio line arrays because they offered intelligibility, clarity and performance level in terms of dynamic capability. That, plus the other aspect of

being able to get sheer horsepower in the arena, and keeping it off reflective surfaces and at the audience to the best of our abilities.

“The music reproduction really is exceptional now,” Price concludes. “The teams have all kinds of intro music, dance performances and theme music. We have all kinds of events that require high fidelity and low end. Real rock and roll systems, like this one.”



A premier entertainment destination, America West hosts major concerts and tours, rodeos, AmWay shows, and religious shows with events that last a week.

AWA is also home to four pro teams: The Phoenix Suns of the NBA, the Arizona Rattlers of Arena Football, the WNBA Phoenix Mercury and a minor league hockey team, the Phoenix Roadrunners.

To recap, the overall system consists of eight clusters, with each cluster having



Firing Up in Ernest

Opened over 70 years under the name the Blind Pig, Sloppy Joe's in Key West was the favourite hangout of local resident and literary hero Ernest Hemingway. The club still features the original Cuban tile floors and hosts festivals throughout the year (including the Hemingway look-a-like contest). Named after the original owner Joe Russell, Sloppy Joe's has a reputation for hosting the best bands in the Keys and the best parties in town.



The landmark bar recently installed a new main PA and monitor system from Martin Audio, as well

as additional loudspeakers in the Back Room saloon, located behind the stage, and the upstairs Speak Easy bar.

“When we decided to update, we asked the local musicians who play here every day what they needed and contacted other clubs to see what they had installed,” said Kevin ‘Spyder’ Wright, entertainment manager for the club.

The club operates 19 hours a day with three live music sets — which allows very little downtime for upgrades and repairs. Wright turned to Paul van Puffelen of Southern Technical Support Inc. in Miami Beach for the bar's recent updates. Van Puffelen acted as system co-designer, installer and SLV integrator, working with co-designer, Mike Harris of Harris Audio Systems in Miami.

The sound design took into

account one of Sloppy Joe's main issues, intelligibility. The club needed to have crystal clear sound without adding volume, and even coverage around the room without taking the focus from the stage or losing the direction of the sound. Wright noted, “Our servers and bartenders need to be able to communicate with our customers at a comfortable level, and our customers are there to enjoy listening to the music and indulging in the atmosphere.”

In the main room, there are two Martin Audio W8C compact three-way mid-high cabinets, flown either side of the stage, with a Blackline S218 dual-driver under the stage on each side. Since the bar is in the middle of the room, the main stage speakers are rigged at an angle that focuses the sound between the stage and bar in

the seating areas. As a result, the levels at the bar area are kept lower and people can order their drinks and converse easily.

Two additional Martin Audio Blackline F8's are used as stage side fills and another two as delay fills by the front door entrance. “The speaker outputs are quite focused; it was easy to contain the sound in certain areas and also within the open building as there are strict sound ordinances in Key West,” recalls van Puffelen.

As it happens, the four Martin LE12JB floor monitors have been highly praised by the bar's musicians for their smooth response and clarity, power handling and output. A Martin LE400C monitor gives the drum wedge a little more kick with a 15in woofer. The Back Room saloon and the Speak Easy

bar were also each outfitted with two Martin Audio F8's, a BSS Soundweb 9012 wall remote and an LG 42in plasma display.

“Overall, the Martin Audio/Soundweb combo was the perfect package for this club with such varied needs and sources,” says van Puffelen. “Martin Audio also has a great record with us for standing up to the elements. Sloppy Joe's is basically an open air bar a block from the ocean. We have outdoor Martin Audio systems in multiple sea-side outdoor locations in the Caribbean so we knew that this would not be a problem for Sloppy Joe's.

“The Martin system has added so much clarity to the sound it is hard to believe we ever got by without it,” added Wright.



Taking The Rap For Nelly



How do you handle the audio for Rap? When you're working with Nelly on a three-month North America arena tour, you bring most of the same equipment used for rock shows ... with some extra gear thrown in and some unique mixing talent to get the job done right.

Embodying that mixing talent, Nelly's four-man main sound crew is headed up by Demetrius Blanton at the FOH console, who has toured with Nelly for the last three years. Asked about what line arrays he's flying for the tour, Blanton answers, "We're using Martin Audio W8LC tops, with 12 tops a side, and 12 subs per side.

"When mixing Nelly, the key for me is to make the vocals sound good, because it's just the DJs and vocals. Rappers tend to cup their mics. That's why we try to use good compressors, and some kind of parametric EQ's inserted

on their lines for their vocals." "In terms of intelligibility, I try to get the best sound I can out of these guys."

Asked about the Martin Audio line arrays, system tech Brennan Hauser is clear on why he uses the company's speakers. "I have been using the Martin stuff since the early '90s. It's my first choice — I'll put this rig up against anything that's out there."

Blanton agrees: "It's most definitely my first choice. It's what I am looking for overseas on the European leg of the tour."

Mixing levels, always a concern in Rap shows, runs anywhere from 103dB to 107dB at front-of-house, typically 105dB. Blanton uses a 7:1

compression ratio with a -10 threshold.

With Nelly, monitoring is a true art form, as Blanton elaborates: "What I usually try to do is get his monitor so loud, then I put the DJ mixer at the level I want it. I give him so much level back there, that when he does turn it up — even a little bit — it is painful. That way he

will keep the level down." Talent comes naturally to any touring crew from Stanco Systems, one of America's leading audio companies, led by former musician and current entrepreneur Stan Nickens.

One of the leading experts at doing sound for rock and Rap events, Nickens, who has been in the business for over 20 years, makes it clear that his extensive client list goes beyond live reinforcement to include corporate assignments, theme parks, television, theatre and more. Today Stanco is a full-service operation handling lighting, scenic, staging, outdoor roofs, pre- and post-production. For Nelly's current tour, they are handling "pretty much everything."

When it comes to the Nelly tour, which he's handling in the US and Europe, Nickens definitely appreciates a good rig. For this Nelly tour he's added the new Martin W8LC line array to his inventory. "It rigs beautifully, simply, and quickly, and it's lighter than others. But listening to it is what really sold me. We put it up against everything else out there and are very pleased."



St. Franziskus Goes Discrete

Located in Wels, in the middle of Austria, St. Franziskus Church is the most innovative of religious meeting places. More than a regular church, this low-energy building, constructed from wood and glass, can also be used for other performances, small theatre and concerts. So the main-hall is called a celebration-room and not church, as usual. In addition to the technical demand, the architect had to find a way to express the ascetic lifestyle of St. Franziskus with a very simple and moderate interior.

To fulfil all requirements, a complex audio, video and lighting system, including easy to use control, was necessary, with the precondition that all technical elements should be kept discrete. All building-relevant parameters such as temperature control, energy

demands (photovoltaics), daylight entry etc, were automatically controlled and set.

Behind a lot of motorised flaps, which can be opened via the AMX wireless touchpanel, the room can set up for any pre-selected scene, with plasma displays, theatre spots and DMX colour changers all hidden behind motorised doors, allowing different moods to be created.

Designed by Technik Design AG, the audio system, a six-zone, time-aligned distributed system, is concealed hidden behind the perforated wall panels, and connected to the AMX system for convenient recall of all user presets. The main system consists of two Martin Audio WTUB under-balconies plus a pair of CS265 — and four delay zones of



eight EM15's, invisibly distributed across the ceiling area to provide perfect listening level at each seating position. Additionally, an induction loop system for the hearing-impaired can be activated if necessary.

As the modern altar can be placed in three different positions for worship in the middle area of the room,

three listening oriented settings can be offered via AMX. Several peripheral areas — the foyer, baptism chapel and exterior — are also equipped with speaker systems, most of them concealed and AMX-activated.

The overall cost of the building work was €4,000,000.

The Puro Sound of AQ

The Puro Hotel chain recently opened a new venue under the name Puro Beach 'Oasis del Mar', in Cala Estancia in Palma de Mallorca (Spain).

The original Art Deco building has been given a complete face lift through the collaborative efforts of Swedish designer Gabrielle Jangeby and the hotel's owner Mats Wahlström. The venue includes a number of different areas such as restaurant, swimming pool/terrace, pub and spa — but after hours the whole place becomes a club where only the latest music trends are played. To cater for this the installation required a top-of-the-range sound system with 'cool' aesthetics. The new Martin Audio AQ series was considered right from the outset.

For the swimming pool area AQ5's, combined with AQ12's and AQ215's have been specified, and in the pub area AQ6's, AQ12's and AQ215's take over. For the restaurant and spa areas C115 speakers were installed, taking into consideration that these two areas will not require the same sound levels as the rest of the venue.

With resident DJ Fabian coordinating a range of music events and guest DJ's playing every day, all the year around, the system



had to be able to provide pristine quality at low and high levels due to the flexible use of the venue.

Adagio Pro, Martin Audio's Spanish distributors, supervised the installation and were highly satisfied with the results.



Marching Power

After 16 years of designing the sound system for the Edinburgh Military Tattoo — the centrepiece of the annual Festival in the Scottish Capital — John Del' Nero has turned to the line array principle for the first time.





Working with Wigwam Hire (as he did at last month's historic World War II 60th Anniversary Commemorations in London) Imagination's sound designer again turned to a Martin Audio solution to achieve the throw and clarity required with a cast of over 1200 performers.

The Tattoo represents the largest gathering of military musicians in the UK and is staged against the matchless backdrop of Edinburgh Castle (where he has deployed quantities of loudspeakers to create a surround environment).

The production features a cast of international performers with its centrepiece the massed Pipes and Drums.

And so Del' Nero's principle consideration was to promote the show's theatrical dimension while at the same time maintaining the correct sound imaging up and down the Esplanade (which contains the stage and the audience surrounding it on three sides).

In order to achieve this, loudspeakers are mounted in front of the audience on hand-rails. "The loudspeakers are aligned to the aisles, thus allowing enough level to be achieved to throw it to the top of the three grandstands," he explains.

The strength of the Martin Audio midrange, he believes, presented his best chance at accomplishing this. "Because it's a modern line array box, it already contains a lot of presence, and it has the ability to throw the midrange both effectively and accurately, a good 30 metres up to the back of the seating block. Because of its compact dimensions it gives us a lower

profile so it doesn't block sightlines, and with just a 7.5° dispersion pattern it helps us to minimise the sound pollution as well."

But John Del' Nero had problems other than efficient sound dispersion to contend with. First he had to maximise the extremely limited rehearsal time to ensure that the vast assembly of international performers was correctly line-checked.

Then — with each loudspeaker enclosure individually mounted on hand-rails — he had to protect them from busses, who are prone to reversing into them up on the Esplanade; this required some inspired bespoke engineering from Chris Hill's team at Wigwam Hire.

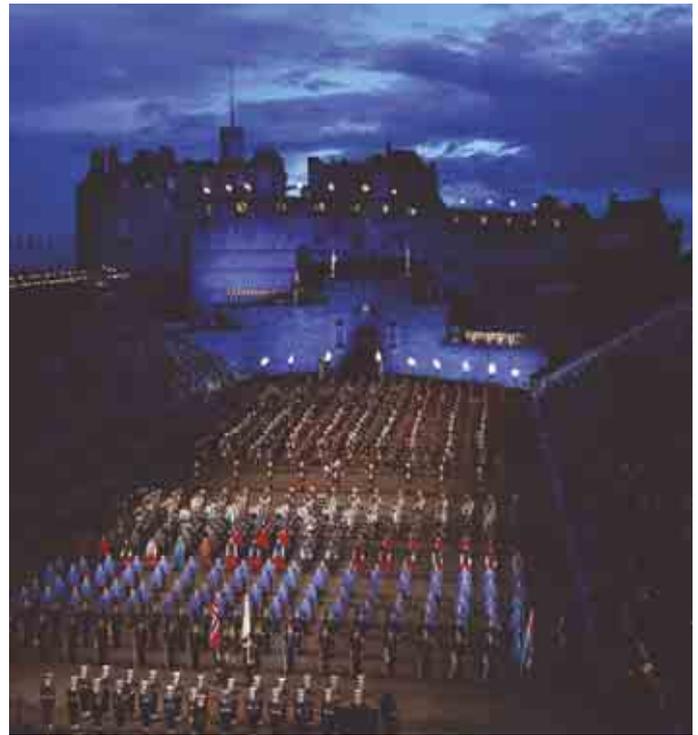
"They have redesigned the bracketry so that the individual speakers now only pull out from the hand-rails when we need them in the evening. Other than that they are recessed into a flush position."

John has used 15 individually-mounted W8LM's, infilled with 22 Martin Audio WTUB low-profile underbalcony speakers, which he believes to be a good match, and able to stand up to the weather.

"The exciting thing about the W8LM's and the WTUB's is that we don't have to put waterproof covers on because they have this special grille which is impervious to water. As for wind, that isn't an issue because this is such a protected environment."

To create optimum sound imaging, John Del' Nero is again using TiMax to maintain the levels of the bands while marching (and also to compute the delay times).

Entrusted with mixing the show was Craig Pryde. He



The Tattoo, with Craig Pryde at the mix position



was already aware of the Martin Audio W8LM's attributes, having been at Wigwam Hire when they first took stock. "I was impressed then and I'm impressed now.

It sounds clean and tight on the vertical. It's well able to throw to the back of the three grandstands, and on top of that it's light in weight, which is an additional bonus."





Girls Aloud and Clear



Wigwam Hire were able to give a full run to their Martin Audio line array systems on the recent Girls Aloud theatre tour, the wide variation of venue capacities enabling the set-up to be easily reconfigurable between the Compact and Mini enclosures.

The W8LC had already proved its worth on sidehang duties with Westlife, and once again production duties were in the capable hands of Production North — with Iain Whitehead taking responsibility.

While 24 Martin W8LC Compact Line Arrays and 12 x WLX subs were provided as the core system, two dollies of six W8LM Mini Line Arrays gave the FOH team of Mark Littlewood (sound engineer) and Sid Rogerson (system tech) options of groundstacking or flying depending on available rigging points and weightload restrictions.

“Typically,” said Mark, “this would be five of the larger enclosures flown and firing at the balcony and three a side stacked on the subs for the ground floor. This combination worked well.”

The largest show was at the 12,000-capacity Sheffield Arena, and production deployed 16 x LC’s and 12 x LM’s per side. “This covered the arena superbly; it was easy to set-up, using the ViewPoint™ software, and quick to rig and derig,” continued Mark. “Generally we tended not to use side hangs because it has a very wide dispersion, and we didn’t need delays.”

And Sid Rogerson added, “At the Glasgow Armadillo we had two rigging points per side and were able to cover the whole venue with just one hang of 12 x LC’s — with other line array systems I couldn’t have got as much uplift. The dispersion is amazing — it must have been usable up to 150°.” He added that the Martin systems offered better sightlines than other line arrays Wigwam have used because the boxes are so shallow.

“As for EQ, I was able to sort out the presets as we went from gig to gig — and just EQ the array rather than the room. As a result I now have a set of Martin room measurements.”



First WOMADRID

The WOMAD organisation staged its first-ever festival in Madrid this summer at the La Casa de Campo park in the heart of the city.

WOMADRID, which featured four live performance stages plus a programme of workshops for adults and children and a Global Village of international food and merchandise stalls, was a co-production between WOMAD and Dania Devora’s DD & Company Producciones, WOMAD’s Spanish partner for the past 11 years.

Providing sound for all four stages, as at all other WOMAD events world-wide, was Holland’s Ampco Pro Rent – continuing a relationship which stretches back over a decade – who supplied Martin Audio line array systems for two of the stages.



On the Open Air main stage, APR provided a Synco by Martin Audio W8L system. For the Saddle Span Stage, where Billy Cobham wowed the audience in a memorable set, APR supplied ground stacks of Synco by Martin Audio W8LM cabinets.



TDA Rental Invests in Touring System

The touring company TDA Rental, based in Essen, recently invested in a big Martin Audio touring system. The company's owner, Steve Todeskino, opted for the audio package of 24 x W8L's, 16 x W8LC's and 36 x WLX subs.

TDA is one of Germany's best known touring companies, having provided production for major international acts in recent years as well as remaining active on the festival scene.

Steve Todeskino (left) and Atlantic Audio's Joe Kuel



The first shows scheduled with the new Martin Audio system are gigs with Joe Cocker on his next rhythm & soul live performance, and the tour of Wir sind Helden, one of Germany's most famous 'new generation' pop bands.

LiveAudio's Variety



After investing in another 16 WLX subs and eight more W8LM's, Braunschweig-based LiveAudio, have undertaken a number of recent shows using a combination of W8LC's and W8LM's.

Among these was Söhne Mannheims, a group of creative music artists based

around singer Xavier Naidoo, who performed at the Volkswagen Autostadt's 5th anniversary party. The main system consisted of eight W8LC's and eight WLX subs per side, while the outfills comprised of 12 W8LM's per side. Another column of nine W8LM's was used for a special delay tower, located in a hall behind the FOH position. A difficult problem that the PA had to solve was even dispersion through a venue measuring just 50 metres deep but 200 metres wide.

Another performances experienced through LiveAudio's Martin Audio Line Arrays were by Jethro Tull's Ian Anderson, playing with a philharmonic orchestra, and for that show just eight W8LM's per side were sufficient, supported by 12 x WLX subs.

Finally, virtuoso jazz singer Al Jarreau appeared at the 3rd Jazz & Blues Festival in Wolfsburg, where a combination of W8LC's and W8LM's were used to support his distinctive style of performance. And for his stage monitoring he used Martin's classic LE12JB wedges

E.V.E. Supports Old Masters



After enjoying an active time throughout Germany engineering shows by Roger Chapman and Manfred Mann's Earthband, rental company E.V.E. presented the old master of rock in the open air. Joe Cocker was performing his latest hits in front of the grandiose backdrop of Aachen's famous dome, and opening the sold-out show were the Original Blues Brothers Band. E.V.E. focused on a Martin Audio rig, using a combination of eight W8LC's and four W8LM's, along with 12 x WSX subs per side, all driven by Crest amps and controlled by XTA DP 226's.

Complete Faith ... and Set in Stone

Berlin based company Complete Audio provided Diana Ross and her band with production for two sold out German shows in Hamburg and Berlin. These events were supported by a complete Martin Audio PA rig, based around a W8LC line array and WSX subs. The monitoring was handled by a combination of Martin Audio LE12JB's and LE700's, with W8C's and WSX as sidefills.

Complete Audio has serviced a number of international bands with its various Martin Audio systems in the well known Columbia Hall in Berlin

over the last year. The entire 2004-2005 German tour for the Beatsteaks was also equipped by Complete Audio with a mix of W8LC/W8LM enclosures, and WSX/WLX subs, along with LE700 wedges.

Even British soul star, Joss Stone, has put her trust in the professional support of Martin Audio systems. Complete Audio has supported her powerful and multi-faceted voice with the company's line array during her concert in the sold-out Berlin Arena.

Rea Sound, Martin Audio's distributors in Ireland, have been responsible for a number of recent installations in both the leisure hospitality and houses of worship sectors.

Living Rivers, Living Sound



Nestled away in the heart of Ballymena lies one of the country's most forward-thinking churches, Living Rivers. Already broadcasting on INI (Sky channel 678) this church required a sound system that would grow alongside it.

After a number of options were presented to them they decided to run with the Martin Audio W8LM line array system. The sub bass units are located to the left and right of the main raised pulpit area.

This was the first install of its kind in Ireland, utilising just one line array stack centrally located to provide an excellent sound coverage throughout the church.

As the church grows, so the system can be extended to provide additional coverage as necessary.

Elim Church Gets AQ

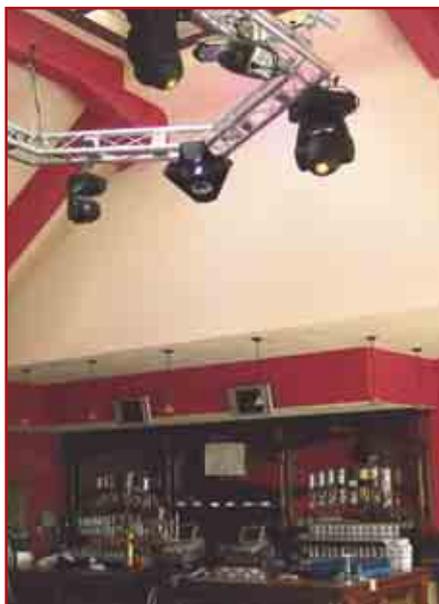


Elim Enniskillen was one of the first churches in Ireland to utilise the new Martin Audio AQ Series install speaker systems. The newly-built church comprises of many parts in a single build, including Sunday school rooms, meeting rooms, minister room etc. Additional areas in the building have been provided with sound and vision as required.

The church is delighted with the crystal clear sound provided by the four AQ10 and the two AQ 212 bass units, cleverly located under the pulpit area. At the centre of the control is an Allen & Heath GL3300 24-channel console.

This church has a healthy praise band, a softly spoken minister and computer playback — not easy for any sound engineer at the best of times, but adequately covered with Martin Audio.

Pats Bar Gets Satisfaction



Pats Bar in Enniskillen contacted Rea Sound to provide a complete audio-visual overhaul, having spent years using local companies who were unable to satisfy their needs.

The building comprises of three main areas — the main bar area on the ground floor, a restaurant on the first floor and a nightclub leading from the restaurant to the rear. At night the whole bar comes alive — but it required an audio-visual experience that would retain their customer base.

The first step was the complete re-fit of the nightclub. As this is a multifunctional space it was proposed that two sound systems be installed side by side, one for daytime and function room use, the

other for nightclub levels.

The daytime system comprises of four Martin Audio Blackline F8 speaker cabinets, while after dark the system converts to four Martin Audio F12 and two Martin Audio S218 subs. A Martin Audio EP1300, MA2.8 and MA4.2 are the driving force behind the install.

Meanwhile, the main bar area and restaurant area utilises 12 Martin Audio F8 enclosures and five EM150 sub bass units, driven by six EM1300 power amps.

A host of LED fixtures, including an LED dancefloor, LCD panels, projectors and lighting equipment, helped transform this venue into the talk of the town.



T-Mobile Drive-In Movie

As part of their current *Street Movies* viral marketing concept, designed to provide a new experience for their customers, T-Mobile have recreated a drive-in movie set on a plot of land opposite Birmingham's Millennium Point.

Over the course of a month the site, set up like an old car lot, is presenting *The Dukes of Hazzard* on a 47ft screen. Visitors can sit on (or inside) classic Cadillacs, tune into the soundtrack on a specially-assigned FM channel and wallow in a world of classic Americana, with crashed saloons and bucking broncos.

As one of the lead agencies, Presentation Services Ltd (PSL) successfully tendered for a specification that extended way beyond their normal remit and required them to produce the entire technical element of the programme.

Incorporating conventional 35mm and digital projection, audio, lighting and pyrotechnics it also encompassed temporary power, commissioning the projection screen and constructing the 60 ramps on which the cars parked.

For the audio element they turned to Capital Sound Hire, who provided Martin Audio W8LC line arrays, stacked four deep under the projection screen, as the basis of the 5.1 system. These carried the main movie soundtrack (and pop videos) as well as live feeds, and were complemented by four stacks of



W8C for left/right and rear-fills plus eight Martin WSX subs in the centre — all driven by a Midas Venice. Capital Sound Hire's crew were Mark Clements and Matt Harman-Trick and the project manager for PSL was Pod Bluman.

T-Mobile worked in association with Motorola to ensure that customers were able to capture their experience with the latest mobile phones, and viewers were encouraged to zap SMS text messages (and images from camera phones) which were relayed onto the split projection screen.



London Legend Gets AQ6 Rig



Experienced sound engineer and system integrator François Paré recently completed a prestigious installation at the legendary London members club, Annabel's.

An institution of society clubbing in the capital since being set up by Mark Birley in 1963, the venue recently took delivery of a new Martin Audio sound system — supplied by dealers LMC Audio to fulfill a design

conceived by François' company, Sonotec Ltd.

"While competitive systems were proposed by other installers, Sonotec were awarded the contract on the strength of the design," he said.

François was clear about his system configuration — but it was only after attending a listening demo at Martin Audio that he discovered the perfect satellite box in the new ultra-compact AQ6. He has thus used 24 of the enclosures distributed around the venue.

Although the venue will stage live concerts he said he was concerned about the DJ's propensity for Left/Right panning. "The club wanted good quality, clean L/R imaging throughout the venue — and the AQ6's provided the answer."

The AQ6's are thus being used as delays and satellites boxes in the restaurant, lounge and private room areas. In the lounge they are complemented by a concealed AQ210 sub — controlled via Martin's dedicated AQX system controller — while elsewhere system EQ is set in the BSS Minidrive.

"The AQ6's are perfect because the frequency response goes down further than the EM15's which I had been considering originally," assesses François. "It has a warm sound and is non-intrusive."



Roma Gets New Lease



It took more than 100 volunteers and a lot of goodwill and passion from the local authorities to bring 'Roma' — as it is known by the locals — back to its original state as the multi-cultural, multi-purpose hall for which it was conceived by its founders.

Built in the late 1920's, this art deco movie palace served for many years as one of the first and most impressive cinemas in the Antwerp neighbourhood. However, decreasing interest in movies with the arrival of television saw Roma refashioned into a multi-purpose hall. The 2,000 seat horseshoe-shaped auditorium, which was modelled on Hollywood movie theatres, survived as a concert venue during the 1970's and attracted big names like Paul McCartney, AC/DC and Ry Cooder. But even James Brown couldn't prevent Roma from shutting down, and in 1982 all past glory was extinguished.

However, after more than 20 years of closure and neglect, cultural organisations and local authorities got together with the people to give Roma a new lease of life, as volunteers started to rebuild the impressive venue.

At the same time Pieter Nys (from rental company D-Rent) was asked to come up with a workable sound solution. As one of Belgium's most intensive Martin Audio users, Pieter Nys contacted Ampco Belgium's Steven Kemland and in view of difficult acoustics and a tight budget, a rental option was proposed. This option gave everyone involved a chance to experiment with different approaches before buying.

The venue's grand opening saw one of the first public outings of Martin Audio's then new W8LC's. The following two years saw tests not only with W8L and W8LM (both flown and stacked), but also W8C's and WT2's.

One major concern was the behaviour of subs in the venue. Because of building restrictions (Roma is a classified and protected building) it was impossible to acoustically treat the venue but after countless demo's and experiments, Martin Audio, Ampco Belgium and D-Rent joined forces to contrive a solution in in April 2005.

As a result, Roma became the world's first venue to take possession of the new W8LD

line-array downfill, the main system consisting of four W8L's and a single W8LD per side.

"Because of the powerful low end of the W8L, there is no further need for subs, and the downfill is so impressive in this venue that we don't require frontfills to cover the first few rows," explain Pieter Nys and Steven Kemland. Mounted in front of the balcony they opted for four W8LM's and a single W0.5 a side, with the possibility of isolating that set-up from the main system when the venue is used as a cinema.

Roma's sound engineer Kris Van Steen explains, "After

two years of extensive testing, we have finally got what we wanted — a flexible multi purpose sound system that can be used for all kinds of situations from theatre to cinema to concerts.

"Not only our technical staff, but all visiting musicians, sound engineers and our audiences are absolutely delighted with the quality of the sound system," explains Paul Schijvens, manager of Roma. "Another very important issue for us was that it fitted our budget. And in that respect it's thumbs up for all parties involved."





DM Audio Celebrates Eurovision's 50th

Stockholm-based DM Audio successfully completed its sixth *Eurovision Song Contest* at the Sports Palace in Kiev (which was celebrating its own 50th anniversary).

The team (led by Lars Wern) decided — in conjunction with the Ukraine set designer Mykhailo Illko, lighting designer Per Sundin and the multicamera director Sven Stojanovich — to reconfigure the front of the stage as no provision had been made for a monitor pit. The pit was covered with a transparent perspex mesh and all monitor speakers — even the concealed ones — were perspex versions of the Martin Audio LE12JB, which DM Audio hold in their rental inventory.

DM used a total of seven enclosures at the front, together with two Martin Audio WSX sub woofers to provide good coverage of the stage.

“Once again it showed how well the Martin LE12JB functions,” said Lars. “The differential dispersion horn

really makes wonders in these situations. In reality there were many artists not using IEM and we could not have made the show without the hidden wedges in the front.”

With many entries using back-up singers, who were positioned far away from the front line, and DM Audio used a total of six additional Martin perspex LE12JB's — with a crew of eight detailed to handle nothing other than the positioning of these wedges.

Augmenting the floor monitors, the Swedish company flew a Martin Audio W8LM Mini Line array system, six cabinets per side, at the stage.

Having solved the monitor situation DM Audio then turned their attention to the speaker system design. “We decided to bring the whole family of Martin Audio line arrays with us and eventually managed to find some acceptable points for flying the systems,” says Lars.

The front left and right clusters were set up with 24 x W8L speakers (12 per side). “We did not want to fly extra subwoofers,” he continued. “The W8L is so powerful that I was able to rely on a 12-box cluster to give us most of the required low end.” However, a 12-speaker hang creates a big drop, necessitating DM Audio to fly the speakers directly from the venue's ceiling rather than the mother truss that was the foundation for everything else.

While the W8L systems covered most of the seating DM Audio needed reinforcement to the sides of the bleachers and opted for the Martin Audio Compact W8LC (12 per side).

As part of the audience was sat behind the front of the stage, eight further W8LM Mini Line Arrays were deployed to cover this section of the bleachers. Finally, two W8C's were used as delays (due to the shading effect of the giant

mirror hanging from the ceiling). The whole system was under RANE control.

In addition to the line arrays a further eight Martin Audio LE12JB's were used as frontfills, concealed in the stage design. Finally, 12 x Martin Audio WSX sub woofers were used specifically for special effects.

Lars Wern and Robert Ernlund mixed the show from a Yamaha PM5D RH. Monitor engineers Mats Wennerholm and assistant Philip Jansson worked closely with the artist liaison, Mr Barney© (Barney Gausdal). The wireless control over the speakers gave systems engineer Jan Peterson the opportunity to walk the house and fine tune during the show.

Summing up the production, Lars Wern said, “The system sounded great — probably a combination of the behaviour of the horn-loaded, well-designed Martin Audio line arrays and the QSC amplifiers which powered it.”





USS Buy After Ball

Cheltenham based rental company, USS (Unique Sound Systems) have recently confirmed the purchase of 12 Martin Audio W8LM loudspeakers and six LE12JB stage monitors following the successful trial of other members of the Line Array family for the main stage venue at this year's Gloucester University Summer Ball.

The Summer Ball's main stage was set in the Centaur Building at Cheltenham Racecourse. The main system comprised of eight Martin Audio W8LC compact line array per side augmented by four Martin Audio Hybrid™ WLX subwoofers stacked on the stage wings. This combination provided an all-horn-loaded system for maximum impact.

The W8LC system's wide coverage and smooth off-axis response enabled USS to



cover the full wrap-around audience with just one W8LC column per side. The loudspeaker system design

was worked out using Martin Audio's ViewPoint™ array optimising software. This enabled Martin Audio's Jim Cousins to give riggers an exact picture of the system height, splay angles, relevant loading information and patch.

Headliners for this year's packed Summer Ball were Goldie Lookin' Chain, and the event also featured performances by Kosheen and Estelle.

Unique Sound Systems' Patrick "Paddy" Kemp was very happy with the

performance of the W8LC's and the WLX subwoofers saying, "They did a sterling job."



Martin Audio's Brad Watson (left), with Mark Salter, managing director of USS



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The Martin Experience



Blackline Punches High at The Scene



Among these was the high-value Martin Audio Blackline range, which Jedi return to time and time again.

As a result, four Blackline F12's, with dedicated flying yokes, form the pivotal dancefloor sound, angled at 45° over the main floor, while four Blackline S15 subs are floor mounted behind

purpose enclosures. Providing infill and peripheral sound (including the Chillout area) are eight Blackline F8's with dedicated Martin Audio flying kit, which Andrew Baldwin commends for sheer

simplicity of use.

“We had to roll the subs out slightly but for the most part the system is run pretty flat, with hardly any time delay.”

“You can't fault the sound quality of Blackline, while the service we get from Martin Audio is great,” says Jedi's Andrew Baldwin.

The system operates under Proel system management, and Jedi will use the system's remote diagnostic capabilities for permanent line monitoring.

Surveying the new Scene — and the queues of people snaking back along Halstead's Trinity Street — Paul Maybank and John Craig are delighted with the results.

A £200,000 conversion of the upstairs bar at Scenarios — a flagship pub in Halstead, North Essex — has presented owners Paul Maybank and John Craig with a luxurious, self-contained

250-capacity nightclub called The Scene.

They called in local specialists, Jedi Lighting & Sound, who set up a number of sound and lighting demonstrations.



CAV Puts AQ Cabs Into Cabot

The 1350-capacity Cabot Bars, a multiple-bar venue which dominates the promenade at Weston-super-Mare on the UK's west coast, has undergone a major first-phase revamp. This has seen the complex's massive five-bar capacity extended to six, and a new sound, lighting and multimedia system provided by Stroud suppliers, CAV.

Cabot Bars has been a family owned business for six generations and while the proprietors wanted to reuse some of the existing sound and lighting equipment, CAV were eager to supply a new PA system, and recommended the AQ Series from Martin Audio.

CAV have divided the complex into six separate

sound zones, which can be fed (via a zoner) by DJ's three nights a week and background music the remainder of the time.

Four Martin Audio AQ12's face down over the dancefloor, supported by a pair of Blackline S18 subs — producing around 125dB at the centre.

Delivering transparent music at lower level around the bar and peripheral areas are six of the smaller AQ5's, and in the disco extension — which acts as a chillout room — a further four AQ5's.

The whole system is optimised using a dedicated AQX controller.



“The AQ range ticked every box,” enthused CAV project manager, Howard Williams. “It looks great — in stone grey — and sounds awesome. With the clever

bracketry it is quick and easy to install. Plus, when we are working to tight deadlines such as this, Martin Audio bend over backwards to support us.”



Gem of a Venue

A train station away from Sydney CBD, Kings Cross has been central to — or played a leading hand in — virtually every music genre and cultural shift that has emerged from Australia's shores.

It's a free wheeling, free dealing, unrestrained entrepot of entertainment. Or is it? Certainly it was ... but these days there's a very noticeable gentrification around the Cross, the roughest edges are less sharp, the vibe less loud, the action less fast.

Charlie Saleh has been running businesses in the Cross for 15 years; he possesses a rare understanding of the pulse, the humanity and the commerce that comprises the rich tapestry of the place.

He's also very representative of the cultural shift. His place, the legendary Ice Box, home to some of the wildest live music and club nights, recently underwent an extreme makeover

transforming from a hot sweaty venue to a swanky split-level club/ café/restaurant.

The new place is called Sapphire Suite and it's a product of the Kings Cross Partnership — a local chamber of commerce initiative.

"I knew conceptually where we were headed," commented Charlie. "Kings Cross Partnership contributed with experts who helped with interior design, operational workflows and maximising the effectiveness of our limited space."

With a sweep of his hand that takes in the huge wooden bar, complete with water feature, the plush booth seating, the elegant fixtures and the extravagant menu, he adds, "As you can see the result is magnificent.

"The last thing we were prepared to compromise on



was audio," he continued. "Let's face it, audio is one of the key components in the vibe and feel of a place. Even if you were tempted to, and I wasn't, skimping on audio quality in the era of quality hi-fi and iPods is commercial suicide. People know the difference."

In the main restaurant/bar area eight diminutive yet extremely powerful Martin Audio Blackline F8's (8in 2-way', line the walls, with a single Blackline S15 plumbing

the depths. The front café/bar is covered by four EM15's, with a further three securing the rear door/ entrance lobby. Background music feeds the washrooms, kitchen and hallways.

These separate zones and the multifunctional operation of Sapphire Club could be all too much for an ordinary system controller but not Allen & Heaths' DR66. With a little programming stored settings now enable bar staff to move from coffee shop, to sophisticated café, to wine and dine, to club, all at the push of a carefully labelled button.

The system was designed by Anthony Russo of Technical Audio Group, with installation and set-up by DMC. "With the Sapphire's superb interior design our objective was to produce great sound but visually stay out of the way," commented Anthony. "The F8's gave us the flexibility to do just that."

Outside the footpaths are being widened, jackhammers are working on a renovation up the road and a couple of the 'beautiful people' await a table. Almost Dylan-esque, Charlie comments: "The times they are a changing."





Osan Gets Cultural Upgrade

Young-jin Electronics have carried out a major Martin Audio installation at the Osan Cultural Center in southern Seoul.

The theatre has been reinforced with line array hangs of seven W8LM enclosures on either side of the proscenium arch, with two Blackline H2's forming the centre cluster. A Blackline S218 handles the sub frequencies on either side of the proscenium.

The system is powered with a combination of Martin Audio MA2.8 and 4.2 amplifiers and system control is provided by the dedicated DX-1 controller.

The facility is aimed at the local population of Osan province and can



accommodate up to 600 people.

The system was designed by the venue's experienced sound system manager and production director, Kwon-O-Jin — who has a wide knowledge of Martin Audio products extending back a long way.

The mayor of Osan Province is highly impressed with the set-up, in particular praising the world class sound. "Compared with other provincial cultural centres, Osan is excellent; the new sound system makes the auditorium particularly suited to musical and orchestral performance and has enabled us to hold a cultural event here on a daily basis."

King of Kings

A new complex, King Of The King has opened in Shengzhen, featuring a massive complement of Martin Audio power and sound reinforcement equipment.

The venue is situated in an office block, which is convenient for the executive after a hard day's work, and has good parking provision.

King of the King is being designed in three phases — each with its own separate designer. The first phase has seen the development of 37 x Karaoke TV/ VIP rooms, and was opened last Christmas Eve. Recently the second phase opened, consisting of a further 17 deluxe VIP rooms. Although the designers are different in each case, both have adopted Ancient Egypt as their theme, with depiction of pharaohs.

No fewer than 46 Martin Audio F15/WF15 and 28 x F12/WF12 loudspeakers were used in the first part



of the development, augmented by 11 x WS2A and 5 x S218 subwoofers.

The second phase has seen the deployment of a further 91 Martin Audio Wavefront and Blackline enclosures.

The system is EQ'd using 17 of Martin

Audio's dedicated M3 controllers, and is powered by 24 x Martin Audio MA2.8S, 10 x MA4.2S and 10 x MA1400 amplifiers.

The third phase is due for completion soon.



Blackline Opens The Secrets of Redboxx

The recently completed Pakuwon Trade Centre, which stretches out to Surabaya's city limits, recently arose as a new shopping mall, to cater for the needs of newly established residents. In addition to the department stores, boutiques and restaurants, the exterior of the four-storey Redboxx recently opened its doors to welcome the affluent 18-25 year old professionals of this newly created suburb.

Redboxx's owner, Mr Ardhy drafted in local consultant, distributor and installer David Saewondo of Dempo Musik in assembling a PA system that has contributed to the club's early success. The complex is open a staggering 17 hours per day, seven days per week, in an effort to entice shoppers through the doors from the mall for a coffee or a meal during the day and early evening. The downstairs restaurant and first floor

a further array of four wall-mounted Blackline H3H speakers are situated between the stage and the main bar, as a left hand cluster (to balance that above the server's bar). Two Blackline F15's serve as central in-fills above the main stage, whilst two F12's have been installed in an upper balcony VIP area.

"Once the configuration was raised to four per side, it meant that I couldn't position the speakers in a traditional vertical LCR configuration. However, by positioning the speakers horizontally in L-R pairs, it gave the system more focus and power. From my previous experience, when installing systems in long wide rooms such as this, it is best to offer the best possible throw horizontally as the throw is short but very wide to maximise the coverage of the speaker." Saewondo believes the resultant coverage he has acquired from the eight Blackline



liquor store are tastefully decorated and furnished in red and black, but it's upon entering the club that the LF energy ramps up, due to four Martin Audio S218 subwoofers, which have been inserted vertically into the actual bar area.

Directly above this, mounted on wall brackets are four Martin Audio Blackline H3H three way loudspeakers, configured horizontally in pairs. It may initially serve as a vision from hell to the newly appointed cocktail waitresses and bar staff asked to perform shifts from this bar area on a packed Friday night, but surprisingly it works.

The club has been built in an elongated shape, for which a main bar stands opposite the incoming entrance. The main stage and DJ booth are situated to the left of the servers' bar, for which

H3H and two F15 speakers supplied by PT Citra Intirama on the floor is excellent.

"We managed to maximise the coverage of the speakers and achieved very low bass, which was what Mr Ardhy desired. Indonesians want to feel a punchy bass that hits you in the chest rather than listen to a sustained low frequency and that's exactly what they have got here."

General Manager Helmi is in complete agreement. "We have built up quite a loyal following of customers very quickly thanks to the sound system we have put in place here. I previously ran a club in Jakarta, which had a superb Martin Audio system, so when David initially expressed his plans for the Redboxx, I knew it would be excellent."



Sept I Raise The Bar

Top Japanese rental company, Sept I, set a new standard in Japan with the purchase of a W8L/W8LC system.

Principle of the company, and sound engineer Mr Kimura had seen the system in action at last year's *PALA Show* in Kuala Lumpur, where he observed that the coverage was very even, right through the horizontal field, and found there was no compromise on the frequency range versus dispersion. Sept I also found the line array system rigged quickly, thereby reducing set-up time considerably.

The system was supplied by Ballad, whose principle, Mr Sato, commented, "We have worked closely with Sept I and Martin Audio and feel that the relationship between all three companies has become stronger with this deal."

The system was used on the recent tour by Kazumasa Oda, one of Japan's leading artists over the past 30 years.



Labuan Landing Commemorated

A Gala Night was held in Malaysia recently to commemorate the 60th

anniversary of the Labuan Landing. The event was held in a Convention Hall

at Financial Park, Labuan, with a guest list of up to 500 people, including VIP's and war veterans, who witnessed a stunning performance by 8-piece band, Final Fling.

Wan Lee Music were responsible for supplying perfect sound for a perfect occasion. The company's sound engineer, Nicky Chu, decided to stack four W8LM line array enclosures on two WSX subs per side, which proved the ideal combination. The system was driven by QSC amplification and processed using the dedicated DXI processor.

The outcome, say Wan Lee Music, was fantastic. "Since most of the guests were advanced in age the clarity of the system was soothing to their ears. Even the band members remarked on the smoothness of the sound produced by the W8LM line array."





Kilmi's Moroccan Roll

Having recently changed their name from Kilmi Music to Kilmi (reflecting their expansion into lighting and staging) the predominant Moroccan rental operators continue their incredible growth. With over 100 full-time staff, the company is now arguably the largest rental outfit in the entire region of North Africa.

Serviced by French-based pro audio distributors, Algam, the Kilmi operates a vast rental fleet of Martin Audio enclosures, many of which were deployed at the recent *Festival Agadir Timitar* — a multicultural music festival covering three outdoor stages and continuing for eight days. During this time, 400 artistes and 47 groups appeared across the three stages.

Organised by the Timitar Association, the second edition of the Agadir Timitar festival was a big success from the moment Ismaël Lô performed to an audience of between 20,000 and 25,000 at the opening event on the main stage.

Kilmi's PA solution for this stage was to fly Martin Audio W8L line array enclosures with WSX subs and LE floor monitors for the musicians.

Stage 2 saw the Mini Line Array (W8LM) deployed, supported by WLX subs and LE monitoring. Incredibly, a complement of just eight W8LM enclosures per side was sufficient to cater for an audience of 10,000.

Stage 3 was set up as a conventional auditorium-style PA for 2,000 people, using the Martin W8C Compact, with



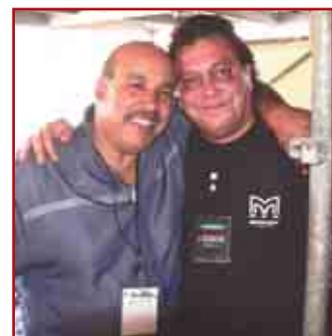
WSX subs and LE monitors.

All visiting sound engineers remarked on how impressed they had been with all the sound reinforcement systems.

The rental company, who around the same time supplied equipment to the major international event — the *Fez Festival of World Sacred Music* — has recently invested in Martin Audio's Mini Line Array (W8LM) —

largely for the more personal entertainment purposes of the King of Morocco (Mohammed VI). They will also supply a W8L system for a FIFA event in September, with a major headline act.

Footnote: Kilmi's stock-holding of Martin Audio enclosures now amounts to: 32 x W8L; four W8L Downfill; 16 x W8LM; 60 x WSX/WLX subs; 32 x W8C; 24 x W3; 24 x WS2A subs; 50 x LE monitors; 20 WM0.5 compact monitors.



Pic: Ahmet Kilmi (left) with Algam's Jean-Nöel Elouali (right)





Mumbai's Great Escape

Club Escape is a new high end night club in Mumbai for those looking for a blend of sophistication and fun. Ketan Singh, the venue's CEO, and owner, Mr B.R. Shetty, have left no stone unturned in their quest to make the experience unforgettable.

Designed by renowned architect Bobby Mukherjee of BMA under the supervision of project manager, Nitin Chotalia, Club Escape's upscale elegance makes it a chic and trend setting entertainment venue, with intimate décor, superior lighting and sound, a projector screen and plasma TV.

The sound has been Installed by Groove Temple Mumbai, a dealer of RK International Pvt.Ltd, the sole distributor for Martin Audio in India.

When Groove Temple were asked to quote, a call was made by their CEO, Kaveer Shani, to Arun Kalra, director of R.K.International, for his advice, since the 4,000 sq ft site had many pillars that would suppress the acoustics.

As a result the latter recommended a system comprising of four Martin Audio



C516 and two CS265 for the entrance, with six EM15 and two EM150 providing the background sound. Forming the main system are four Blackline F15 and two S218 subs, with the profiling set up and controlled by a dedicated DX1. The

system (which features a top DJ spec) is powered by QSC amplification.

Arun Kalra is now receiving endless calls from DJ's and professionals around the country inquiring about the sound at Club Escape.



Aligator in The Desert

TechnoPro LLC, Martin Audio's distributor in the UAE, provided line array reinforcement for the recent performance by Denmark's DJ Aligator, accompanied by a four-piece band and six dancers.

Promoted by Future Nights, the event took place at The Lodge in Dubai — a chilled-out open-air location, with a raised circular dancefloor covered by a conical roof truss — and a capacity for more than 3,000 people.

The event principle was Nabil Bourgeili and the project manager, responsible for the design, implementation, co-



ordination of the technical supplies was Sujoy Cherian. This included eight W8LC enclosures, reinforced by four WLX subs, controlled through Martin

Audio's dedicated DX1. The system was powered by QSC, and TechnoPro, for whom Kiran Pinto was audio technician, provided a full and eminent specification of DJ playback equipment (including three Technics decks and three Pioneer CDJ 1000's), automated lighting and 5W laser.

The staging came from Nivoflex in Germany and the special effects from Showeffects, while TechnoPro's Elie Khader,

Zlatko Kozic and Sujoy Cherian took responsibility for lighting, lasers and FX respectively).



Crossing The Rubicon

Rubicon AS, a sound rental company located in Skjetten, has steadily been increasing its stock of Martin Audio enclosures since last summer, to the point where it is now able to provide adequate coverage for Oslo Spectrum, the main concert venue in Norway.

After having run several different brands in their rental stock they entered the world of Martin Audio line array technology by first acquiring ten W8LM and eight W8LC enclosures. This enabled them to undertake several festivals and other events, and to be able to gauge a positive response from sound engineers and audiences alike.

The ability to cover fairly large venues with as few as four W8LM per side gives Rubicon great flexibility — and since they are able to send out just one technician with a small van, it also makes great economic sense.

This spring Rubicon decided to add eight W8LC's, 12 x WLXGS and four WLX in order to cover much larger venues. The first big test was the Russetreff at Lillehammer, an outdoor event with many high profile national artists. The result was stunning; artists, audience and sound engineers were amazed at the sound quality and excellent coverage.

In June this year, by renting more speakers from fellow Martin Audio line array user DM Audio in Sweden, they were able to undertake a concert at the Oslo Spectrum, where Mötley Crüe



were the headliners supported by Finnish band Nightwish.

FOH engineers representing the different bands were extremely happy with the result; the PA had tremendous power and covered every corner of the hall with a good, balanced sound. In fact many people — both engineers and audience alike — remarked that this was the best sound they had ever heard in Oslo Spectrum ... quite an accomplishment for a small company that is about to join the major league.



Cathedral's Sound of Biblical Proportions



After 30 years of planning, Narbo Cathedral in Rogaland, Norway, was completed this April.

Local sound rental and installations company *PA Compagniet Stavanger* collaborated with the Brandsberg-Dahls architects in order to find the best solution, taking both aesthetics and sound quality into consideration.

The visible part of the installation consists of two arrays of four Martin Audio W8LM speakers and eight Martin Audio S18 subwoofers — all painted in the same grey finish as the cathedral's interior. Performers can hear their reference sound from concealed Blackline F12 monitors, while the connecting rooms and hallways are covered by several EM15's. All speakers are powered by QSC amplification.

At the opening, the bishop remarked: "This is a cathedral of far-sighted visions — it is a landmark. It doesn't get any better than this, neither on the inside nor on the outside."

Everyone is extremely pleased with the sound system; the sound coverage and intelligibility are exceptional.

"This is so stunning it could make anyone religious..." the local newspaper wrote!



Hanging on The Highway

The opening of Croatia's new highway connecting the seashore with the capital (Split and Zagreb) was marked by major concerts held simultaneously in both cities.

Major Croatian acts such as Colonia, Ivana Banfic, Prljavo Kazaliste, Boris Novkovic and Gustafi all took part, and in Zagreb's main square, Niking

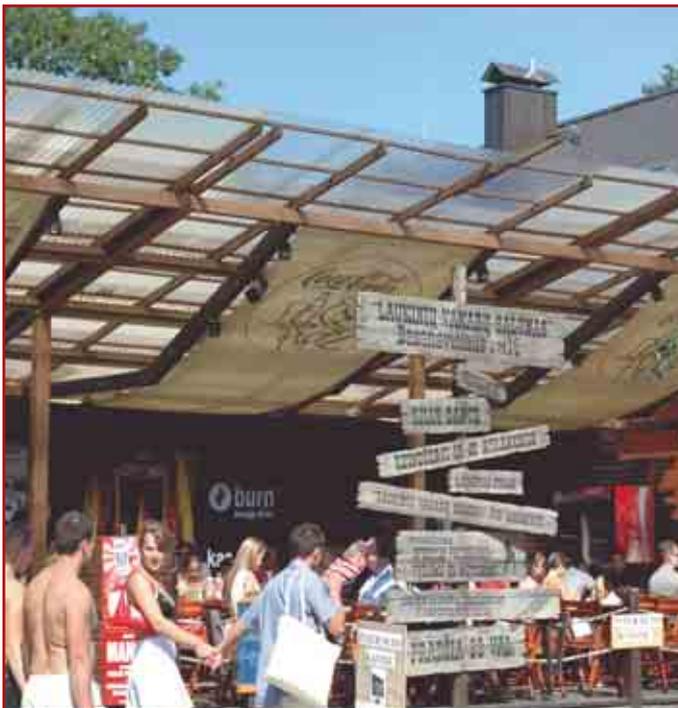
provided a Martin Audio PA.

This comprised hangs of of seven W8L's and the new W8LD downfill on either side of the stage, powered by Powersoft amplification.

Niking also provided all the trussing and lighting, and the company's Robert Macek says that the event proved to be an unqualified success.



Top Venues Turn to Martin



Audiotonas recently specified a Martin Audio system for the Mazasis Teatras in the capital of Vilnius.

As a result, a pair of WT2's, now form the left and right channels either side of the stage — flanking two further WT2's which form a central channel cluster.

In addition, four Blackline F12's are used for stage rear

fills, with two WS2A subs reinforcing the bottom end and two LE400C's provided for stage monitoring. Elsewhere, five of the new AQ5 architectural speakers are used for infill duties around the hall.

The system is powered by a combination of Martin Audio amplifiers and is processed in the Nexia Biamp system.

At the same time Audiotonas have fitted out the Laukinia Vakarai music club, situated on the Baltic coast in the city of Palanga.

Originally opened in 1996 it is the biggest club in the city, with seating for 600 and an overall capacity for 1000 people.

To mark the new season, the owner Raimondas Linkus decided to upgrade the main sound system. Mr. Linkus had heard a lot about the reputation of Martin Audio and was introduced to the sound of the Blackline H3 in the Honolulu club (covered in

a previous edition of *The Edge*).

He made an immediate decision, with the result that Audiotonas supplied a pair of H3H Horizontal Blacklines and two S218 subs — powered by a combination of Martin Audio MA2.8, MA4.2 and MA1.6 amplifiers. The system is controlled by the Biamp Nexia SP DSP platform.

The new interior resembles a typical American theme bar, but Mr. Linkus attributes the pick-up in trade more to the refreshing sound of Martin Audio.



Wavefront Rental Companies Around the World

● = W8 ● = W8L/W8LC/W8LM

AUSTRALIA

• 3200 LIGHTING	+ 61 2 9693 1777
• ANDY J SOUND	+ 61 8 8376 2771
• AVL ELECTRONICS	+ 61 3 9387 1055
• AVLA	+ 61 8 9221 1888
• AVSOUND PRODUCTIONS	+ 61 2 9949 9000
• CENTRESTATE PRODUCTIONS	+ 61 2 6362 0587
• DAVIDSON AUDIO SERVICES	+ 61 2 9368 1159
• DERRINGERS	+ 61 8 8371 1884
• ENTERTAINMENT INSTALLATIONS	+ 61 2 4324 3873
• JAZZRIGHT PRODUCTIONS	+ 61 2 9311 1197
• JOHNSTON AUDIO	+ 61 3 9329 3311
• MARTIN PARKS PRODUCTIONS	+ 61 2 6360 4411
• MASTER SOUND PRODUCTIONS	+ 61 2 9630 6900
• PHASE ONE AUDIO	+ 61 8 9227 7979
• SIMON STAVENUITER AUDIO PRODUCTION	+ 61 425 795 492
• STEPHEN SOUND	+ 61 3 9436 8981
• TOP END SOUNDS	+ 61 8 8981 7744

AUSTRIA

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• FLASHLIGHT/APR	+ 32 11 609192
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