

THE EDGE

Delicate Scaling **INXS**

in this issue:

- Amsterdam Arena arrives
- Take That debuts Longbow
- Porsche Showroom revs up
- Celebrating 35 years

Issue 14 September 2006

The Martin Experience
www.martin-audio.com



RIGHT AT THE CUTTING EDGE

THE EDGE

It seems a lifetime ago since I first met Dave Martin in the premises of his fledgling company, shared with Midas near London's Euston station. Then 15 years later, I conducted a biographical interview for *LIVE! Magazine*, unwitting to the fact that it would be almost the last time any of us would see him.

His legacy will be celebrated throughout the industry this month as the company he founded marks its 35th anniversary.

Managing director David Bissett-Powell puts it far more eloquently on the facing page — but then it is he who has steered the company's fortunes in and out of the public and private sectors in a craftsmanlike way — tacking through the sea of swelling loudspeaker manufacturers like a master helmsman.

If **THE EDGE** can be seen as any barometer of the company's health then suffice it to say that when we produced our first edition seven years ago we were scrambling to assemble enough global adoption stories to fill 16 pages, and today we have increased that threefold — with a waiting list!

It would be easy to attribute this to the enormous growth in North America but a flick through these pages reveals significant sales in places like the Benelux. No fewer than 216 Martin Audio W8LM line array enclosures have now been installed at the prestigious Amsterdam ArenA in time for Robbie Williams's concert, while in the same city the legendary Paradiso has extended a 20 year relationship with our brand by upgrading to line array technology. Not to be outdone, in neighbouring Belgium the merger of Phlipppo Audio and D-Rent has created a single cache of no fewer than 400 of our enclosures — a compelling prospect for any production company needing to sub-hire from a central European point.

Touring has continued to grow from strength to strength, which is why we have dedicated our front cover to INXS and our first editorial spread to 'Take That'. But possibly the greatest satisfaction is the groundswell of business reported from the emerging countries — in particular the Near, Middle and Far East.



Yes, we will be popping the bubbly at *PLASA 2006* in London — but the people we will be raising a glass to is you.

Jerry Albert

Our thanks go to MONDO MAGAZINE for their assistance with Embryo, Romania

Cover: INXS – US Tour (Photo: Jimi G)



WHERE TO SEE US

- 10 – 13 Sept: **Plasa 2006**, London, UK
- 05 – 07 Oct: **Pala India**, Mumbai, India
- 06 – 09 Oct: **AES**, San Francisco, N. America
- 20 – 22 Oct: **LDI**, Las Vegas, N. America
- 30 Jan – 01 Feb: **ISE 07**, Amsterdam, Netherlands
- 15 – 17 Mar: **NSCA**, Orlando, N. America
- 28 – 31 Mar: **Musikmesse**, Frankfurt, Germany

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Issue 14 September 2006

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A 35-Year Journey

It's difficult to believe that back in the 1960's audiences were prepared to go to see an artist but hardly hear them due to inadequate sound systems. Their passion, however, for this new generation of music was such that the audience numbers swelled way beyond the capability of the columns or basic re-entrant horns that were frequently the only available speaker systems.

It was during this period that David Martin began his quest for seriously loud speakers. In order to achieve this he designed the most efficient speaker systems of the time, based around horn developments. His bass bins became the standard cabinet for most of the major supergroups of the '70s including Supertramp, Pink Floyd, The Who and Dire Straits, to name but a few. David was driven by a passion for high quality sound for the entire audience and a will to ensure that the customers were well supported.

Today, Martin Audio is still driven by that same passion. Our team is

always looking to push the boundaries — a mixture of evolution and revolution — and we will never be content making 'me too' products.

Thirty-five years ago Martin Audio only had distribution in one or two countries. Today, we have our own operation in North America and consistently growing business in nearly 50 markets around the world.

Back then we were limited to touring systems. Today we have touring, commercial, stadia, theatre and music installation products as well as a range of cinema models. We have some new initiatives that we expect to release over the next year and these, yet again, will demonstrate that our team have a passion for being at the forefront of technology and are not content to be followers.

I knew David back in the early days and we continued a relationship right

up until his untimely death. I think he'd be quite proud of how the company has progressed and the team that we've built over the last 15 years. Some of his early customers are still with us today and it feels like the Martin Audio Team, our distributors and customers are all one big family. We all share the same passion for quality results and having happy end users.

I am privileged to be leading this great team and want to take this opportunity to thank not only all the staff at Martin Audio but also our distributors, dealers, contractors, consultants and customers who form part of our family.

Every morning when I enter our facility I pass the bronze bust of David Martin in our entrance lobby and never fail to think that his initial passion is what started this whole business 35 years ago. **E**

David Bissett-Powell




W8LM's at Amsterdam Arena

page 24

Shakira on Tour

page 37





A spectacular two-stage configuration for Take That's *The Ultimate Tour 2006* revival — conceived largely by show producer Kim Gavin and delivered by production designer Bill Laslett — required Capital Sound Hire to pull out a massive Martin Audio inventory.

With arenas varying in size up to the 14,000 MEN Arena in Manchester, different configurations of Martin Audio's three proprietary line array systems were prepped for use on Stages A and B.

The tour also marked the debut of Martin Audio's new W8L Longbow — a quad-driver, high frequency system.

The Longbow was born out of a combination of advances in high frequency driver technology and evolutionary development of Martin Audio's proprietary wavefront shaping devices — enabling them to boost HF output capability by a massive 10dB and take the performance of the W8L Longbow to a new level.

The carefully controlled wavefront shape has given the Longbow the ability to live up to its name. The Take That tour visited the biggest arenas in the UK and the Longbow effortlessly covered right to the back seats, rendering delay speakers entirely unnecessary.

Front to back consistency has noticeably improved too, due to the tightly controlled high frequency wavefront shape;



“This has been my first full tour with the Martin line array and it sounds really impressive”

this results in better inter-cabinet summation as well as a startling ‘right in front of you’ image over the whole depth of the arena.

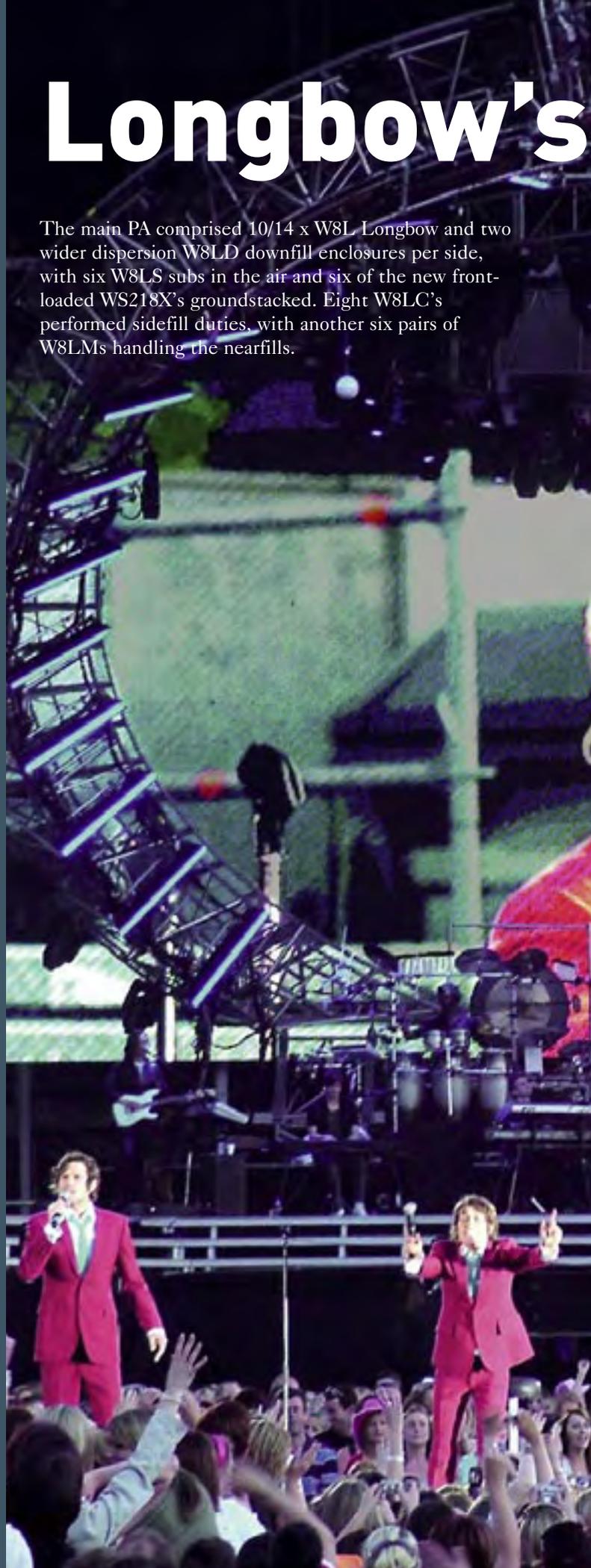
A new ultra-long throw 15in low frequency drive unit has also been developed to keep the W8L Longbow at the forefront of line array technology.



Taking their first drive aboard the new set-up were an experienced trio of sound professionals — FOH sound engineer Gary Bradshaw (*pictured top*), whose experience with Martin Audio systems stretches back to the days of the bulky F2, when he was also mixing Take That and bands such as Simple Minds. With him were system technicians Al Woods and Sam Kruger (*pictured above*), who respectively look after stages A and B.

Longbow's

The main PA comprised 10/14 x W8L Longbow and two wider dispersion W8LD downfill enclosures per side, with six W8LS subs in the air and six of the new front-loaded WS218X's groundstacked. Eight W8LC's performed sidefill duties, with another six pairs of W8LMs handling the nearfills.



First Take

On the B stage Cap Sound had four hangs of nine W8LC's and two W8LCD downfills, providing 360° coverage — and three pairs of W8LM's dead hung to the moving stage. On the tour, messrs Barlow, Owen, Orange and Donald perform three songs on the secondary stage, by the FOH mixing position.

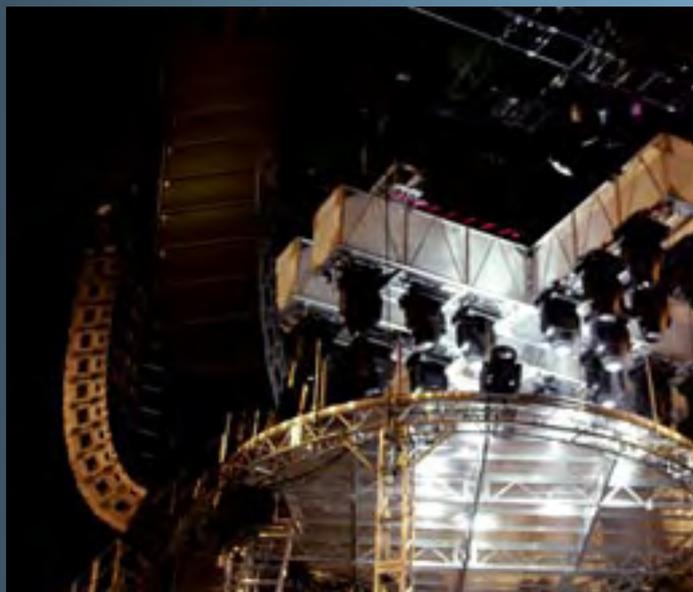


“The issue we have is that the back-up band are still playing on the main stage, and Take That and two acoustic guitars are on the B stage,” says Sam. “So although they are all on in-ears, there’s still the acoustic element of the drums and percussion coming off the stage. We used the W8LMs of the main system to pump the mix through, so at least there is a full mix coming off the main stage which overpowers the acoustic guitars.”

Take That’s vocals (and the mix) are thus delivered from the B stage PA — the four hangs of W8LC and underhung W8LMs. The sound image flips between the two stages, not only when Take That perform but also when support act Beverly Knight moves to Stage B.

With the system under XTA management, the Martin Audio line array has certainly impressed the sound crew.

“This has been my first full tour with the Martin line array and it sounds really impressive,” says Gary Bradshaw. “The high end I particularly liked when I used it last summer with Simply Red — it sounded as smooth as anything I’d heard.



“As for the midrange it’s really beefy; even going back to the days of their Philishaves Martin’s midrange has always been dominant.” And with six subs per side in the air and six on the ground, he had no worries about lower-frequency coverage either.

Both Sam Kruger and Al Woods are hugely impressed with the performance of the Longbow enclosures. Says Woods, “At Manchester, where it was really put to to the test, it sounded stunning.”

Sam Kruger agrees that the presence on the vocal at Manchester’s MEN had been “better than I had ever experienced. Most PA’s sound as if they have travelled 85 metres to get to you but not this.

“Of course, it helps having Gary mixing because he doesn’t put a foot wrong.”



W8LC gets them Square Dancing

The UK went dance crazy recently when a number of world record attempts were made around the country during a TV and radio-broadcast *Dancing in the Streets* extravaganza.

The resulting BBC TV special, compered by Bruce Forsyth and Zoe Ball, included highlights of events across the country, the winners of the Ballroom Blitz talent search and the Big Dance Class record attempt. London's Trafalgar Square, featuring around 800 dancers and over 45 different dance styles.

television requirements subwoofers had to be kept to a minimum. "But such are the full range capabilities of this system that we are able to do that," said Simon.

He added that the event required a complicated rig design, set in several positions (including the presenters' positions at the side of the stage). While eight W8LC's were hung each side of the stage from a 10ft Pam Mast, specially developed for the Martin Audio line array system, four separate W8LC's were flown in similar fashion in front of the National Gallery's North Terrace, with a further speech



“The W8LC performed magnificently”

Those who assembled in and around Trafalgar Square were able to hear the action from a Martin W8LC Compact line array fielded by System Sound. The PA company were contracted to BBC Documentaries and Specialist Features, and their sound designer, Simon Biddulph, makes no secret of the fact that his favourite line array is the Martin W8LC.

Because of the restrictions placed on production by the

PA facing back towards the stage for broadcast purposes. The system was correctly set up and optimised using Martin Audio's ViewPoint™ software.

“The W8LC performed magnificently,” Simon said. “The BBC loved the sound in the Square and it caused no colouration of the broadcast. It was easy to rig and provided good coverage right across the frequency spectrum.”

Simon mixed the show from a Yamaha M7CL while the remainder of the sound crew included Pete McGlynn (crew chief), Mark Isbister (system tech) and Chris Vass (mixing monitors on a Yamaha DM2000). BBC's Tim Davies was the overall sound supervisor and the BBC's production manager was Emily Samson.



Cheltenham based rental company Unique Sound Systems (USS) provided the sound for this year's University of Gloucestershire Summer Ball, held at Cheltenham Racecourse. The event was spread over seven venues; which included an outdoor main stage (with 3,000 capacity), a dance tent (accommodating 1,000), three Disco/Dance Rooms, a Chillout bar and a Jazz/Irish Bar. Over 4,500 students attended this evening of summer fun.

The main stage front-of-house consisted of two stacks of 6 x W8LM Mini line arrays on 4 x WLX subs, driven by Martin Audio amplification. Onstage monitoring was handled through LE400 and LE12JB floor monitors, with Blackline cabinets for side and drum fills.

Bands appearing included the Lightning Seeds, The Automatic and The Fratellis, and while each supplied its own FOH engineer, USS provided a technician to baby-sit at FOH, along with a monitor engineer who covered all the bands.



The dance tent system, which featured DJs from the Ministry of Sound and Judge Jules, was configured using two stacks of 4 x W8LM Minis on 2 x S218 subs, all under the control of a Martin Audio DX1.

Other venues were also rigged with Martin Audio systems, including a Blackline H3/S218 combination, a Wavefront W3/WS2A stack and a pair of Blackline F15s for the acoustic Jazz/Irish Bar.

The event itself was voted Best Summer Ball of 2006 by Radio One and hailed as the UK's Poshest Gig in the NME.

"Although sound, price and ease of rigging are all important in the choice of a system, the levels of service and backup from Martin Audio far exceeds any other supplier we have encountered within this industry," summarised Mark Salter from USS. 

4,500 Rock Out at Summer Ball



The Automatic on stage at the Summer Ball



Synco The Solution for RG Jones

Specialists in providing sound reinforcement for the outdoor season, RG Jones emerged from the celebration of their 80th anniversary by covering four simultaneous events on a weekend in July, keeping their premium Martin Synco W8LC line array system for three weekend concerts on the beautiful English Heritage site of Audley End near Saffron Walden.

With the house itself providing a breathtaking stage backdrop and the terrain raked naturally, it was the perfect picnic venue for some 6,500 people to assemble for the first in the 'Music on a Summer Evening' series, featuring Simple Minds.

Using ViewPoint™ predictive software, RG Jones mounted two arrays of 16 x Martin Synco W8LC's either side of the stage on masts, specially constructed on site by Serious Structures.

This was reinforced by eight WLX subs per side, some nearfills and three delay positions set 100 metres back.

For all this heavy artillery, RG Jones' sound engineer Richard Sharratt (mixing support band Circlesound) and his system tech Steve Carr knew they had to remain within the predefined environmental sound limitations enforced for these events.

“For a mid-sized box the Martin Synco system throws an incredible distance”

“The Martin Synco system is one of the easier arrays to rig,” noted Carr “These are very neat masts and are capable of holding four tonnes; we come in at just under a ton per side.”

Carr added, “For a mid-sized box the Martin Synco system throws an incredible distance.” Steve used a combination of Martin Audio's dedicated processors and XTA DP224/DP226 to set the crossovers in the main PA and delays.

Simple Minds specified a choice of PA systems on their rider, Martin Audio being among them. The band are certainly no strangers to the brand, having played regularly through Martin Audio's classic F2 system during their heyday. Equally familiar

with the Martin Audio pedigree was their experienced FOH engineer Patrick Demoustier, supported by system tech Stephan 'Cutie' Themps and monitor engineer Marc Iven. The event's production manager was Chris Hurdle. 



The sound crew (from left) Richard Sharratt and Steven Carr, with RG Jones director, John Carroll (right)



The Orbit staged rigged with Martin Synco W8LC — at Audley End

Hawthorn's Maxi Mini Weekend

Hawthorn Theatrical recently provided major sound reinforcement for two high-profile events which took place simultaneously — requiring the collective use of around 130 Martin Audio Mini line array enclosures.

The larger of these was the *Playtex Moonwalk 2006* event in London's Hyde Park, in which an audience of 15,000 packed into a 60m (wide) by 150m (long) marquee.

Hawthorn fielded eight hangs of W8LM Mini line array, ten deep in the front, supported by two hangs of eight enclosures at the rear.

Bands playing through this system included The Fabulous Dough Boys and Marcus Malone's Motown Party Band — in addition to aerobics instructors who warmed up the participants before their sponsored walk for breast cancer research.

According to Hawthorn's head of sound, Iain Reinhold, the brief from the organisers was for an even level of sound to be distributed throughout the marquee that would enable the entire audience to feel part of the event on stage, while still enabling the sponsors' stalls and food stations to continue operating.

“We also had to keep within a 66dB noise limit on Park Lane — and received no complaints throughout the whole night,” reports Iain.

Hawthorn's approached Martin Audio's Jim Cousins to come up with the speaker design using the company's proprietary DISPLAY™ software. This was based on a main left/right hang and six further delay hangs. Continued Iain, “The coverage was fantastic throughout the whole marquee and one comment from our engineer was ‘I had to be very restrained with the main output faders!’”

While this was taking place, Hawthorn were providing sound reinforcement for a global convention at the RAI in Amsterdam. Where some 2500 delegates assembled for a conference and gala dinner, in separate halls, which required 56 x W8LMs, eight W8LMDs and four hangs of W8C to cover the dance floor.

Entertainment was provided by Cirque Bijou. “As this involved an aerial act performing above the stage we needed to keep the PA as compact as possible while at the same time being able to fill the whole hall,” said Iain Reinhold. “The W8LM worked perfectly in both senses.” 



Green-I detonate Mine

Working within this overall design, Green-I decided to maintain continuity with Martin Audio; this time however, the installation company's project manager Ian (Woody) Woodall, confronted with a restricted ceiling height, revisited a solution he had earlier

"It involves the same number of components but is split up over three boxes, and it works very well," he says. In view of the length of the room he has flown two H2s either side of the stage, mounted on top of each other. While the top boxes fire down the length of the

powerful sub point source.

The dancefloor itself is located at the lowest level within the existing space.

"With the sunken dancefloor the whole effect is like looking down a parabolic tube," says Woody, "but it

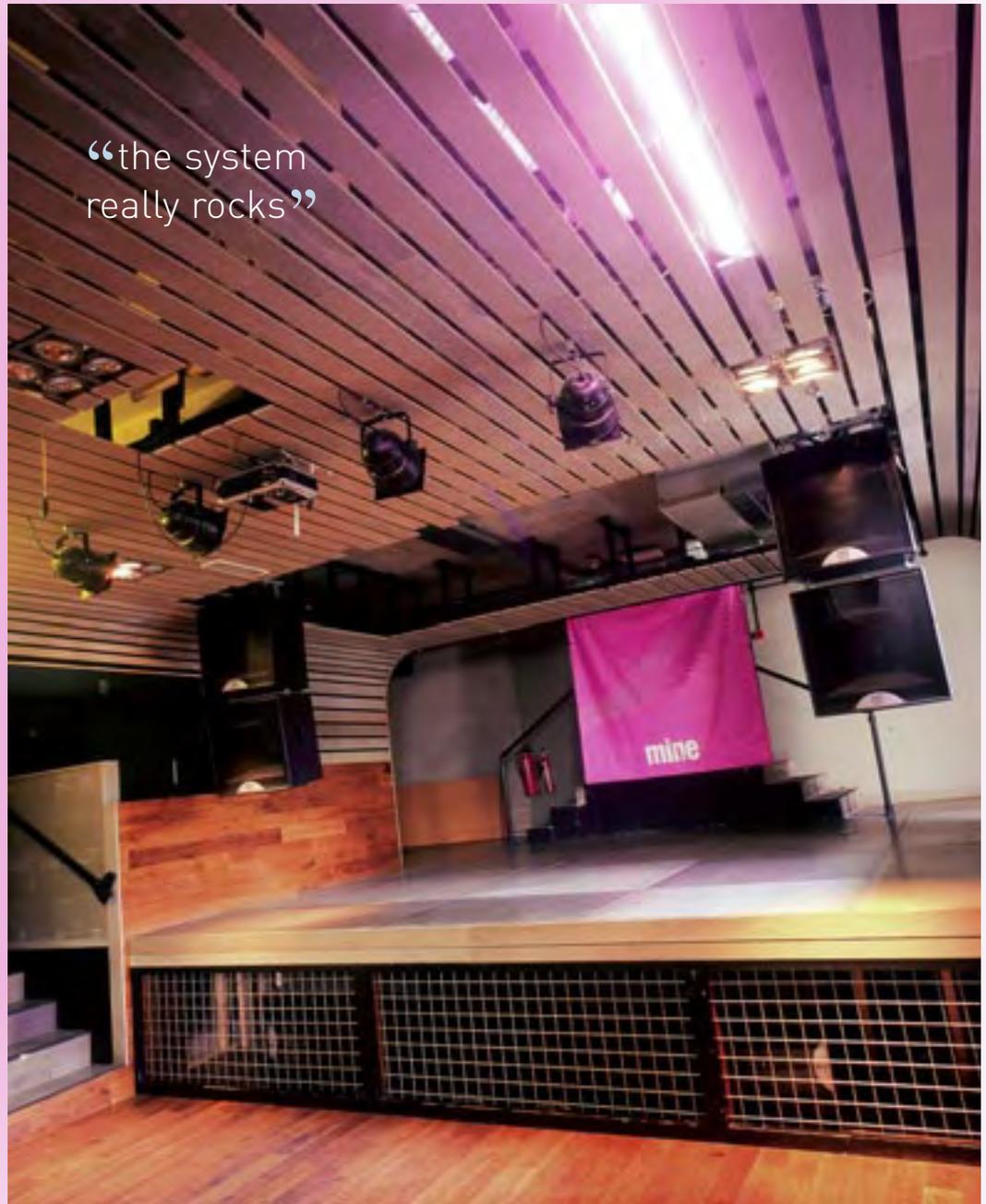
At the start of the new millennium British universities were starting to realise that in order to compete with the town centre nightclubs they had to radically improve their own campus facilities.

The Union at Leeds University was quick off the mark, establishing the then radical Stylus nightclub, with technology company Green-I providing a powerful Martin Audio Blackline dance surround system.

Meanwhile, the adjacent Harvey Milk Bar (cleverly named after San Francisco's first openly gay city supervisor) was slowly falling into dilapidation, and closed entirely back in 2001.

Five years on, the derelict building has reopened as the 450-capacity Mine, offering an all-day restaurant within a brand new infrastructure, which has seen the old staircase removed and replaced with a DJ booth — thanks to interior designers Studio BAAD and Green-I.

Said assistant events manager Tom Salmon, "When Studio BAAD presented their ideas to us in June 2005 we were stunned. They presented us with a conceptual venue, built around a jaw dropping wooden tunnel with letter boxed booth seating and a stage at its far end."



devised for another venue, using a Blackline H2, S15 and S218 combination instead of the space prohibitive H3 to create three-way active playback (with the top end run passive).

room the enclosure underneath is kelped back so that it directs its energy onto the sunken dancefloor. Recess-mounted under the stage are the pair of S15s and S218s forming a

sounds far better than I ever imagined; sometimes you can just get all of the pieces of the jigsaw to slot together perfectly — the system really rocks." 



Middlesex Close the Circle



Middlesex Sound & Light have assisted with two stunning Irish pub conversions in north-west London, carried out to a high specification.

Finbar Holihan, who has a number of pub interests, has spent £2m converting the 500-capacity Claddagh Ring Irish pub into a chameleon venue, with two independent stages, inventive use of LED washes to change the mood, a giant 3 x 3 42" plasma matrix — and a stylish architectural sound reinforcement solution provided by Martin Audio's AQ range.

Conforming to an inventive design by Finton McDonnell of FM Design, the loudspeakers fit the aesthetics and in a world of walnut and oak, recessed enclosures have been provided for part of the stage system, which comprises a pair of AQ15 two-way systems and pair of AQ215 vented 2 x 15" sub bass.

Project managed by Lance Bromhead, the venue has been divided into ten zones, with the clever deployment of the AQ series (finished in black) bringing the venue to life.

Finbar Holihan said the sound was particularly impressive but they had no doubts after Middlesex Sound & Lighting had invited Claddagh Ring's resident DJ Terry Domilan for a demo in Martin Audio's impressive facility.

Less than a mile away millionaire businessman Timothy Kelly has spent £4m converting the former Poutin Still into the award-nominated Gallery, a stylish ground floor bar and stage with an upstairs nightclub (and VIP room), a 90-cover fine dining restaurant and original Damien Hirst prints (part of a stunning art collection).

Middlesex Sound & Lighting's Mike Olivier opted for a Martin Audio EM series solution as part of a highly-specified multimedia package.

"The EM series was the most appropriate for this installation," said Olivier. "It's a tried and tested system and we knew the client liked it after we took him to audition the system at Martin Audio." 



Now in its 15th year, the two-day *Rhythms of the World* Festival takes place over two days in the beautiful old UK town centre of Hitchin, 30 miles north of London.

Promoted by Bob Mardon, the event has grown so quickly that 160 performances now take place over 10 stages, making it the largest free festival of world music in the UK. Last year it was estimated that more than 40,000 people thronged into the town.

All of which puts increasing pressure on local PA/rental company Rossco (and their Martin Audio PA fleet), who have been involved with the event for the past six years.

Run by Ross Sharples and Mark Donovan, Rossco were again responsible for equipping the six main stages with no fewer than 72 x Martin Audio enclosures — including the premier stages in the Town Square and Portmill Lane. These witnessed classic performances by Osibisa and the huge kodo drums of Dulsori, a dynamic traditional Korean percussion group, practising the ancient art form of Madangnori — a real test of the PA's versatility.

Sharples himself is something of a local hero, and his own band, Blues Agents (*pictured*), performed an hour long set, drawing one of the best receptions of the day. Foldback was provided by multiples of Martin Audio's classic LE400 floor monitors.

At Portmill Lane Sharples fielded the company's W8LM Mini line array with WSX subs, and was delighted with the results. The Town Square saw two W8C's per side, matched with W8S subs.

"I was nervous because I hadn't heard the W8LM until it was fired up, but in front of 3,000 people the sound was unbelievable and threw effortlessly to the back," he reports.

This justified his decision to groundstack five W8LM's and a single W8LMD per side on a flightcase, using Martin Audio's proprietary ViewPoint™ software to optimise the system. "I



Rhythms of The World

knew the land fell away 2ft and pumped this into the predictive software; ViewPoint™ was able to make the necessary allowances and the measurements were entirely accurate. At 50 metres it felt great and this has given me the confidence to further sell the system."

Elsewhere Rossco fielded Martin Audio Wavefront W2s, run three-way in conjunction with WS2A subs, along with multiples of W0.5's for smaller soundfields (such as the Bancroft Gardens bandstand, pictured below) and delays. **E**





BurnLounge Gets Fired Up

BurnLounge is a new community-powered online digital music service that, as their online press puts it, “enables passionate music fans to easily sell the music they love to like-minded music consumers” by giving them the opportunity to create their own customised record stores.

When the company launched BurnLounge 1.0 with an event called *Fired Up* at Bally’s Event Center in Las Vegas, the stage was split between company, media and record company spokesmen on one side and alternative rock acts like Alien Ant Farm and The Elms performing at +110dB concert levels on the other. As such, the principal challenge for A/V integrator Stanco of St. Louis, Missouri was to balance the two sides without any problems.

As Stanco President Stan Nickens explains, “The uniqueness of this event was going at the flip of a switch from a live concert mode to a television late night talk show setting. They would constantly alternate between the bands and the speakers, sometimes interviewing the band and then asking them to walk over and crank it up for a few songs, or vice versa.”

Another principal challenge was hanging the arrays in a room described by Nickens as, “a really large, square-shaped ballroom with a 30ft high ceiling.”

Being limited to less than 1,000 lbs a hang point and having to keep the rigs as tight to the ceilings as possible to maintain sightlines Stanco needed a lightweight speaker with exceptional coverage capability.

Stanco’s solution was five Martin Audio W8LCs left and right for the house with four W8LMs in the centre cluster

for additional fill, and four W8LCs left and right for delay set halfway back in the room. As Stanco system engineer, Justin Slazas explains, “The W8LC offers something a lot of line arrays don’t, a 7.5° angle which gives you more coverage from front to back with less speakers. With the weight limitations, we still had to split the room into two sections and add the delay rigs about half way back. The box at the very top of the house array couples with the bottom speaker of the delay rig, so that when you time align it correctly, it’s seamless walking from one zone into the next. The delay rigs also helped us achieve better control over speech.” The big thing about the W8LCs, says Nickens, is they’re very light and very versatile. “You can hang them up in a ballroom and design the

“In your face sound with lots of punch”

system around speech intelligibility, and still get a rock and roll, ‘in your face sound’ with lots of punch.”

Some of the bands brought their own engineers and Slazas mixed much of the rest in what he terms a “festival style” situation. In terms of other engineers’ reactions to the system, “many of them were impressed with the low frequencies of the W8LCs, some actually thought the subs were on when they weren’t because of the punchiness of the 12”s!”

Stan Nickens states that the project was captured live in Pro Tools on hard disk, “and the people are telling us how good it sounds and thanking us for not having to turn as many knobs for the post mix.”



Gaslight Confidential

One of the first to jump out of the Gaslamp Quarter's eclectic mix of clubs, multi-level eateries and drinking establishments in San Diego, Confidential quickly got noticed with its smooth formula of comfortable and sophisticated bar/restaurant that morphs seamlessly into a dance club with local DJs spinning house, hip-hop and 'mash-ups' from 'round about midnight.

Adding to Confidential's high quality aura is the fact that one of its owners is Andrew Firestone, celebrity scion to the tyre company and star of TV's reality hit, *The Bachelor*. It also doesn't hurt that savvy owner Merritte Powell and partner Darren Moore figured out what the locals really wanted. Inside the airy two-story expanse is a smooth blend of ultra modern all-white furniture, 20-foot ceilings, comfortable bar, restaurant, gigantic plasma screen and a chic, exclusive upstairs loft area that overlooks the lower floor.

Looking to put more "fun" in San Diego nightlife and create the kind of place upscale power players could call their own, Powell and celebrated local chef Chris K. Walsh have come up with a creative mix of highly evolved bar food and adventurous drinks. The club also features high-end wines

from boutique wineries all over the world chosen by Firestone. Thus early on, the venue has already won several awards for best bar and most creative cuisine, and is considered the hot spot for celebrity sightings. As with the rest of Confidential, the owners wanted the very best audio and video technology had to offer to excite their customers' other visual and auditory senses.

According to integrator Brad Donaldson of Pro Systems AV in San Diego, "they wanted us to build a system with clarity and impact for a room with a capacity of 175, that was also visually unobtrusive." In terms of loudspeakers, Donaldson's preferred choice was Martin Audio. He and fellow installer Ken Simmons used a combination that included three Martin Audio F8s, five F10s with the company's new AQ Series 210 and 212 subs.

The client's reaction? "Everyone was amazed with the fidelity of the system," Donaldson notes, "especially the impact of the very compact AQ subwoofers. According to the owners, the stated intent for Confidential is to add more excitement to the Gaslamp. Based on the large crowds coming in, they're well on their way. 🎵

Flying High at HFStival

A staple of the Washington area summer concert scene for over a decade, the *HFStival* has become one of the highest profile events of its kind.

Moved from RFK Stadium to Merriweather Post Pavilion

already worked the event for over ten years, but had never been responsible for all aspects of the production and now faced a change of venue.

Asked about the principal challenges for the two-day event, Scarfe addressed a

arrays instead of ground-stacking them.” On its first outing the W8LS worked fantastically well,

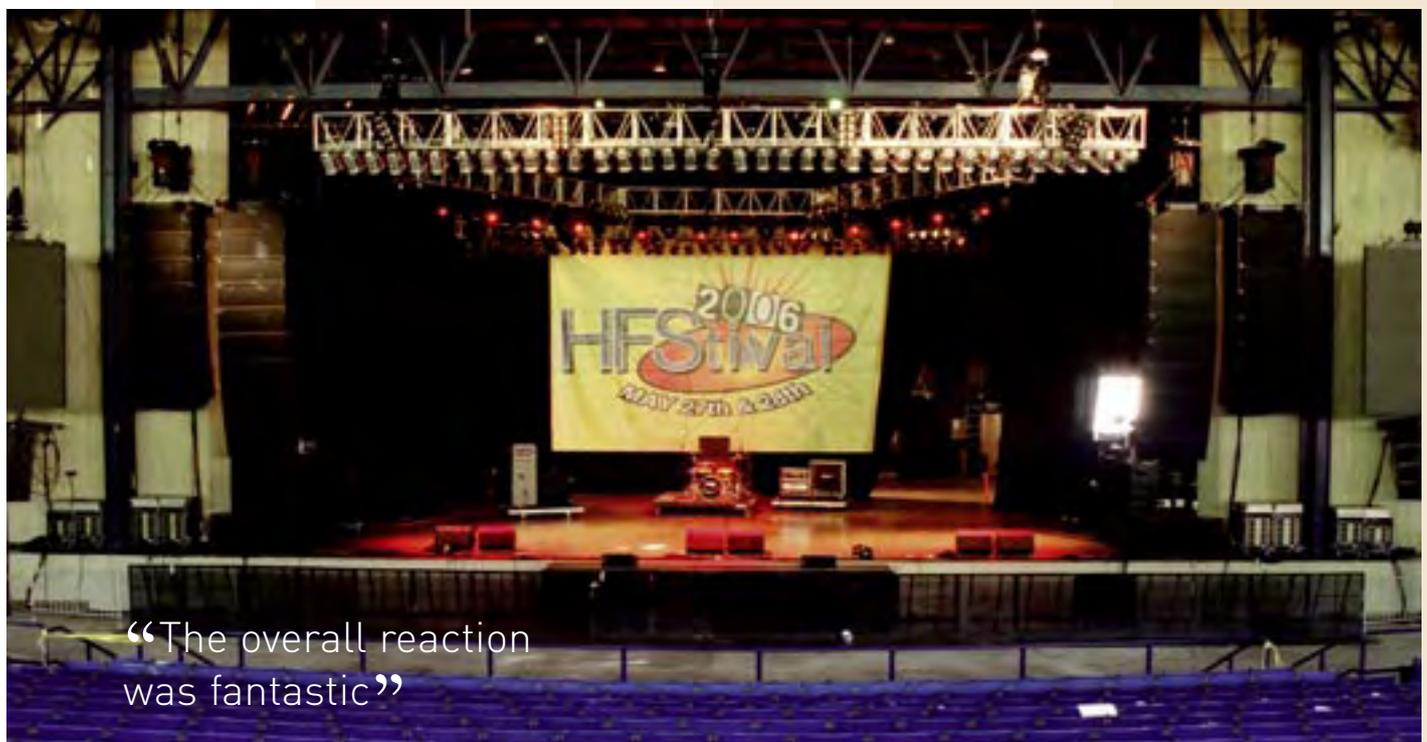


he said. “Not only did it get the low end up to the top, but it also added a cohesive

additional flown W8LC’s per side for the loge, with four W8C’s and two W8LM’s for front fill. All speakers were powered with Martin MA4.2s amplifiers and controlled via an XTA DP226 speaker management system running AudioCore.



The B stage line-up included eight W8LC’s and six WSX subs per side, with two W8C’s a side for front fill and twelve LE12JB stage monitors. Located in a field



“The overall reaction was fantastic”

in Columbia, Maryland this year, the festival featured a variety of acts including Kanye West, The Strokes, Counting Crows, Dashboard Confessional, Panic! At the Disco, Coheed and Cambria, Joan Jett, OK-Go, Cypress Hill, All Time Low and over 50 more, both in the main amphitheatre and two additional stages.

Contracted to provide audio for the *HFStival*, Mike Scarfe (pictured above, on left) and his company, MHA Audio had

problem that typically plagues amphitheatres such as Merriweather. “The seats have a steeper rake than the newer amphitheatres. Prior to this event, we had used the Martin Audio WSX subs ground-stacked and regardless of the configuration, we couldn’t evenly cover the whole seated area. I thought that flying the subs was the solution so we purchased 16 x Martin Audio W8LS, using eight a side, and flew the subs alongside the W8L line

nature to the whole sound. We had a lot of comments about that and many rave reviews from the different engineers.”Of course,” Scarfe continues, “we still had 12 x WSXs in the pit on an Aux for acts like Kanye West who wanted a lot of sub lows.”

In addition to the ten Martin Audio W8L enclosures, and eight W8LS subwoofers per side, and the 12 x WSX subs stacked in the pit, the main stage lineup consisted of four

adjacent to the amphitheatre, the speakers covered the 250ft deep crowd in perfect fashion.

“The overall reaction was fantastic,” concludes Scarfe. “The increased acceptance for the Martin Audio product is amazing. We’re doing between 10 and 20 shows a month, and we’re seeing more and more riders every month specifying Martin Audio.”

 Scheduled into the Greek Theater during the second leg of their 2006 US tour, INXS were playing to two generations of fans — those who had supported the Australian sextet since their heyday in the 80s and 90s with original lead singer Michael Hutchence, and a newer group of supporters who'd picked up on the band a year ago watching JD Fortune become their new vocalist during a 12-week competition on the CBS reality show, *Rock Star: INXS*.

Either way, INXS still had a repertoire of classic songs plus new chart successes like *Pretty Vegas* (written by Fortune) from their latest CD, *Switch*. And, besides the tragic early departure of Hutchence, the original lineup was still intact, now bolstered by JD Fortune's youthful energy and charisma.

The principal challenge for the production company

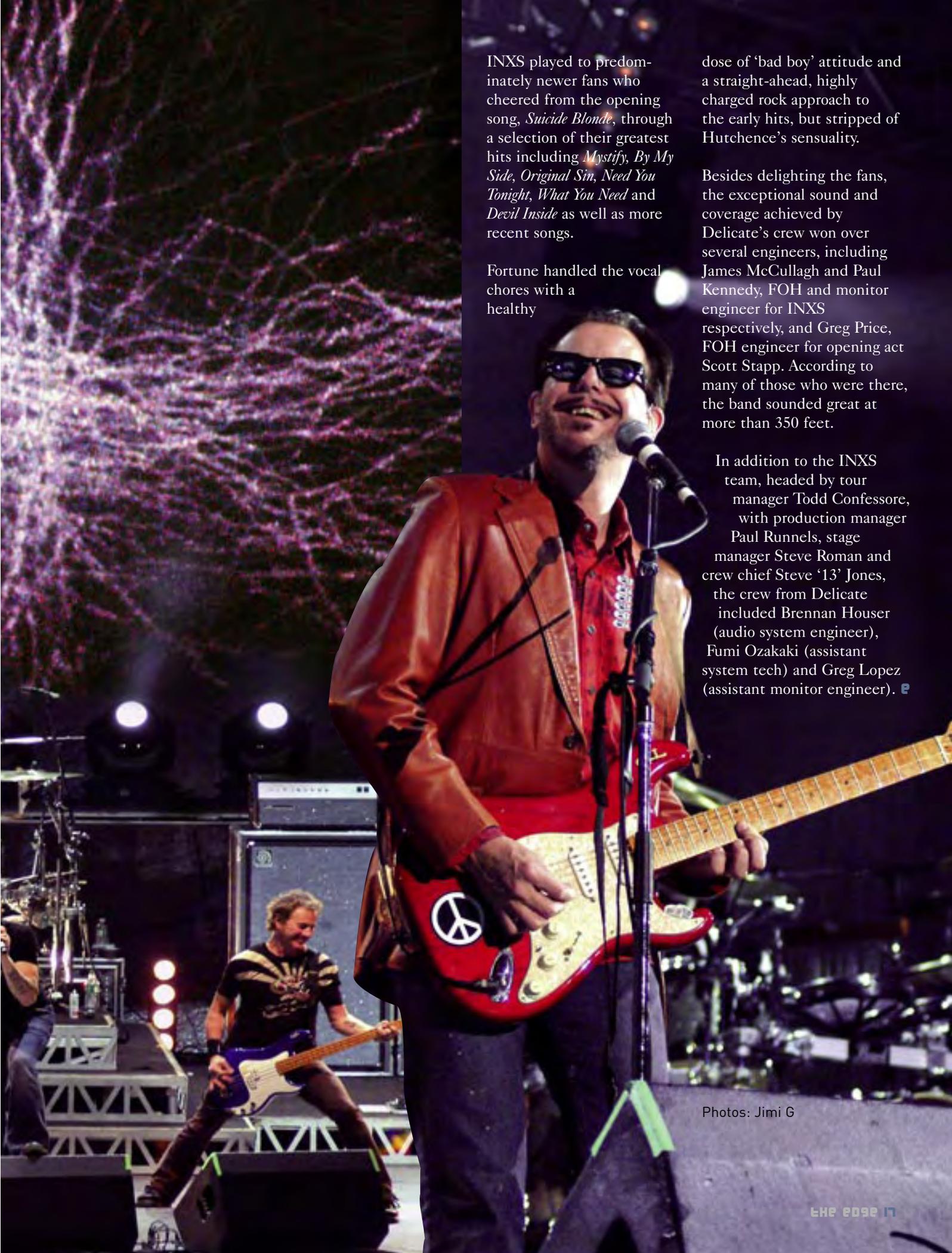
was coming up with a scalable sound system that could cover a wide range of venues including theatres, casinos, fairs, amphitheatres and arenas (with crowds varying from 3,000 to 23,000 depending on the venue).

Delicate Productions, who has a relationship with INXS dating back to the mid '80s and the *Listen Like Thieves* album, came up with the right solution, comprising of 48 x Martin Audio W8LC's, nine W8LM Minis and 24 x W8LS flying subs for amphitheatres where ground-stacked subs couldn't provide adequate low frequency coverage for those in the middle and upper rows of the audience.

In addition to Martin Audio WT2's and a full complement of LE700 monitor wedges, the system was completely powered by Martin Audio amplification.

Delicate Scaling INXS





INXS played to predominately newer fans who cheered from the opening song, *Suicide Blonde*, through a selection of their greatest hits including *Mystify*, *By My Side*, *Original Sin*, *Need You Tonight*, *What You Need* and *Devil Inside* as well as more recent songs.

Fortune handled the vocal chores with a healthy

dose of 'bad boy' attitude and a straight-ahead, highly charged rock approach to the early hits, but stripped of Hutchence's sensuality.

Besides delighting the fans, the exceptional sound and coverage achieved by Delicate's crew won over several engineers, including James McCullagh and Paul Kennedy, FOH and monitor engineer for INXS respectively, and Greg Price, FOH engineer for opening act Scott Stapp. According to many of those who were there, the band sounded great at more than 350 feet.

In addition to the INXS team, headed by tour manager Todd Confessore, with production manager Paul Runnels, stage manager Steve Roman and crew chief Steve '13' Jones, the crew from Delicate included Brennan Houser (audio system engineer), Fumi Ozakaki (assistant system tech) and Greg Lopez (assistant monitor engineer). e

Photos: Jimi G

Downfill Completes The Picture



Atlantic Audio recently supplied Complete Audio with the W8LMD downfill enclosure for use with their W8LM line array series. Complete Audio is one of the most popular rental companies in Germany and wasted no time in pressing the W8LMDs into service.

André Rauhut, general manager of the 15-year-old company, reports a number of successful recent tours using Martin Audio equipment. These include Placebo, who introduced their fifth studio album *Meds* in Berlin. Complete Audio supported this with 20 x W8LC hangs and four W8C's handling the near field, 16 x WSX and eight WLX subs.

They also provided reinforcement for the Citadel Music Festival — the open-air highlight on the Spandau citadel — and a show by film music composer Goran Bregowicz and his wedding and funeral band as well as a Gregorian night using 24 x W8LM and eight WLX subs, with LE12JB monitors and W8C and WSX as the sidefill stacks.

Other recent shows using the Martin Audio line array have been Madness — the famous kings of British Ska and Rocksteady music — blues guitarists Jeff Beck and Buddy Guy, and Billy Idol featuring Steve Stevens on guitar.

These were based on more W8LC/W8LM and WSX subs, with W8C/WLX providing near and sidefills.

Gilberto Gil / Sandra de Sá / Margareth Menezes appeared in a Brazilian gala at the house of world civilisations in Berlin to coincide with the FIFA World Cup. This saw a pair of the W8LMD downfills in use with a W8LC line array system and WSX subs. Finally, one of Martin Audio's highest profile system users are The Strokes, and so naturally they turned to Complete Audio's W8LC inventory when they toured Germany.

Four years ago The Strokes planned some club sessions in Germany prior to their European tour and now they were back at the Arena Berlin. The show was particularly impressive and Complete Audio made a huge technical contribution to the enthusiastic evening by providing 24 x W8LC's with 16 x WSX subs, two W8LMD's for nearfield, two stacks of W8C/WSX for infills and WSX drum infills. The band themselves heard their monitor mix through Martin Audio's LE700C floor monitors.

It was the crowning glory in a hectic summer for the Berlin-based company. 



Merritt Points in Mountain Country

Held every summer in a beautiful natural setting framed by the Coldwater River, mountains and hills in Canada's British Columbia, *Mountainfest* is one of North America's largest country music festivals with well

over 135,000 people in attendance over six days.

Officially known as the *Merritt Mountain Music Festival*, the event features country headliners like Big \$ Rich, Martina McBride, Travis Tritt and Randy Travis as the principal draws on the main stage and a host of newer artists also featured.

With all of the great music on tap, writer John P. McLaughlin, covering the festival for the

Vancouver Province, said, "The

biggest highlight of *Mountainfest '06* was the new, immensely improved sound and light system. Those massive banks of

speakers flanking the stage controlled from the very cool looking prairie grain elevator-shaped tower made all the difference."

The Briere Production Group of Burnaby, British Columbia provided that sound, and operations manager Chris Briere was happy to point out some of the challenges faced by his crew. "First, it's an outdoor festival with a permanent stage in a setting that runs parallel to the river with hills on both sides, so it can be tough because of the wind which goes whistling through there pretty bad.

"I thought we'd have some issues about how much throw we'd get out of the boxes, but the W8LCs proved us wrong! We were throwing 350ft without any problems. Crowd size for the headline acts was averaging between 25,000 to 30,000 people behind us, plus there was a beer garden about 400ft. back where we sent a separate feed to another 20,000 people.

"In the past they used another speaker rig in there," Briere continues, "but we came in with the mid-sized Martin Audio W8LCs and flew 14 a side, with 20 x WSX subs and just smoked 'em! I had had some big heavy cats out of Nashville who normally tour with big touring companies. They were all impressed with the Martin Audio boxes, especially in terms of the lower frequencies and punch from the W8LCs." The entire system was powered by Martin Audio amplification. **E**





Atlantic's Sea Adventure



18 x AQ5's, reinforced with four CS265 Contractor subs, while six C516 flush-mount ceiling speakers distribute the background music evenly throughout the facility. The speaker management was under the command of an XTA DP6 I, in which different presets for the restaurant and the lounge area are stored.

Atlantic Audio also used high-class components in the Meerbar's DJ booth, with the Pioneer DJM-600, two CDJ-1000's and two Technics SL1210's given reference to the DJ via a pair of Blackline F8 monitors.

In Düsseldorf the latest trendy rendezvous point in the city's Media-Harbour area is Meerbar.

The restaurant, with its independent bar, is located in the Red Gehry House — one of three buildings created by the famous American architect Frank O. Gehry, which provides the prominent skyline of the Düsseldorf harbour. With its wonderful view to the docks the Meerbar (Sea Club) offers a real treat for all senses.

Konstantin Karabtziakis, owner of the Meerbar, tasked Atlantic Audio with

combining durable technology with optimum quality, and the result has provided the company with an important reference site.

The company was responsible for both the sound and lighting, and turned to a Martin Audio solution for the former. To create the sound in the lounge the company specified four WTUB full-range enclosures and a Blackline S18 sub — a combination that provides an extremely transparent sound characteristic.

For the Meerbar restaurant Atlantic Audio recommended

The interior of the Meerbar is based largely around natural materials, including concrete, wood, metal, leather and soft fabrics. Cubes made of raw wood and suites with numerous leather and alcantara pillows are a particular feature, while over in the kitchen chefs Patrick Zielanka and Wang Zhen Kun serve up seafood specialities.

As a result, since its opening the Meerbar has been the favourite meeting place for both the local and tourist market as it is guaranteed to deliver a pulsating atmosphere. 

For the opening of the new Porsche Center Essen, Atlantic Audio initiated a high-quality sound design as befits such a premium location. The fully-integrated audio concept is designed to meet the different requirements of both the customers and business events, which will be hosted by the facility.

The new Porsche Center Essen measures around 2,100 sq metres, and is divided into two main areas. An exhibition area has been formed in the rotunda, with windows set into the lower part of the façade, while the zone above is constructed with typical aluminium steel plates. The second area is a black-box covered with black trapezium plates for the dealer's garage and stock. The complex is further divided into different sound zones within the Porsche Exhibition Center.



Porsche Revved Up To Full Throttle

The architect tasked Atlantic Audio with providing a fully professional audio installation. However, they were also required to lacquer the Martin Audio speakers so that the sound equipment colour matches perfectly with the materials used, and surfaces of the building, as well as the silver-grey, black and red livery of the Porsche corporate identity.

The centrepiece of the building is a glazed gallery with offices, which overlooks the exhibition area. The lacquered Martin Audio speakers, comprising four WTUBs, two Blackline S12 subs and quantities of AQ5 match the metalised RAL 9006 aluminium of all Porsche showrooms, consisting of wavy

structured steel plates. Some of the AQ5 architectural speakers are fixed to the concrete pillars of the showroom, providing high-performance, even distribution of sound at every location.

The room acoustics are under the management of a Crest Audio CP 6210/20 at the reception desk which can be operated simply and safely by the Porsche team. Speaker management is via a Peavey Digitool MX digital processor and two portable S12 sub-bass units are also positioned on the ground floor.

During the exclusive premiere evening, 200 Porsche Turbo and GT3 drivers were invited and entertained with a fashion show and live performance

on site. Richard Nestler, managing director of Porsche Center Essen, said, "The support service of our customers is not only based on consulting, selling and maintaining a Porsche. Those who decide in favour of our cars will gain access to the Porsche family. We intend to impress our customers regularly with a high level of entertainment. This will be fulfilled with actual presentations and events in the future, which will increase the reputation of the Porsche Center Essen."

Atlantic Audio project manager, Jörg Sandmann, said, "To capture the distinctive sound of a



Porsche we aimed to create our own unique sound atmosphere for the Porsche Center Essen. The result is a series of impressive showrooms with high-tech autocars, backed up with a variety of dynamic sounds with unmistakable quality. The acoustic management of the showroom matches both the architecture and Porsche's corporate design perfectly." 





TM Audio Energise Effenaar

A Martin Audio W8LC system has been installed in a new, purpose-built concert venue in Eindhoven by TM Audio.

Designed by architects MVRDV and developed by Ove Arup & Partners at a cost of €6.9m, the esoterically-designed de Effenaar replaces the former single-room venue on the same site.

Trading on two floors, the new complex incorporates a café/restaurant, a large concert venue (for 1200 people), a secondary 400-capacity room (with balcony) and a small studio theatre.

De Effenaar, which has already become one of the most significant 'circuit' venues in the south of Holland, selected a Martin Audio solution on the recommendation of leading sound engineer Jorrit de Kort, who had first tested several line array systems in the old Effenaar venue.

But it was to another leading Dutch sound engineer and rental company specialist, Hugo Scholten, to whom Jaap Pronk, from the installation

company TM Audio, turned to help tune the system to the difficult main room.

Scholten has worked extensively with Ampco Pro Rent and given the room's unusual dimensions and acoustic parameters — an extraordinary 20m stage width combined with a concrete superstructure — extreme care had to be taken. The problems increased when the lighting bridge was installed over the front of the stage, resulting in the rigging points for the two six-enclosure W8LC line array hangs having to be set in an advanced position.

Jaap Pronk resorted to infilling with two standard W8C's per side, stage stacked with three Blackline S218's, to "bring the image down sharply from the line array in view of the advanced fixing points." With concrete isolation he has been able to use fewer subs than normal because the acoustic coupling would provide an additional 3dB of sound.

The line arrays and stage monitors are

fully controlled by XTA DP226 and new DP428 processors, while the front and sidefills are all under BSS FDS336 Minidrive management, the system having been set up using ViewPoint™ optimisation and DISPLAY™ modelling software.

In the auxiliary room the programming ranges from stand-up comedy to hardcore hip-hop, greater versatility was required to suit the multipurpose nature of the room. On each side of the stage are two S218's — groundstacked each side with two W8C's in a rock 'n' roll configuration; but one W8C will be removed when it reverts to theatre use.

Two additional W8C's have a 'roving brief' and can either be deployed as drum or side fills, or in the event of a DJ session can be sited at the rear to form a surround environment.

Finally, in the all-day cafeteria/restaurant, TM Audio has provided an aesthetic Martin Audio AQ8 solution, reinforced with AQ210 subs, recessed into the banquette. ■

Amsterdam's Paradiso Club is unquestionably the city's most famous monument to live music and over the years, many of the world's leading bands have appeared in the former neo-gothic church.

Martin Audio has also enjoyed a long tenure in the 1650-capacity venue, its classic late 1980's F2 two-box system eventually giving way to Wavefront technology, when the W8C was developed.

But as technology matured the venue sought a more efficient way of getting

the introduction of the new Martin Audio WMX subs, which they knew would radically reduce the stage footprint.

The configuration of 12 x WMX is divided in three groups: three (L/R) outer subs on stage, driven stereo and crossed over at 100Hz are complemented by a pair each of L/C/R subs concealed under the stage apron, driven mono and all crossed over at 80Hz.

The two front stage W8LM six-deep arrays are each stacked on two of the

Paradiso Gets The Point



WMX subs, far left and right on stage. The entire system is powered by MA amplification.

Both Jaap Pronk and Milan Jilicik are delighted with the result. "By designing the system in this way, we can accurately point the flown arrays where we want them, while the stage W8LM's are used to bring

sound up to the balcony levels in the towering vaulted ceiling, removing some of the hotspotting and reverberance resulting from the groundstacked W8C and the small centre Blackline H2 cluster.

The Paradiso invited TM Audio in for a demo and were so impressed that they retained the system on approval for a week, during which time engineers for Joe Jackson and Black Crowes added their weight to the argument.

TM Audio specified two 12 x W8LM hangs — but the real bonus came with

the power down."

Summarises Jilicik, "Bands now say that since it is a Martin Audio line array then they are happy to play through it. The new system provides us both with even coverage and much more clarity."

The Paradiso is not restricted to its main stage. A second room, frequently used for record company showcases, holds 275, and is equipped with W8C's, while four Martin Audio Blackline H2's and four S18's can be found in the smaller Room 3. **e**



Holland's flagship stadium, the Amsterdam ArenA, home of soccer club AFC Ajax, has unveiled its €1.4 million acoustic and sound system upgrade — exactly ten years after the stadium was built.

Central to the upgrade programme are a new digitally distributed sound system, the provision of 216 x W8LM line array enclosures, a huge investment in acoustic material and baffles and the engineering of custom rotatable mounts so that each cluster can be physically swiveled independently, optimising each event and enabling accurate delay times to be set.

The new infrastructure, designed to make the venue more compatible with staging world-class concerts, was commissioned in time for the sell-out appearance of Robbie Williams in July, and the system's flexibility and 'plug and play'



characteristics were immediately given an unqualified thumbs-up by Williams' system tech, Sherif el Barbari.

The installation is a triumph for the technical team and the months of preparation invested by the consortium of Dutch music promoter MOJO Concerts, installation company TM Audio and acoustic engineers Peutz. Installation project engineer was Huib de Bruijn from Ampco/Flashlight Group R&D company TeamProjects.

Aided by the thousands of square metres of special sound absorbent materials to improve the quality of the acoustics, Huib de Bruijn's task was to

further reduce the reverberation time and provide extended coverage to the two upper rings and underbalconies of this steeply raked stadium. The W8LM's are designed to provide this, reinforcing incoming productions and doubling as stand alone public address/voice evacuation system.

The system can be adapted to the position of the stage. During football matches or presentations in the round, the loudspeaker clusters form a circle with the centre of the stadium as its virtual central point. When a stage or other source is placed at north or east side of the stadium, the clusters will be rotated accordingly, with all delay and signal path settings preprogrammed.

Huib de Bruijn explains that the distance from the pitch to the top of the PA hangs is a colossal 33 metres.

"Most visiting productions generally only carry enough PA to cover the lower tribunes," he says, "and so the performance and coverage of the W8LM's becomes vital."

Each loudspeaker cluster is individually addressable from the computer

network with a Peavey MediaMatrix NION signal distribution system providing a pristine signal to all 52,000 seats in the stadium.

Huib de Bruijn traced the background to the contract. "Amsterdam ArenA needed improvement fairly quickly because there had been complaints with the acoustics. The old Philips system was only intended for fire alarm and voice evacuation. We have a long history here and Ampco had a rental system in use here for many years to increase the dynamic range for music presentations."

After TM Audio MD Marc Kocks had

W8LM Takes Arena to the Top





sold the concept of a permanently installed system that would interface with incoming production, Huib de Bruijn designed the scheme, modelling the system in EASE. Working under Kocks his team arrived on site in March this year with Engine, the Flashlight Group's service and installation dept. Six weeks later the job was complete.

The installation includes around 300 metres of sound baffles, complementing the acoustic curtains and having a particular impact on the low end.

TeamProject conducted delay projections in EASE and used SMAART for other simulations and measurements before setting up the Martin Audio system using the company's ViewPoint™. They now have delay times programmed correctly for any L/R situation. The principle is based on a pre-delay into which the preset is loaded. With the first cluster set to zero the incoming system can be calibrated and further delays aligned to that.

In total, there are eight individually addressable hangs of 14 x W8LMs at each end and six hangs of 16 x W8LM enclosures along the sides. All loudspeakers are supplied in a black, customised weatherised finish.

Presently the 120kW sound system draws 3 x 70 amp feeds. There are 19in Crest CPI network-controlled amp racks (running Cobranet-compatible NexSys V4 software) on the gantries at both the north and south ends; these drive the line arrays while the six amplifiers in the technical room, with its giant patchbay, power the 48 x C115's in the VIP rooms and the remaining amplifiers drive the concourse speakers. All the racks are CobraNet connected, with a redundant loop.

In fact there is ample redundancy built in, with the NION presets fully backed up in a second device. "There is a redundant loop and six HP ProCurve switches," Huib explains. "If one NION fails it flips to the other. The amplifiers are fitted with CobraNet modules so if the ethernet then fails it switches to the analogue system which is driven by XTA processors." As a final

backup there are two motorised generators in the basement — and 80,000W UPS!



Remote wireless 5GHz LAN-equipped laptops running NION NWare software, allow system techs to walk the stadium, making changes to the gain structure, tweaking delays and EQ from any location (depending on whether the system

is configured for concert or match mode). It was this feature that had particularly impressed Sherif el Barbari.

Run without compression or further LF boost, the Martin Audio W8LM system provides a highly-audible solution, with impressive dynamics, clarity and speech intelligibility.

The conclusion is that the contractors have met their objectives with interest; the sound quality in the stadium has increased dramatically and is both multi-functional and versatile. Each section of the public area is now targeted by a cluster of Martin Audio W8LM's (with appropriate infills and under-balconies) and overall control is achieved via a computer network.

But the most important people are The Amsterdam ArenA investors, and Huib de Bruijn reports that the board have been hugely impressed, with Facilities Manager, Henk van Raan, remarking instinctively on hearing the new PA for the first time, "Whatever's happened to the sound?" 

“Most visiting productions only carry enough PA to cover the lower tribunes, so the performance and coverage of the W8LM's becomes vital.”

 De Doelen, Rotterdam's premier concert and congress hall complex, recently embarked on a redevelopment programme that would take it through to 2009.

The concert and congress halls collectively host more than 650,000 visitors each year (with the 'Concertgebouw' itself staging 600 concerts — from classical to world music and jazz).

Built in 1966 it is considered acoustically to be one of the finest modern concert halls in the world. With the Rotterdam Philharmonic Orchestra also resident, the pressure on head technicians, Frank van Donkersgoed and Bram Ruitenbeek, to remain sensitive to the building parameters while specifying the system that would best meet the requirements of an expanding programme, was paramount.

Management at de Doelen wanted to advance certain elements of the long-term renovation plan — notably the stage, infrared provision and the loudspeaker system.

The main 2,200 capacity concert hall had been running off a centre cluster PA — which van Donkersgoed says had been designed principally for speech amplification, but was often misused as part of a PA system (in combination with some delay speakers and heavy EQ).

The criteria was to aim for 105dB on each seat — with a coverage of 80% of the seating with ± 3 dB (and ± 6 dB over the remaining 20%). “We wanted a pretty high sound pressure level but we also had to meet the requirements for speech intelligibility,” he reports.

The ceiling in the 60m x 30m room has both an architectural and acoustic function in respect of the reverberation times on the low frequencies. And with other changes proposed for the ceiling design in 2009 it presented a compelling case for a mini line array solution. Leading acoustic advisers Peutz agreed.

Five internationally-recognised brands were put forward — with one prerequisite. “It was important that the house technicians had a system that *they* liked — in audio engineering that is vital.”

The evaluation was rigorous. The five brands were reduced to three with each given the chance to operate in real world conditions in the main hall. “We wanted to give them a chance to do a concert here prior to the shoot out, and we also visited sites in Holland for remote evaluation,” says the venue's head technician. In the case of Martin Audio, Frank

van Donkersgoed listened to the W8LC installed by TM Audio at Oosterpoort in Groningen.

Eventually de Doelen backed their own test results. “With the Martin Audio mini line array we could do everything we



wanted,” states Frank. “Our own technicians had a preference for Martin Audio and that was also important.”

A Peavey MediaMatrix NION 6 networkable I/O device has been used to store various sound structures as system presets — depending on the occasion. All the speaker processing itself is stored in XTA devices.

The first install versions of the W8LM rolled off production and the prototype system was installed (11 enclosures per side) — but this would change once the W8LMD downfill

boxes became available; today nine W8LM's, with a single W8LMD at the base, form each hang.

The configuration was vital as the architecture and resulting sound pattern are far from straightforward. The audio has to

TM Audio's project manager, Reinier Bruijns. "These were intended for side and rear fills — but we felt it would reflect too much sound onto the stage when it hit the marbled walls at the back of the stage, so we changed the back ring to a line array, using two of the new W8LMD downfills." This approach has proven to be an unqualified success.

Thus reconfigured, the two hangs are positioned fairly close together on motorised flying frames (customised by TM Audio). The two 'bananas' lower via a 5-metre vertical excursion, designed so that the view from the loggia boxes does not obscure the view of the conductor walking up to the podium. The motors, themselves, were provided by BBH, who also provided the elaborate new staging.

The system was set up using ViewPoint™ and for the final commissioning this was converted to Martin Audio's virtual 3D modelling tool, DISPLAY™.

There are four separate amplifier feeds — dedicated to the two minis, downfill and a mobile rack — each placed close to the speakers to reduce the length of cabling.

Locked in the amp racks are MA1.6s and MA2.8s amplifiers, while the subs are powered by MA4.2s and the F10's by MA1.3s.

Loudspeaker management for the two PA hangs is courtesy of XTA DP428's and the downfills and F10's are under the control of an XTA DP224.

Left to right: Frank van Donkersgoed, Reinier Bruijns and Bram Ruitenbeek



De Doelen Orchestra with Mini

“With the Mini Line Array we could do everything we wanted”

be projected through the raked stalls and up to the tribunes on a fairly steep slope over a distance of 50 metres (from front of stage to the end of the hall). On the sides there are a number of loggia boxes — effectively openings forged into the side walls. But the biggest problem (as at London's Royal Albert Hall) is the seating at the rear of the stage, where the Baroque pipe organ is situated.

“Initially we were not happy with the solution we had for the back of the hall, so we came up with a new assembly using Martin Audio Blackline F10's, one on each rig,” says

The downfills pick up from ten strategically-placed nearfield enclosures around Row 5, while the W8LM's are then beamed into the rear stalls and upper tribunes. There are an additional three W8LM's ground stacked with a pair of Blackline S218 subs to raise the SPL level when a band is playing.

De Doelen see many advantages with the new W8LM installation and it is now mandatory for incoming shows to plug into the house system. “We were afraid that incoming organisations would demand a big system to do the big shows — but this hasn't happened,” confirms van Donkersgoed. **E**



Mini on Vacation

A major sound and lighting refurbishment at Butlins holiday resort in Minehead has seen all their premium entertainment venues — the 7,000-capacity Skyline Pavilion, 2600-capacity Centre Stage Theatre and 1500-capacity REDS — all equipped with Martin Audio custom mini line array and LE stage monitors. 



Read this story in full at [THE EDGE ONLINE: www.martin-audio.com/edge14](http://www.martin-audio.com/edge14)

Preaching with AQ's

Nazzarenu Church is situated in the heart of Sliema — one of Malta's most frequented towns. With a seating capacity of 500 people and another 250 standing, the church attracts people of all ages due to its celebrant's particular approach during the Sunday Mass.

Fr. Charles Tabone, whose versatile and innovative way of preaching has attracted devotees from all over the island, realised that the number of people attending his mass kept increasing over the years. As pleasing as this was, it soon became obvious that the installed PA system could not cater for such a crowd.

Benedict Galea of Wave Music Centre, the Martin Audio distributor, has known Fr. Charles for a long time (the latter responsible for baptising his daughter). It was during this time that the cleric asked if Wave Music Centre could supply and install a new sound system at the church. The priest was familiar with Martin Audio's pedigree but was concerned that a tight budget had to be strictly adhered to. Mr Galea reassured Fr. Charles and started working on installing a temporary system so that the parishioners and clerics could measure the results alongside systems provided by two other local companies.



The congregation was impressed at the clarity of the Martin Audio sound and the neatness and design of the system itself. As a result the priest placed the order for 14 x AQ5 architectural speakers, with a pair of two AQ112's and four of the equally-stylish C115's — all driven by Martin Audio amplification together with the dedicated AQX controller.

The result has transformed the church. 

Living Rivers, Ballymena



Living Rivers Church is growing at a phenomenal rate in Ireland since being founded by Pastor Paul and Karen Brady in October 1999. The church operates three extremely lively services a week with an experienced live band, choir and charismatic Pastor, quickly outgrowing the original sound and lighting system.

Rea Sound, the Martin Audio distributor for Ireland, was awarded the £50K project to upgrade both systems in the church sanctuary.

A centre cluster of four W8LM and one W8LMD downfill with WLXGS sub-bass, powered by MA4.2s and MA2.8s amplifiers with DX1 controllers was chosen as the main sound system for



this 10,000 seat facility. A four-way monitor system, utilising six LE12JBs, with a full cable infrastructure allowing

for a mix position at the rear of the sanctuary completed the project. 

Martin Audio is fast becoming accustomed to the cold climate. Having supplied a set of bespoke 'ice effect' perspex loudspeakers for use in the new Absolute Icebar for Below Zero London, earlier in the year they were used exclusively in the new IceSpace - the world's largest attraction made of ice - which opened this summer for a short season next to London's Tower Bridge.

The experience incorporates the first summer outdoor Ice Rink, 75ft high Stratosphere, Ice Art Gallery, large stage, lounge and bar areas. Visitors were supplied with specially-designed thermal coats as they enter this world of ice.

The feature areas were equipped with a total of 26 x W2's, 8 x F8's and WS2A sub-woofers, all supplied by the company's premier rental house Capital Sound Hire. 



IceSpace Sub-zero on the Thames





Gardendale *on the Move*

“Martin Audio
has exceeded our
expectations”



With a rapidly expanding membership and a thriving seven-year-old TV ministry that reaches into 287,000 Central Alabama homes on Sunday mornings, Gardendale First Baptist Church is a study in progress, growth and forward motion.

The church's current sanctuary was built in 1974 and seats an average of 1800 people, with Wednesday and Saturday night services and three services on Sunday morning. As Minister of Media Mark Ramsey puts it, “We pack them in tightly and, thank the Lord, they're still coming.”

Asked what the Church was looking for in the new audio system, Ramsey says, “we wanted to improve the spoken word and provide even tonality throughout the entire room. We had a highly distributed system before, and it was creating too many resonant sound points and timing issues, so we'd lost our direct relationship with the stage psycho-acoustically. We wanted a PA that would localise all of the audio to the stage so that anywhere you sit in the house, the

sound stage takes your attention to the platform for the first time in 20 years.”

Designed and installed by Anything Audio of Hendersonville, Tennessee, the main speaker system consists of 18 x W8LM Mini line arrays with three W8LMD downfill line array speakers powered by MA2.8s amplifiers. The system also consists of six WSX subs powered by two MA4.2s amplifiers.

The under-balcony system is comprised of an AQ6 TX 70V speaker powered by a MA1.6s amplifier, while the balcony delay consists of two AQ12 2-way speakers powered by MA1.6s amplifier and a Crown 70V amplifier. The Rear Choir Monitor System includes three F12 2-way speakers powered by an MA1.6s amplifier.

Discussing the impact of the new system, Ramsey enthuses, “It's such a dramatic difference in the spoken word that a lot of people have had to make a major readjustment. Among young



and old alike, the most common reoccurring statement is, 'I can finally understand what the Pastor is saying and what the music minister is saying between songs. Whatever you've done, keep it up because we love it.'

"In terms of the musical and choral reproduction the word would be 'astounding,'" Ramsey adds. "The difference is beyond night and day. For the first time, we have intelligibility without sacrificing the musical aspect of that intelligibility. And with the way Martin Audio treated the room with their design, there's no energy going anywhere but where people sit."

Summing up his feelings about the audio upgrade, he concludes, "Martin Audio has exceeded our expectations and our Church sanctuary is an example of how good it can sound when you can share your thought process and collaborate with the right manufacturer and a good installer. If that can happen, dreams do come true and right now, Gardendale First Baptist Church is living that dream." e



Built by Sir Christopher Wren in the 1680s following the Great Fire of London, St. Bride's parish church in Fleet Street is one of the Capital's best-known monuments — and as a place of worship dates back as far as the 6th century.

Long associated with the printing and newspaper industries, St. Bride's today stages a wide variety of events — from

MA900 amplifiers and optimised using Allen & Heath DSP.

It is the perfect solution. The church's administrator, James Irving, explained that the original system, back in the early 1970's, had been for preacher reinforcement only, using fixed point and lapel mics. "However, this was unsuitable for anyone not used to public speaking.

delighted with the sensitivity with which Interactive View have treated the mounting of the AQ6's in the Grade I-listed building.

"There is a lot of oak panelling and they have been able to work within the dovetails to ensure that nothing is protruding and the speakers are angled correctly. Aesthetically they are superb — we have used grey AQ6's where they



normal Sunday worship to lunchtime concerts, weddings, conferences, editors' forums, lectures and memorial services.

The broadening nature of the programme meant that serious limitations were being exposed in the existing public address system, and broadcast/multimedia specialists, Interactive View, have specified the replacement of the old sound rig with 16 discrete, ultra-compact Martin Audio AQ6 loudspeakers, as part of an overall package. These are powered by three

"In 1995 this was upgraded to a wireless system, although the existing cable was re-used. It was much improved but still had limitations — and last year, when a mic gave up during a high-profile service, we realised something had to be done."

The church already had a relationship with integrators, Interactive View. "We had been impressed with them, and so we brought them in to advise."

In particular, St. Bride's administrator is

are abutting the stonework and black everywhere else."

He confirmed that the work had been funded by a private donation from a member of the congregation. "It had become top priority and I must say it's a dramatic improvement. The first time we used the Martin Audio system at a Sunday service everyone said how much they noticed the difference. Now guest speakers can be heard by everyone — whether they are professional or not." 



Croatian Festival



The Ljetna Pozornica Opatija Festival was held recently in the resort town of Opatija, on the Croatian coast. Over the two days, guests spending vacation there had the chance to see Jose Feliciano, followed by Joe Satriani (and his guest Adrian Legg).

The festival attracted around 5000 people and the PA system used consisted of six W8LC Compact line array enclosures per side, with four WSX subs per side — powered by Crest amplification. 🎸

Blackline Spices Up Cinnamon

Back in 2003, a new ultramodern office building called Metropolitan was constructed in Warsaw's Pilsudski Square. The designer, Sir Norman Foster, created expressive façades, with glass divisions referencing the classical development in the neighbourhood.

The building has a circular patio and is planted out with trees (and a unique computer-controlled fountain). Dynamic sculptures, created by water streams, squirt from the stone floor apertures.

Situated within this environment is the Cinnamon Club, where Warsaw's business community meets. Throngs of stylishly-dressed men and women flock to the venue, and on warm summer nights the patio turns into the open air parlour for the club where dancing on the tables has become the tradition. The best DJs, not only from Poland but internationally, play the music.

It was fitting that the trendiest club in the Polish capital should be outfitted with Martin Audio loudspeakers, supplied by distributors, Arttech Sp. z o.o.

The set-up consists of six Blackline F15 loudspeaker



systems, four Blackline F8's and a pair of S218 subs, all controlled via the dedicated Martin Audio DX1 sound processor.

With a line of luxury cars parked outside the elite venue, Cinnamon has become the most *en vogue* club in Warsaw, delivering a great atmosphere, drinks, food — of course music, with Martin Audio the architects of the latter. 🎧

A Bigger Splash

Plopsaland is the first of three 'Plopsa' amusement and attraction theme parks in Belgium equipped exclusively with Martin Audio speakers (more than 300 pieces of C115 and EM series). For the 2006 summer season a new attraction named 'Supersplash' was commissioned and installed. The ride involves 16 people being picked up in a boat, before travelling 16 metres by lift in 28 seconds; the boat then leaves the lift through a hatch and drops at high speed into the water, passing more bumps and bridges before arriving back at its start point.

The attraction only lacked some spectacular audio FX during those 28 seconds, and with that in mind Wouter Verhulst, technical director for the Plopsaland theme parks, contacted Ampco Belgium's sales manager Steven Kemland. Together with sound designer/producer and engineer Geert De Wit, they designed a surround set-up using 16 x AQ5s fixed in four rings around the lift shaft. The eight-

channel discrete 'soundscape', including thunderstorms and cracking wood, was programmed on the spot via a MOTU HD recording setup and Timax Imagemaker.

Because the sound had to be retained inside the tunnel Steven Kemland opted for the compact dimensions of the AQ5's. Another physical challenge was presented by being unable to use subs in the lift shaft. For solving this problem Kemland and De Wit created a virtual sub bass by using the XLNT Bass Creator, which produces harmonic equivalents of bass frequencies but without the air movement normally involved with this frequency range. "The AQ5s sounded like AQ12s with a sub," notes the Ampco man, "very impressive indeed."

After programming the soundscape everything was transferred to four synchronised Roland AR200 playback units which can easily be triggered

through contact-closure pulses.

Inside the lift shaft the impression now is of sitting in a boat that's sinking in a heavy storm at sea. Kemland explains, "To get the timing right for the sound effects it was crucial that we checked it on the spot, in the boat; on top of that we had only one night to programme the whole ride, and we had to take the boat ride 50 or 60 times. Everyone was soaking wet, but it was more than worth it." e



Grooving Later with Wavefront

For more than 15 years, Groovy Tunes has been one of Hasselt's hottest nightclubs.

Ludo Goos, owner of the 1,500-capacity venue, had been searching for a new sound system when he met

be compact but at the same time powerful).

Dominic, together with the Ampco team, proposed a distributed system across five zones and the dancefloor. Around the dancefloor four WT3's were

and both PFL and Ampco opted for multiple XLNT Engineer units to be used for general speaker processing, limiting and multi-band processing, as well as to produce virtual bass for the small cabinets installed in the peripheral zones.



up with his old friend Dominic De Gruyter, owner and system designer of rental company PFL, who are long-time Martin W8C users. The latter contacted Ampco Belgium's project division to discuss the physical constraints in the club (there was only 3.5m height to ceiling, dictating that the speakers needed to

installed, with four matching WS218X subs. In the peripheral zones they opted for WT2's and 22 x W0.5's.

However, there were parts of the building where even the W0.5's were too high — and a dozen AQ5's were used for infill. Because of the physical limitations it was impossible to use subs off the dancefloor

After hearing a demo of the proposed installation Ludo Goos was convinced that he had made the correct decision. News travels fast, and crowds have been flocking to Groovy Tunes ever since to check out the new sound system, with the result that the club has had to impose later closing hours. **e**

Merger creates 'Martin Audio Supermarket'

For almost two decades, sound companies, Phlipppo Audio and D-Rent have been the principal Martin Audio users in Belgium. Since both are located near Antwerp, Tom Phlipppo and Pieter Nys (D-Rent) had met several times to standardise their Martin Audio inventory in order to simplify cross-hiring. Because of this success, and to meet future challenges, they sensed that the optimum solution would be to bring all equipment into one warehouse and continue their activities from a single operational office.

Thus since the beginning of the year, the offices and warehouse have been centralised in Lier, making the merger of Phlipppo Audio and D-Rent the largest Martin Audio rental and production facility in the Benelux, stocking more than 400 Martin Audio cabinets in their hire fleet. This includes the complete family of line array products (W8L/LC/LM), the W8C series, WT2, WSX, LE400, LE12JB, WT15 and some Blackline. As a result, Phlipppo Audio and D-Rent have developed into a kind of Martin Audio supermarket covering the centre of Europe, and offering sub-hiring capacity beyond the Benelux countries. **e**

Embryo has rapidly found favour with Bucharest's in-crowd thanks to its stunning design scheme, cosmopolitan drinks and food menu and leftfield music policy. It's as stylish a venue as anything you would find in the west.

The client wanted something organic, that would capture the interest and imagination of anyone that steps into the venue, explains Adrian Cancer, General Manager of Embryo's interior designers Square One.

"The overall concept of the design was to represent 'pre-

Developing Embryo

square metres at ground level and 224 square metres in its basement zone) where the space is carved between a dancefloor, restaurant area, numerous comfortable seating zones, bars, toilets and DJ booth.

Walls and surfaces are also used as projection screens for video imagery whilst the predominantly stark, white colour scheme is washed by

coverage to every nook and cranny of the club's multi-zone layout. As a result Paradigma have used four Martin Audio Blackline F12 mid/high speaker units alongside two Blackline S218 subwoofers to provide audio for Embryo's main dancefloor zone.

In the club's adjoining smaller room four AQ6 mid/highs from Martin's architectural line (selected due to their white casing and sympathetic design) are delayed and backed with the subwoofers from the main dancefloor. Elsewhere, in the club's bar and VIP zones, architectural AQ6 and C115 full range cabinets are also delayed in line with the venue's main system. Audio processing is via a Martin Audio DX1.



life', or life at a cellular scale. Although most of the elements are carved in hard plastic we endeavoured to create a 'soft' space by distorting all of the elements that give one a sense of orientation regarding scale, or the common shape of objects."

With a stunning entrance that beckons the visitor in via a dark, brooding tunnel, much of Embryo's charm lies in its basement (the venue occupies an area of 120

an array of hues from a colour-changing RGB source.

Embryo's sound system considerations have been taken care of by Martin Audio's Romanian distributor, Paradigma Group.

Due to the considerable acoustic challenges posed by the venue's lack of resonance, Paradigma chose to design and install a distributed system that would provide high quality

"After running simulations in order to choose the best speaker position we integrated the system into the existing design," explains Paradigma's Wolfgang Kober. "The distributed zone controlled system works well for each of Embryo's individual areas and the Martin Audio speakers are able to handle the varying SPLs needed to cater for the venue's alternating lounge and club usage." **e**

Paradigma have enjoyed a busy few months, installing and renting premium Martin Audio systems throughout the country.

The 1200-capacity Liquid Club in the mediaeval city of Sibiu/Hermanstadt (situated in the heart of Transylvania) based the specification for its heavy weekend sessions on the famous Martin Audio sound represented in iconic London clubs like Fabric and the Ministry of Sound.

Equipment on the main dancefloor comprises four Blackline H3 enclosures (bi-amped) and three S218 subs. A separate VIP area is served by two Blackline F12's, with a further pair of F12's giving the DJ, in his highly-specified booth, industry-standard reference monitoring.

The entire system, offering 29,600W (peak power) is under the management of Martin Audio's dedicated DX1 system controller, and is powered by Crest amplification.

Elsewhere, La Cucaracha in Mamaia — overlooking the Black Sea — is a beach destination bar, designed to appeal to popular taste.

Paradigma have designed a system based around four Blackline F10's surrounding the main dancefloor, with a single S218 handling the sub frequencies. The peripheral area is served by 14 x C115 Contractor series speakers, processed via the dedicated M3 Blackline controller and powered by Crown amplification.

Paradigma Group recently serviced a tour by



Paradigma's Busy Summer

Colombian star Shakira, staged by the Romanian government — again with Martin Audio sound reinforcement.

The front of house system comprised the Martin Synco system with 12 x W8LC's per side, and Synco subs. The side bleacher fills were sub-hired from DB Team, Slovenia, and consisted of six flown W8LC's per side supported by six WSX subs. Stage infills consisted of two stacks of four W8LM's supported by WMX subs. ViewPoint™ software was used to assist in rigging and system configuration.

For the show's technical production (at the Dan Paltinisanu Stadium in

Timisoara), Paradigma also provided all the stage structure, video and lighting.

Paradigma personnel on duty consisted of Adrian Ionescu (MD) and Christian Singer (GM). Also in attendance were Bostjan Konic and Dehran Zura from Martin Audio's Slovenian distributor KSL (DB Team).

One of several dates in Eastern Europe, 25,000 people saw Shakira's show, and concert promoters E-Magic were delighted with the quality of Paradigma's production. **e**





Festival of Luthiers

The International Festival of Luthiers (and traditional instrument manufacturers) took place recently at St. Chartier near Bourges, when 45,000 people attended over the four days. The 7,500 capacity auditorium had already been pre-designed for sound reinforcement using Martin Audio's proprietary DISPLAY™ software — a factor in the company's French distributors Algam winning the contract.

The sound company for the event was Stars, who used a mixture of W8LC and W8LM line arrays, reinforced with WSX subs.



Celebrating Mozart

The 250th birthday of Wolfgang Amadeus Mozart this year was celebrated with many shows and concerts. The opening outdoor, attended by 7,000 people at Salzburg's Kapitelplatz, took place in front of the breathtaking backdrop of the Salzburg castle. Renowned artists like Rico Gulda (piano), David Frühwirth (violin), Tima Brauer Ensemble and a big orchestra performed a mix of classical and modern interpretations of Mozart's music.



Markus Schwenter of LTV Salzburg remarked on several rave reviews in local newspapers, stating that it had been one of the best sounding classical events Salzburg had ever hosted.

At the same time, a programme of *Concerts in Mozart's House* took place at the monastery of the German Teutonic Order where Mozart lived and worked for Archbishop Colloredo in the year 1781. The Sala Terrena is the

oldest concert hall in Vienna, where Mozart himself performed many concerts. The multimedia infrastructure was specially designed by checkpoint-media AG, and included EM15 speakers.

Some 14 TV stations broadcast the event, which featured 24 x W8LM mini line arrays, WSX subs and LE400 monitors.

Kongsberg Jazz Festival



Photo: Jan Erik Langnes

Since 1965, the town of Kongsberg, located 80 km west of Oslo, has played host to one of the most important jazz festivals in Norway. In its 41 year history, the Festival has featured jazz giants such as Charles Mingus, Sonny Rollins, Diana Krall and Ornette Coleman.

The tradition continued in 2006 with Dianne Reeves, Buddy Guy, Bill Frisell, Fred Frith, Globe Unity, Han Bennink and Peter Brötzmann among artists appearing.

This year *Rubicon* supplied Martin W8LC line arrays for two of the main venues.

The biggest venue debuted Snøhetta's innovative inflatable tension membrane structure. The bandstand structure was inspired by wind instruments and the acoustic geometries of the inner ear. For this stage *Rubicon* used 14 x W8LC's, two W8LCD's and 12 x WLXGS's, powered by QSC power amps controlled by two QSC Basis 922az. Roar Aanestad from *Rubicon* was responsible for FOH and Øystein Wierli from *XL Audio* was in charge of the monitor mix.

Kongsberg Hall was supplied with six W8LC's, two W8LCD's, six WLX's and four W8LM's (front fill), again powered by QSC amplifiers controlled by QSC Basis 922az. At this venue Nicolai Perminow was responsible for FOH and Andreas Nordenstrøm did the monitor mix (both from *Rubicon*).

The consensus was that the sound quality at both venues was exceptional.

Sushisamba in Tel Aviv

To lovers of sushi and the Japanese kitchen, residents of Tel Aviv are delighted that the famous New York restaurant Sushisamba has now arrived in their city.



More Audio, the Martin Audio distributor, were commissioned to design and install a sound system for the split level restaurant.



"It was important to divide the venue into different sound zones, each of which could be digitally controlled," explained More Audio's Chen Mordoch.

In the foyer they installed five Blackline F8 loudspeakers, with an additional, three CS265 subs. In the remainder of the restaurant areas they have distributed 20 elegant surface-mount C115 Contractor series speakers, underpinned with a further three CS265 subs.

The system is powered by MA amplifiers, and DSP which routes the sound to ten different audio zones, each of which can be independently controlled.

Chen Mordoch observes, "The dispersion of such a large quantity of loudspeakers in the restaurant ensures an even and pleasant sound coverage throughout."

All that

Getting them Bopping at Umbria Jazz

 For the 33rd time, the medieval Italian town of Perugia hosted *Umbria Jazz*, one of Europe's oldest and most prestigious festivals. Jazz and other related genres are seen and heard in the town's theatres, restaurants, bars, hotels, parks and squares, but the centrepiece is the town's central Piazza IV Novembre, which becomes a picturesque open-air theatre at dusk for the ten days of the festival.

Bands alternating on the square's stage this year included Bobby Jones & Nashville Super Choir, Bradley University Big Band,

The Reverse, Ray Gelato's Giants, Monterey Next Generation Jazz Orchestra, and Funk Off, a talented Tuscan street band with a contagious fusion of Reggae, R&B and Jazz-funk, plus special guests Mory Kante and Sergio Mendes.

The crowd were able to appreciate the mixture of music genres thanks to a Martin Audio W8LM mini line array rig supplied by Pro Sound Service from Silea (near Treviso).

Cristian Bobbo, one of PSS's founding partners, has a 15-year career as a sound engineer under his belt, so

had no doubts as to why he chose the system in 2003, "It's ideal for us since our work is extremely varied. It's exactly what we needed – a compact versatile system that sounds really good."

The main rig comprised 11 x W8LM's with a W8LMD underhung for downfill each side and four ground-stacked S218's below each hang, plus two W8LM and two W8LMD on centre fill duties.

Helming the FOH console in the square for the second successive year, Beppe Bottega said, "Last year, we used a W8L system but this time round have the smaller W8LM, which I find easier to handle." This is because the 'square' isn't in fact square, but tapers down towards the main street so

they had to focus the sound in an area that was at best 40 yards from the stage.

Bottega configured the system with monitor engineer Luca Morson, using Martin's ViewPoint™ Windows-based software for line array optimisation. On stage, the monitor systems used by the bands consisted of 16 x LE12JB's, a triamped H3+S218 set-up on drum fill duty and two more (biamped) H3 floor-mounted systems for sidefill.

Monitor engineer Luca Morson explained, "In the past I'd worked for three years almost exclusively with Martin Audio systems on a wide variety of events. At a festival like *Umbria Jazz*, the type of band conditions your work, since with jazz or a gospel choir, the sound must





Jazz

Subsonica and the Hydrogen Juke Box

A spectacular music event took place in Italy recently to mark the end of the two-day celebrations to launch Turin as the Book Capital of the World.

Organised by the band Subsonica, a four-hour concert was staged at the Olympic Palasport (Palaolimpico Isozaki) in the city, named *Volumi all'Idrogeno*.

This was Subsonica's only performance of 2006, and joining them onstage were Africa Unite, Linea 77, Marlene Kunz, Mau Mau, Perturbazione, E'LIA, Gatto Ciliegia and Wu Ming in an evening that didn't just set out to be a concert but a major 'happening'; all the bands worked between themselves, building a cross narration through a game of quotations, turning several books into music which ran across various video screens.

The marathon show ran continuously, without change of stage, almost like a rave of electronic images, lights words and music. The name of the evening, 'Volumi all'Idrogeno' was inspired by

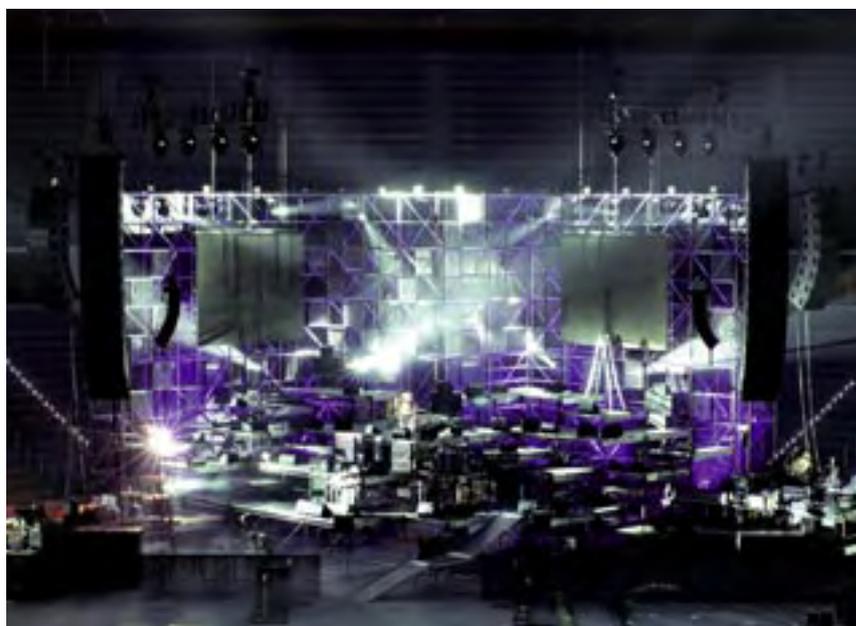
Allen Ginsberg's 'Juke Box all'Idrogeno' (Hydrogen Juke Box Prophecy) but also refers to the real use of hydrogen generators that powered some of the scenic structures.

Audio, lighting and technical aspects of the show were all

the side hangs a cluster per side of eight W8L line arrays were flown. Covering the bleachers were two further hangs, consisting of eight W8LC compact line arrays.

On stage were no fewer than 52 Martin Audio LE400C and LE12JB stage monitors,

“It's exactly what we needed – a compact versatile system that sounds really good.”



“not just a concert but a major 'happening'”

taken care of by Big Talu Music Service of Mondovì (Cuneo) with the close help of Fumasoli Service (Aosta).

The audio system was designed by Enrico Fumasoli around Martin Audio line array components. For the main system he used one cluster per side of 16 x W8L line array enclosures, and for

run active bi-amp, with two clusters of W8LM mini line array as sidefills.

According to Mauro Codeluppi of Audiosales, Italian distributors for Martin Audio, the event was a big success — thanks to the expertise (and combined inventories) of the two major rental companies involved.



be as natural as possible, so the hardware used must be chosen with this in mind.”

At the end of the ten-day marathon, Bottega enthused, “Things went really well and we had positive feedback all round from the musicians, as well as the engineers working with Sergio Mendes and Mory Kante.”



The Sound of the Night

Mexico is experiencing the Martin Audio sound in its top night clubs, not only in Mexico City, but also in other states like Morelia and Querétaro.

The Velvet Club has six W8LMI as its main system and four WS218X subs per side. In other areas Blackline F8's, F10's are installed and on the terrace AM10's. The main music source is electronic but occasionally there are live bands, all of whom have expressed their satisfaction with the power of the W8LMI. At the present time the Velvet is one of the most popular night club in Mexico City.

Petra Bar is a more exclusive place, with an elegant touch, and is regarded as playing the best electronic house music in the city. The audio system includes four Blackline F15's, a pair of S18's and two F8's, producing the sound clarity that it is required to give maximum enjoyment.

The Pink is located in Polanco Place; although small it is a popular destination for listening to all types of music, including electronic, pop, dance and trance. The venue itself is equipped with a pair each of Blackline F15's and S18's, and four F8's in the main room, while the VIP area has a pair of EM26, with an S15 handling the low frequencies.

Over in Morelia, The Ego is something special; located at the top of a mountain it



offers a fantastic view of the city. The venue is equipped from the ground up with Martin Audio components. The main system consists of four F15's and two S218's per side and a total of 12 x Blackline F10's and two F12's. It owes its success to its incredible sound, which is simply the best in the city.

Finally, Club Bosques features three W8LMI and a pair of WLX per side as the main system. There have been many favourable comments as to how incredible the subs sound. Extremely small and powerful, they are a perfect match for the mid-high frequencies and bring the emotion right onto the dancefloor. These are complemented by four F10's and a pair of the elegant surface-mount C115's. 



Fluid Solution in Noida



The Mosaic Hotel in the Delhi suburb of Noida is the latest venture from the Shipra Group. Targeted at the international corporate traveller looking for comfortable amenities, facilities include Fluid, Mosaic's lounge bar, which is designed as an 'urbane tavern' with focus on promoting art and fashion.

A Martin Audio sound solution was proposed and designed by Arun Kalra Director of RK International Pvt Ltd, the company's Indian distributor.



Servicing the requirements in Fluid are four AQ10's and a pair of AQ215 subs, processed through a dedicated DX1. Installed in the open, interactive lobby lounge are four AQ8's and a pair of AQ210's for the low frequencies, with a further pair of AQ6's in the peripheral area outside.

The system is powered by a combination of QSC and Crown amplification, and there is also a fully-specified DJ booth in Fluid. **e**

More Decibels



Decibels Pro Audio consists of a highly qualified team, who have been in the business of pro audio for the past 12 years.

Kekul Sheth and Arun Kalra from RK International provided sales support and were instrumental in seeing the deal through.

Run by Marzban Irani and Milind Mehta they recently needed to upgrade their PA system, to bring it into line with the latest market trends.

Thus began the search for a new system that would offer scalability and performance at an attractive price. Marzban was particularly impressed with the W8LM/W8LMD combination which could be scaled to satisfy Decibels diverse requirement.

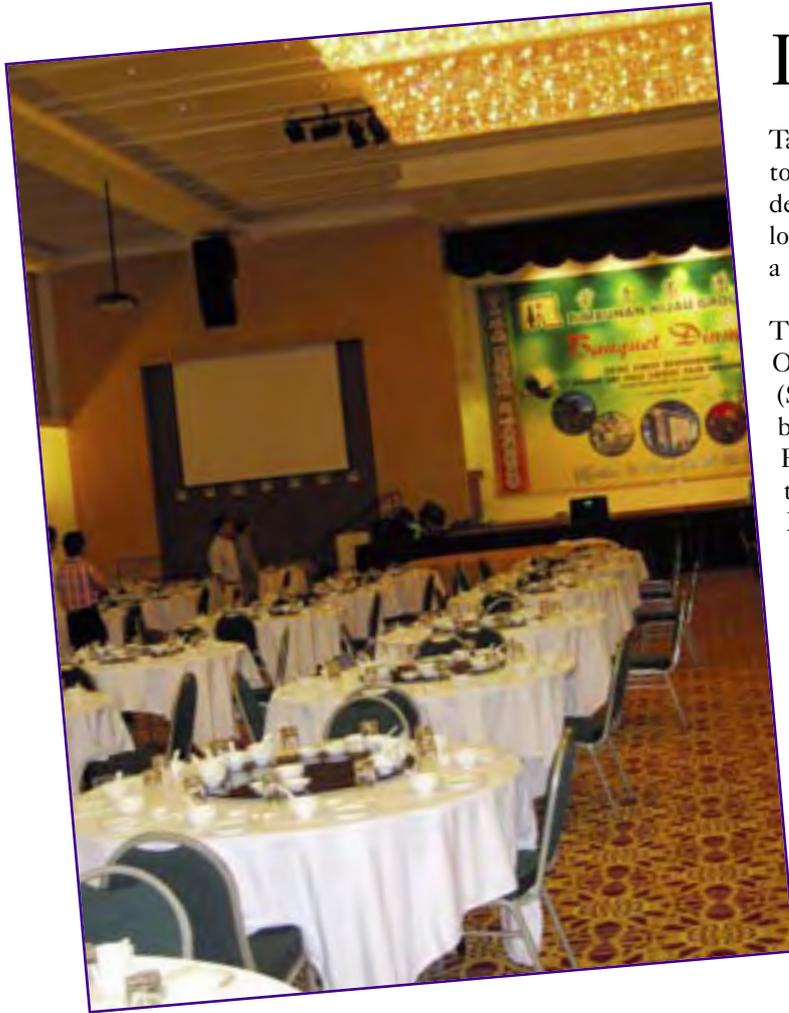
With ease of rigging and setup via the proprietary DX1 controller, Marzban rationalised that here was a system that was employee friendly, rider friendly and most importantly market friendly.



The Decibels group also has an installation company, The Sound Factor, which was recently responsible for installing AQ8's in an auditorium and is described by Marzban Irani as "the best speaker for speech related applications in the market today." AQ5's were used for monitors and they equally served their purpose.

The company plans to increase its inventory of Martin Audio products by acquiring W8LCs by the end of the year, as well as the legendary LE700 monitors. **e**

Micro Fill Everly



In thriving Sibul, Sarawak, the RH Group have opened the newly-built 4-star Everly Hotel.

Taking two years (and costing 60 million Malaysian Ringgit) to develop, this businessman's hotel consists of 226 elegantly decorated rooms and suites, six meeting rooms, an executive lounge, roof-top dining, the 200-capacity Hijau Fun Pub and a 1000-seat, column-free grand ballroom.

The sound systems were designed by Martin Audio's Peter Owen and Arthur Soh from Swee Lee Music Company (Singapore) and the systems installations were carried out by Micro Electronics & Sales. Dennis, the owner of Micro Electronics, commented that "the overall sound qualities of the audio systems have certainly raised the bar in east Malaysia of how a system should sound."

Extensive use was made of the Martin Audio catalogue including a Mini line array in the ballroom (comprising four W8LM's, four W8LMD downfills and a pair of WMX subs). In the Hijau Fun Pub, the designers have opted for a Blackline solution, with a pair of F15's supported by four F8's and four S18 subs. The meeting rooms meanwhile are fitted out with multiples of the aesthetic AQ series, all strategically located.

Each of the systems were crossed over and optimised by their dedicated Martin Audio system controller. 

Dragonfly's Blackline

The 800-capacity Dragonfly club is strategically located in the central part of Jakarta, near the CBD area and adjacent to Planet Hollywood. It is situated inside the lobby of the GRAHA B.I.P office building.

The fully-featured sound system includes a dancefloor system comprising three Blackline H3H (horizontally-rotated) speakers, with two F15's and a pair of S218's handling the low frequencies. These were supplied by distributors PT Citra Intirama.

The venue incorporates a restaurant with a bar, a couple of VIP rooms for private dining and a lounge area; this is especially unique as illuminated onyx stones — the main feature of the centre aisle — light up to create a special ambience. At the extreme end of the lounge, a stage caters for live performance.



The owners are now planning a second club called Blowfish, which is due to open shortly complete with a Martin Audio sound system. 

Max take Martin to Macao



The Macao Special Administrative Region (MSAR) forms part of China's territory and is located on the country's Southeast coast, on the western bank of the Pearl River Delta.

Essentially a tourist city, the International Youth Dance Festival has been organised annually by the Home Affairs of Macao since 1996, with Canada, Great Britain, Korea, Philippines, Taiwan, Sweden, Turkey, India, Singapore, Sri Lanka, Bangladesh, Hong Kong, Japan and Shenzhen taking part in a festival that includes a parade, indoor and outdoor performance.

Max Production from Hong Kong was awarded the contract to provide the audio and lighting system to cover the entire event.

Sammy Mok of Max Production selected a Martin Audio line array system to successfully meet the requirement of the customer. Twelve W8L enclosures were rigged in the Macao Forum together with 12 x WSX subs, while an additional six W2's were used as frontfills for the audience. Back on stage, eight LE400C's were employed for the monitors, while the entire speaker system was driven by MA4.2s amplifiers and controlled by the XTA DP226 system monitor.

Sound engineer Mike Cheung said he was extremely satisfied with the performance of the Martin Audio system — especially the ViewPoint™ software, which made a major contribution to the design and optimisation of the sound system. 

Perspex Wedges make it onto Korean TV



The success of Martin Audio's LE12JB perspex wedge monitors, first launched by DM Audio at the Eurovision Song Contest several years ago, has extended to Pacific Asia.

Korean television station KBS (Korean Broadcasting System) has unveiled the LE12JB's on several KBS2 programmes, including *Music Bank* (a Korean version of *Top of the Pops*), *Love Letter of Yoon* (a talk show with music), *Challenge! Golden Bell* (a celebrity quiz show) and *Request for Love* (a telephone donation benefit programme).

The idea was the brainchild of TV producer Mr. Moon, who was first alerted to the perspex monitors at the 2005 *Eurovision Song Contest*. He realised this solution would also enable him to mount discreet wedges within the Korean concert setting.

Optimised by a dedicated DX1 controller and powered by MA2.8s amplifiers, the system has



certainly proved popular; the station has not only received 100% positive response from the performers, but the viewing figures have also shot up.

Mr. Choi from Young Jin Electronics, Martin Audio's Korean distributor, commented, "We are very proud of the KBS perspex monitors and would like to thank the station for choosing Martin Audio." 

Wavefront Rental Comp

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